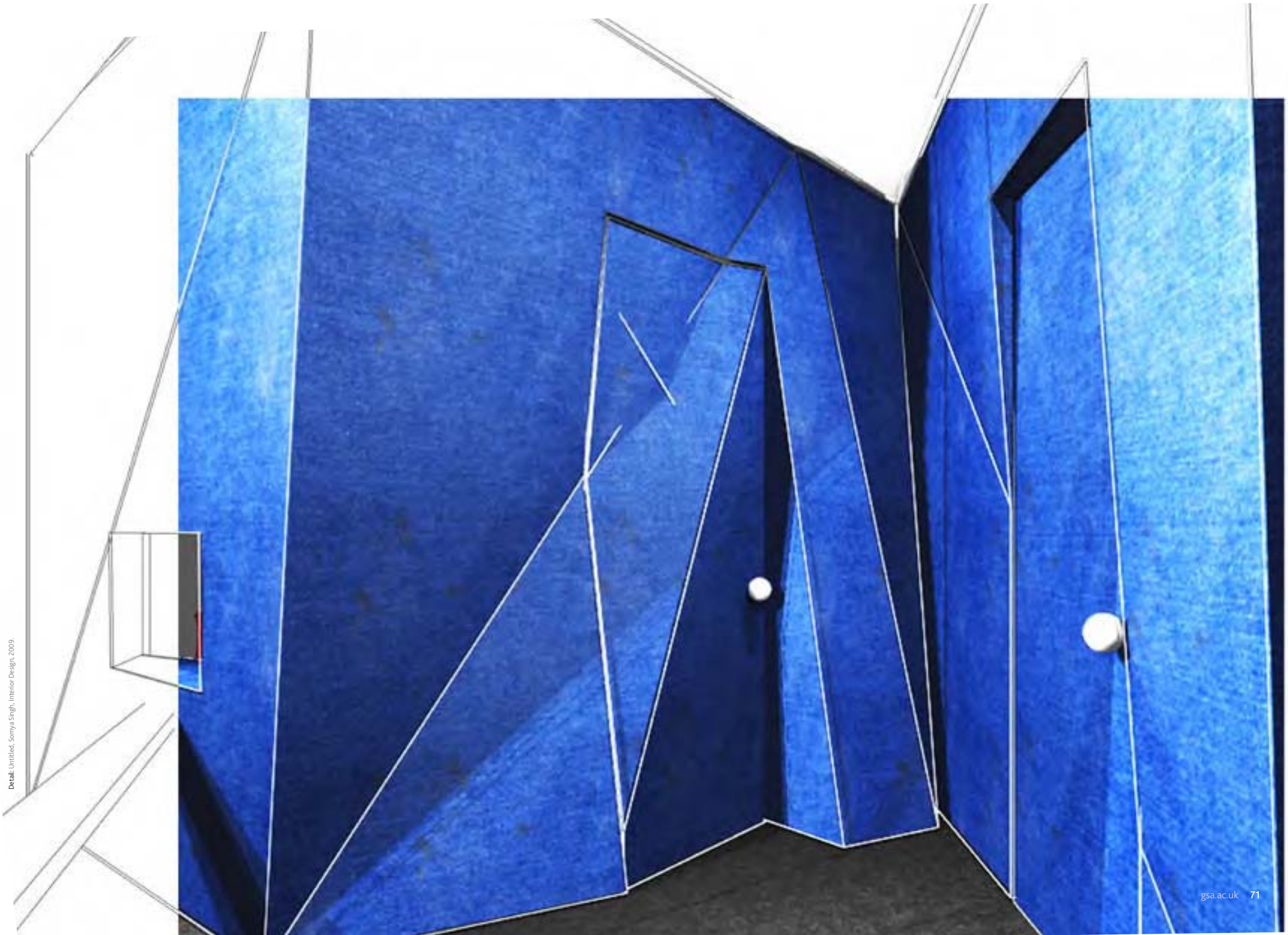




Detail: Untitled, Sonya Singh, Interior Design, 2009.



Head of School:
Professor Irene McAra-McWilliam
MA FRSA

Senior Researcher:
Professor Alastair Macdonald

Programme Leaders:
Archie McCall
BA (Hons) Design

Craig Whittet
BEng/MEng

Dr Gordon Hush
BDes/MEDes

Jimmy Stephen-Cran
BDes (Hons)/MDes Fashion + Textiles

Honorary Professors:
Professor Ezio Manzini

Professor Colin Burns
BSc MDes (RCA)

Design Week magazine placed The Glasgow School of Art into its 'Hot 50' list, describing the GSA as a global leader in its field – demonstrating our commitment to the development of design education, practice and research at the very highest levels. Design at the GSA covers a wide spectrum of activity. From silversmithing and jewellery design to products, interiors, textiles, graphic design, illustration, photography and fashion, the diversity of our specialisms is bound together by a common goal – to enable students to achieve excellence in their chosen field.

We are committed to the development of design education, practice and research, in the highly creative environment of the GSA where artists, designers and architects study and have the opportunity to work together. Learning and teaching is studio-based, complemented by a programme of Historical and Critical Studies, visiting lecturers and professors.

Our staff are designers and academics and are involved in their own practice and research projects and regularly exhibit internationally and nationally.

Our students show work annually at prestigious events including: New Designers and D&AD in London.

About the School of Design

The School of Design currently comprises the following undergraduate programmes:

- BDes(Hons) Fashion and Textiles
- BA(Hons) Silversmithing and Jewellery
- BA(Hons) Interior Design
- BA(Hons) Visual Communication
- BDes/MEDes Product Design
- BEng/MEng Product Design Engineering

The School of Design

- comprises seven academic departments with around 650 full-time undergraduate students and a growing postgraduate population at taught masters and PhD.
- graduate destinations include Asprey's London, Diesel, BBC, Orange, Dyson, Wedgwood, Conran, GAP, with many forging their own successful enterprises.
- offers GSA students within the MEDes Product Design programme the unique opportunity to study with other leading European Design Schools in Paris, Milan, Helsinki, Stockholm, Stuttgart and Cologne. The GSA is the only UK partner within this European network.
- features The Centre for Advanced Textiles (CAT) – a unique research centre specialising in new methods of computerised textile design and digital inkjet printing. It benefits from excellent links with industry and business through staff consultancy and practice including Timorous Beasties, Topshop, Mulberry, Stella McCartney and Whistles.
- is one of a small number of European Design Schools to be invited to join an alliance of Adobe Software and 24 of the leading Design Schools in the USA.
- benefits from high-profile visiting professors, visiting lecturers, speakers, live projects with prominent industry members, and designers in residence.
- feeds leading-edge design research into undergraduate programmes, for example, new directions in Transformation, Environment and Service Design.

Learning, Teaching & Assessment

Studying design at the GSA at undergraduate level encourages self-motivation and sustained independent learning. Each programme employs a variety of learning and teaching methods to develop skills and critical thinking including: lectures, seminars, talks, presentations and group discussions, individual and group tutorials, projects, field trips and exchanges, practical workshops and critical reviews that fully engage with the different subject areas.

Equal emphasis is placed on learning and teaching – as students progress through their chosen programme they are required to take increasing responsibility for their learning through personally negotiated programmes of study.

We believe that the studio remains at the core of the learning and teaching experience. Although new technologies allow more flexibility in how and where we create work, the studio environment is the place which allows face-to-face discourse, debate and practice-based learning.

In BA (Hons) and BDes/MEDes, studio-based learning and teaching is also underpinned and complemented by a programme of Historical and Critical Studies, with visiting lecturers, critics and professors.

Our resources support our aspiration to be at the forefront of the world of design and our technologies are constantly updated to keep pace with developments within the design professions. Current resources in the School include:

- Laser cutting equipment
- Access to the Centre for Advanced Textiles (CAT), equipped with two Stork Sapphire digital printers
- Rapid prototyping equipment
- Excellent central IT facilities and specialist equipment within departments

To view year 1-4/5 syllabuses in detail or for more information on the design programmes available:

» gsa.ac.uk/design

Ian Callum Peter
Capaldi Muriel
Gray Jonathan
Saunders Norman
McLaren Innes
Ferguson Janice
Kirkpatrick James
Lapsley Andrew
Lauder David Liaw
Sarah Raffel

Design graduates are successful and go on to have careers as diverse as the subjects they study – from product, graphic, textile and fashion and jewellery designers to film-makers, musicians and entrepreneurs. Many go on to specialise in their chosen subject – and become highly successful as a result – while others use their studies as a springboard for success in the wider business arena.

The School's graduates include:

Ian Callum Design Director, Jaguar Cars (Industrial Design, 1977)	Nicola McGhee Senior Designer, Gap (Textiles, 1995)
Amey Gibson Senior Designer, Top Shop (Textiles, 1998)	Laura Birtwistle Promotional Merchandising Designer, L'Oreal Paris (Product Design Engineering, 2004)
Sarah Raffel Founder, Brazen Studios (Silversmithing + Jewellery 2003)	Jonathan Saunders Creative Director, Pollini (Textiles, 2000)
Innes Ferguson Former Head of Design, Transport for London (Product Design, 1987)	Ben Tibbs Design Director, Cartledge Levene (Graphic Design, 1993)
Scott Macguire Senior Design Engineer, Dyson (Product Design Engineering, 2003)	Kirsty Murray Colour and Trim Designer, Hyundai Motor Europe (Textiles, 2001)
Peter Capaldi Actor, Writer, Oscar-winning Director (Visual Communication)	Val Clugston & Scott Mason, Directors, NOMAD, (Interior Design 1999 and 2002)
Alistair Macauley & Paul Simmons Founders, Timorous Beasties (Textiles, 1988)	Craig Bunyan Designer, seymourpowell (Product Design 2003)
Andrew Lauder Senior Product Manager, Apple Computers (Product Design Engineering, 1995)	

UCAS Information:
Institution Name: GSA
Institution Code: G43
UCAS Code:
Fashion Design W230
Textiles Design W231

Head of Department:
Jimmy Stephen-Cran,
BA (Hons) MA

Award: BDes(Hons)
Fashion + Textiles.

Assessment: Coursework, essays, practical design projects. Formative (i.e. advisory) assessments take place at key points throughout the year, with summative (final, graded) assessments at the end of each academic year.

Syllabus Detail & Queries:
» www.gsa.ac.uk/fashion

Money, fees and funding: p129
How to apply: p130
General entry requirements: p132



Detail: Fashion Show, GSA, Sarah Barker 2010. Garments based on Glass Garden project.

In Profile

Sarah Barker

Progress: Year 3 Textiles (Knit)
Project: Glass Garden

The Project

The brief was we had to come up with a range of photos, then link the images to drawings, create a pattern and then create material. I picked 'glass garden' to work with, looking at mirrors, reflections and shadows - how does the climate affect the garden, how does rain or freezing change the garden? Initially I picked things from my own garden, soil, petals, grass and froze them into ice cube in trays, then put them onto a mirror and photographed them melting. Then I put them under a shower and photographed them as the ice washed away. From these photographs I looked at how to turn them into drawings - the cracks of the ice, the delicate petals within the rigid ice, a whole range of textures became evident. These became drawings.

After the drawings and having focused in on the ice, I went in the other direction and blew the photos up much much larger. From something delicate and precise it became something vibrant and harsher, and these created my pattern for the material. I'd always worked in monochrome but this year I was challenged to use colour - I captured bright oranges and reds in the petals, and contrasted these with a charcoal grey along with metallic cream and gold.

Assessment

The final pieces were used as part of my collection at this year's Fashion Show (open to the public and shows 2nd and 3rd year work). It's such an adrenalin rush, you've been working on an idea for 6 months non-stop every day and suddenly it's in the public and being judged by 15-60 year olds.

The work is assessed here by looking at all work, photographs, drawings, patterns, fashion drawings and impact of the piece on stage. Textiles is more about the fabric itself than the garment though, it will be interesting to see the differences in the new Fashion pathway on the programme.

My GSA

It's an achievement even being here. Glasgow's an amazing place, coming from here I think we (Glaswegians) take it for granted, but coming to the GSA makes you look at places differently, you start to notice things - Glasgow's full of beautiful buildings. I live outside the city and when I'm on my way in I feel self-conscious, but as soon as you walk up the hill to art school you feel 'normal' again. It's like a different world, nothing's weird or abnormal. In the programme there's such a mixed group of people, everyone has different personalities, interests, from all different parts of the city, the country, and the world. It's a family here - you might be in here 5 days a week until 7 or 8 at night, so you get very close to people, and you get to bounce ideas off others. The tutors are also brilliant, and it really helps to have a strong relationship with tutors because they've got lots of advice and experience, they've 'been there, done that'.

» gsa.ac.uk/sarahbarker

"It's such an adrenalin rush, you've been working on an idea for 6 months non-stop every day and suddenly it's in the public and being judged by 15-60 year olds."

Overview

Scotland enjoys an evocative and distinguished history when it comes to cloth and clothing traditions.

Fair Isle, Shetland, Sanquhar and Arran knits, Turkey Red printed cloth, the Paisley, Harris Tweed, Ayrshire Whitework needlework, the Mackintosh raincoat and Inverness Cape are all instantly recognizable for their quality, integrity and supreme cottage industry skill or classic manufacturing and making techniques. The vibrancy of the city of Glasgow and the dynamic environment afforded by the School set the ideal conditions for Fashion and Textile Design at The Glasgow School of Art to influence and pioneer this rich historic continuum.

The BDes (Hons) Fashion and Textile Design programme at The Glasgow School of Art nurtures highly specialised subject experts in an 'expert amongst experts' environment which values the interactive, synergetic and ever-evolving nature of Fashion and Textile Design.

Students will be supported to:

- Acquire a thorough understanding of the Fashion or Textile Design process and develop in-depth drawing and colour expertise alongside technical prowess
- Honour and learn from Fashion or Textile Design traditions and look to the future at the same time
- Balance originality of concept with design viability
- Stretch, challenge and integrate digital technologies alongside labour intensive handwork and limited production
- Engage in critical reflection in response to individual Fashion or Textiles Design interests

UCAS Information:
Institution Name: GSA
Institution Code: G43
UCAS Code: W250

Head of Department:
Drew Plunkett
 BSc MA FRSA

Award:
BA (Hons) Design
 Note: Programme content and title of Award may be subject to change from 2011:12 for Year 1 entry (BDes). Entry to Years 2+3 will remain as stated. Please refer to website for up to date information

Assessment:
 Coursework, essays, practical design projects. Formative (i.e. advisory) assessments take place at key points throughout the year, with summative (final, graded) assessments at the end of each academic year.

Syllabus Detail & Queries:
 » gsa.ac.uk/interiordesign

Additional Information:
 Materials costs years 1-4 estimated at:

Year 1: £200
 (including first-year field trip)
Year 2: £100
Year 3: £300
Year 4: £150

Money, fees and funding: p129
How to apply: p130
General entry requirements: p132



Detail: Hotel project, Lorna Mangan.

In Profile

Lorna Mangan

Progress: Year 3

Project: Hotel project: Live project in association with the Scottish Tourist Board

The Project

Each student was given a Hotel site that was either urban or rural, 3 or 5 star. Quality Advisors from the Tourist Board came in and told us what had to be incorporated to achieve the different star ratings and we had to design to these specifications. As a live project it meant we had real contact and interaction with the client – we were given restrictions and boundaries that we had to work around and it felt a lot more 'real'. I learned a lot about how hotels are designed.

I was given the original plans of the Eurohostel by the Clyde (central Glasgow) – the outer shell – and this indicated which walls were immovable and what we had to work with. After planning the rooms (layout) came the development of the actual design of the interiors. The brief was to reflect Scotland as a part of the design and my inspiration came from Glasgow itself rather than Scotland as a whole – the feel and look of Glasgow being arty, raw and unpretentious. So I looked at the concept of 'rough looks' and the architecture of the city, red brick, copper, buildings like the art school or the lighthouse, and then added luxury items like designer wallpaper. Everything that I used was locally sourced, using materials and designers that you see around Glasgow, like 'Timorous Beasties' furnishings (GSA Textiles alumni).

The Assessment

We all had to present our hotel designs to the Scottish Tourist Board. I got a lot of praise because my design was different and quirky but usable. We were assessed for the project for the GSA through our portfolio but the Quality Advisors from the Board were also asked to choose their favourites to form part of an exhibition of Future Glasgow at the SECC (national exhibition centre), promoting a more modern approach to hotel design. My design was chosen to be part of that exhibition.

My GSA

Everything's on your doorstep here, Fashion Shows, Art Shows and exhibitions. And I take inspiration from everything that's around me – for example, there's not a direct connection with textiles students as such but you can look at their designs and be inspired – the same goes for architecture.

I love the city and I'm still exploring it. There are so many sides to Glasgow and there's always something exciting going on in terms of art and design. You'll always find inspiration here. I'd always wanted to interior design and I'm very glad I chose the GSA to study it. I've learnt such a lot.

» gsa.ac.uk/lornamangan

“As a live project it meant we had contact and interaction with the client – we were given restrictions and boundaries that we had to work around and it felt a lot more 'real'.”

Overview

Interior Design is about revitalising and enriching buildings to create exciting and practical environments in which people can live, work and enjoy themselves.

Like every other creative act, designing an interior involves making a personal statement. A shared understanding of social and architectural conventions gives designers and those who use their buildings a common language but it is the designer who can – and must – enrich the vocabulary of that language, to improve the quality of people's lives, to give them something they neither realised they wanted, nor knew they could have. Having proved their commercial value in retail and leisure fields, Interior Designers are now being asked to improve the quality of educational, health and social buildings and this opens up challenging new fields of activity. The increasing obligation to produce accessible and sustainable buildings presents further opportunities to explore fresh aesthetic terrain.

At the GSA, we encourage bold, clear, conceptual thinking but we believe that ideas must be tempered by an informed response to function and fabrication. We believe that you will learn to design through intense, sustained involvement with the design process. This method works. Students regularly win national awards. Graduates cope comfortably with the demands of the profession and find their niche in established practices like Graven Images, The Curious Group and Imagination. Many establish their own studios, like Urban Salon, Arka and LWD, pushing forward the boundaries of the discipline. Some, like Nomad with their work on libraries and learning centres, pioneer the exploration of unfamiliar territory. Occasional mavericks, like <slight> apply their skills on the margins of the discipline and beyond. All are part of a supportive network that can help new graduates find a first foothold in the profession.

UCAS Information:
Institution Name: GSA
Institution Code: G43
UCAS Code: HW72

Head of Department:
 Dr Gordon Hush
 MA (Hons)

Award:
 BDes/MEDes

Assessment:
 Project-based. Programme subjects – design skills & context, historical & critical studies, social sciences and languages – are conducted in parallel. Students are encouraged to take an active part in the assessment process by filing, comparing and discussing self-review forms with tutors.

Syllabus Detail & Queries:
 » gsa.ac.uk/productdesign
 or email
 » d.smith@gsa.ac.uk

Additional Information:
 Students enrol upon a common core programme in Years 1 and 2 before following one of two distinctive pathways: BDes (Hons) over four years, which includes six months at a partner school around the world, or MEDes over five years in which Years 3 and 4 are spent studying at two different European partner institutions.

Money, fees and funding: p129
How to apply: p130
General entry requirements: p132



Leatherhead, Varut Rintanalert: It is not the strongest of the species that survives, nor the most intelligent that survives. It is the one that is the most adaptable to change. Charles Darwin.

In Profile

Varut Rintanalert

*Progress: Year 2, MEDes
 Project: Sustainability + Leather
 Award-winning external project*

The Project

The brief was to think about the future uses of leather. We looked at future trends, beauty, social networking, and researched this as a group project to see into the future sustainability of the products. In the future things won't necessarily be high-tech – it will be more about learning how to appreciate what we have now. We took what we learned from this research and then progressed our individual projects.

My idea was to treat leather like Lego bricks – to be able to alter and change its purpose, without changing the material itself. As it ages, leather gets a 'memory' – it gains marks and wear, and it's a long lasting material. I have a lot of things passed down to me from my father – I thought about how would I give them to my sons? So say right now my leather bag or watch looks cool, in 20 years time it might not – I could pass it down to my children but they maybe wouldn't want it, so the theory was that the leather itself has memory and sentimental value, rather than the object itself. The idea became to be able to use the material to rebuild the object, rather than the object becoming obsolete.

So I've taken the concept of a jigsaw, of Lego, and created building blocks out of leather, cross-shaped pieces. You can then take the pieces apart and rebuild them again and again, into clothes or furniture, bags or accessories. Your grandfather's object could be passed down and become something that you and your descendants will use. It's not the object that's important, it's the memory that's important, and it's the leather itself that holds the memory.

My GSA

At high school (in Thailand) I liked design; I enjoyed that sense of achievement you get when you create something that people can use. I chose Glasgow to study it in because of its reputation for Product Design. And because Glasgow's a big city, so there's a lot to do, but there are small classes and so you get lots of focus from your teacher. Your tutor guides you and spends a lot of time with you and there's such a sense of friendship from being in a small class – they're like family and when you're studying away from home it's very important that people know you and support you.

The Future

As part of the MEDes programme next year I'm going on exchange to Cologne for a year, then Helsinki for the next year, then for our final year we return to the GSA and Glasgow. I'm very excited about the 2 year exchange. And after graduating I intend to return to Thailand and hopefully start my own product design agency, centred around Service Design.

» gsa.ac.uk/varutrinalert

“As part of the MEDes programme next year I'm going on exchange to Cologne, then to Helsinki for the next year, then for our final year we return to the GSA and Glasgow. I'm very excited.”

Overview

Product Design at GSA focuses upon the role of the designer as the creator of objects, services and experiences. In doing so it extends traditional understandings of form, function and materiality to encompass the social, cultural and ecological context of products and their use(s). To facilitate this, the course includes the study of European languages, research methods from the social sciences and an engagement with issues around sustainability along with study in partner institutions around the globe.

Graduates from both B.Des and MEDes are sought after by product and service design consultancies across Europe, while those who opt for post-graduate study often find themselves in the worlds of computer game design, textiles, the fashion industry, social science research or teaching and lecturing. Product Design in Glasgow emphasises the analytical, conceptual and research skills necessary for designers who plan to work across a variety of companies, industries and national cultures.

Life after Product Design at GSA:

Alex Allen MEDes Live/Work, London
Craig Bunyan B.Des Seymour Powell, London
Josephine Gianni MEDes Nokia, Helsinki
Charlie Hill B.Des Red Associates, Copenhagen
Natalie McChee B.Des Live/Work, Newcastle
Tamsin Smith B.Des Engine, London
Roddy McIntyre B.Des Inflate, London
Heidi Strom MEDes Les Ateliers/ENSCI, Paris
Florence Andrews B.Des We Are Curious, Glasgow
Esme McLeod B.Des We Are Curious, Glasgow

UCAS Information:
Institution Name: GLASG
Institution Code: G28
UCAS Code: H3W2 (BEng)

4 year Programme
UCAS Code: H3WG (MEng)
 Accelerated route 4 year Programme

5 year Programme
UCAS Code: H3WF (MEng)

Head of Department:
 Craig Whittet MDes FRSA

Award:
 BEng/MEng

Assessment:
 Studio-based, student-centred learning based around design project activities. Students have access to state-of-the-art product design engineering prototyping and manufacturing processes in the PDE workshops at GSA and GU.

Syllabus Detail & Queries:
 » gsa.ac.uk/productdesignengineering



Additional Information:
 Development of confidence and ability in design skills is an integral component of the programme, therefore a formal art or design portfolio is not essential for entry into Year 1.

Money, fees and funding: p129
How to apply: p130
General entry requirements: p132



Detail: Vac-u-loc by Samuel Smith.

In Profile

Samuel Smith

Progress: Year 5

Project: Vac-U-Loc. RSA Competition: Design New Solutions to Prevent Bicycle Theft. Winner of Scottish Institute for Enterprise Awards, Product-Based Business of the Year Award and New Ideas Competition.

The Project

This was a group project – three of us were involved in the original concept of the product and two of us (Samuel and Andrew Morrison, also year 5 PDE) then went forward post-competition to develop it further. The original brief was to look at the issue of bicycle theft – we were looking for gaps in the existing market. There are tons of mobile bike locks, but we found that statistically bikes were more likely to be taken from semi-private areas (shared lobbies/hallways) than the street.

We identified the problem and thought that heavy duty suction cups could work. We had to overcome problems like 'micro-leakage' from the cups where they lose vacuum over time. We worked until it was viable, then developed a draft prototype. Our group split to work on different components, one at cup design, one at the locking system and me on the automatic clamps, to come up with the final concepts and documents. Over 1st and 2nd year you learn to manage your time well, so within 10 weeks we had come up with our solution.

The product now exists and it's been developed past what it was originally designed for. After building and testing it, we found that it was better suited to being a bicycle rack for cars. The idea is it is easier to fit than standard products – bike carriers can damage the body and paintwork of your car, whereas this literally sticks to the back windscreen and auto clamps your bike. We plan to sell the design of The Vac-U-Loc and we were delighted to win awards with the product.

My GSA

We sometimes feel like outsiders in PDE because we spend some of our time at GU (Glasgow University), but you really benefit from the two different institutions. It's creative here – the workshop is incredible and the hands-on experience is such an advantage over traditional mechanical engineering courses. We can see things further than the concept, right through to product realisation.

People ask am I more of a designer or an engineer? There's no straight answer because the line is blurred between the two, it's the same process of problem; process; solution; in either discipline. GSA lets you come up with more creative solutions that perhaps you wouldn't otherwise.

Without a doubt I'm glad I did this course – the art school side gives you an extra edge, the studio atmosphere is very collaborative and helps you to look at things differently.

» gsa.ac.uk/samuelsmith
 » samuelgsmith.webdare.com

"It's creative here – the workshop is incredible and the hands-on experience is such an advantage over traditional mechanical engineering courses."

Overview

The development of innovative products to support changing and increasingly sophisticated human needs and lifestyles is a central aspect of the PDE experience. However, the 21st century also presents a number of challenges for a Design Engineer and how they respond to the demands of society and Global concerns. In order to develop appropriate products and solutions industry requires high-calibre graduates who possess a rigorous design engineering process in conjunction with ingenuity, creativity and management skills.

Product Design Engineering is an internationally recognised, accredited and award winning degree programme that enables graduates to fulfil and exceed these criteria and work around the world.

Offered jointly with the University of Glasgow, this programme is particularly suited to those with strong academic skills (particularly Maths and Physics) who wish to apply them in an innovative and creative manner through product design engineering.

Students enjoy time in each of the two distinctive educational cultures and can opt to follow either the BEng or MEng routes.

UCAS Information:
Institution Name: GSA
Institution Code: C43
UCAS Code: W721

Heads of Department:
Anna Gordon BA (Hons) PG (Dip)
Helen Mariott MA RCA

Award:
BA (Hons) Design
 Note: Programme content and title of Award may be subject to change from 2011:12 for Year 1 entry (BDes). Entry to Years 2+3 will remain as stated. Please refer to website for up to date information

Assessment:
 Coursework, essays, practical design projects. Formative (i.e. advisory) assessments take place at key points throughout the year, with summative (final, graded) assessments at the end of each academic year.

Syllabus Detail & Queries:
 » gsa.ac.uk/silversmithingandjewellery

Materials costs:
 Years 1-4 estimated at:

Year 1: £200
Year 2: £535*
Year 3: £575*
Year 4: £475*
 *including field trip

Money, fees and funding: p129
How to apply: p130
General entry requirements: p132



Detail: Narcissus and Goldmund by Daniela Corda (top) and earrings by Emily Knight (bottom).

In Profile

Daniela Corda & Emily Knight

Progress: Year 3

Project: The Gold Project: The Scottish Goldsmith's Trust

The Project

The brief was to simply design and make a piece of jewellery which fully exploits the qualities of yellow 18ct gold. We were given the same amount of gold each – a 15mm x 10mm x 0.5mm sheet, and a small piece of gold wire. From that we had to make a wearable piece of jewellery using only those materials. Both of us like using a mix of materials and we'd never worked in gold before, so it was a challenging project. It made us put things into perspective though, normally you pay a fee for materials each term and from that you get to use as much silver as you want (within reason!). But here we had a fixed amount – 18ct gold is twenty times the price of silver, but it is also stronger and more malleable. This helped make us think more about the material itself and how to best use it, and be economical with it. It also helped to prepare us for final year – up until now our briefs have been quite prescriptive – this was much more open.

Daniela: I made a bracelet with interlinking moving charms on it based on Herman Hesse's book *Narcissus and Goldmund*. The charms represented the plot, and the characteristics of the characters – I'd read it recently and the concept worked with the intricacies of working in gold.

Emily: I made earrings based on Alexander Calder's mobiles and from the architecture around Glasgow. I'd wanted to take some inspiration from the city so I combined the tenement blocks, structures with mobiles based on the drainpipes down buildings.

The Assessment

There's a group crit after every project. Although you're in the studio every day, it's great to see other people's finished work and to hear them talking about it – it gives you ideas. The tutors give you critical feedback at these crits, then at the end of term you have an assessment based on everything you've done to date.

My GSA

We get technical teaching in third year, on topics from laser-welding, hinges, to box-cutting. We also have lectures from artists in residence and from visiting artists or collectors. It really opens you up to exploring different techniques.

Daniela: When I first came here to visit at Open Day I immediately felt at home – there was a clothes sale and a cake sale outside the building and everyone was really friendly. In comparison to other places I'd looked at the learning and teaching seemed more open, more conceptual.

Emily: I come from a textiles background but I'd visited Origin and Collect jewellery fairs and found conceptual jewellery really interesting. I applied here because it was prestigious, then I visited and the city and the place really impressed me.

Daniela: It's a great place to study, it's easy to get involved here – if you want to organise an event, an exhibition, people will help. There's a great sense of community and if you're motivated to do things outside the School, you'll get help from everywhere.

“We also have lectures from artists in residence and from visiting artists or collectors. It really opens you up to exploring different techniques.”

Overview

Our reasons for decorating the body are wide-ranging and complex. Historically, people have expressed themselves through relatively superficial body adornment to extremely sophisticated symbols as a means of communicating the concept of position, rank and status.

Contemporary studio jewellers continue to challenge perceived boundaries and use the artefact as a way of defining a personal response to social and cultural issues such as gender, relationships, politics, and the environment. Similarly, silversmiths explore this interaction between fine metalworking and ideas, through the vehicle of the functional domestic object.

Whether they intend to enter the broad-based jewellery and silverware industries, pursue personal expression through the gallery market or continue in academia, students will develop their skills in a supportive and confident department.

During the first year, students explore the subject through practical and intellectual skills, learning the core basics of design and application. We encourage drawing as well as practical skills as a means of expressing ideas throughout the four year course.

Our graduates go on to achieve great successes within the field. Sarah Raffel (2003) was chosen to represent Glasgow at London Fashion Week whilst one of our undergraduate students, Haruka Usui won the AEGON Championships Trophy Competition as well as the prestigious Young Designer Silversmith of the Year Award 2009 – the seventh time that the award has been won by a GSA student in its 14 year history.

Essentials Visual Communication

UCAS Information:
Institution Name: GSA
Institution Code: G43
UCAS Code: W213

Head of Department:
Paul Stickley
CFS BA (Hons) MPhil RCA
SEDA PDAF

Award:
BA (Hons) Design
Note: Programme content and title of Award may be subject to change from 2011:12 for Year 1 entry (BDes). Entry to Years 2+3 will remain as stated. Please refer to website for up to date information

Assessment:
Coursework, essays, practical design projects. Formative (i.e. advisory) assessments take place at key points throughout the year, with summative (final, graded) assessments at the end of each academic year.

Syllabus Detail & Queries:
» gsa.ac.uk/visualcommunication

Materials costs:
Years 1-4 estimated at:

Year 1: £200
Year 2: £100
Year 3: £600
Year 4: £600

Additional Information:
Visual Communication Blog:
gsavis.com/blog

Money, fees and funding: p129
How to apply: p130
General entry requirements: p132



Detail: Ross Hogg (top) & Jesus Salazar-Rivadeneira (bottom).
Pinhole camera images, Glasgow.

In Profile

Ross Hogg

Progress: Year 1

Project: Pinhole Camera

The Project

The brief was to look at the sights of Glasgow, and get to grips with exposures, light sensitivities and other photography principles. It was just for three or four days. On the first day we built pinhole cameras, then we took shots of the city, then development of the images, and through trial and error we then culminated the project with an exhibition in the Atrium Gallery, including posters and advertising for the event.

The results of the pinhole camera were better than we thought they would be – the final photos in the exhibition were impressive. I'd never had access to resources like a darkroom before. Initially there was a lot of trial and error in the composition – it was a bit 'hit and hope' because it's such an early form of photography. It was funny to hold the cameras in position students were propping up these early cameras with their modern-day iPhones and iPods... Eventually though we were getting shot after shot. There's something about the pinhole camera that gives the final result more merit – it's a time-consuming process but the experience made you consider more about what you were doing, when every shot matters composition and exposure are more important. So now using digital photography we think about those aspects more.

It's a pretty broad syllabus in first year but it allows you to dip into everything – photography, graphics, sound, film, and I think it's really important to get that broad base. You can take different disciplines gained from one brief and apply them to others. Later on we'll get to specialise in design photography, illustration, graphics, or a combination of these.

Getting Here

I'd applied the first time at 17 and didn't get in. At the time I was really annoyed that I didn't get in because it's all I wanted to do and I had got really good grades. With hindsight, it was good for me to wait, I had an additional year to reaffirm that this was exactly what I wanted – I had to work extremely hard on my portfolio to get here.

My GSA

I'm from Glasgow and I'd been to open days and degree shows but they tend to show what final year students are doing – which is a bit intimidating. But I went to open day one year and to the vis.comms talk and left just so inspired. They showed the James Houston film (BAFTA-award winning graduate's film 'Big Ideas: Don't Get Any www.1080.tv) and it really grabbed me. It just clicked. Now to actually be here, to be a part of it, to see all the people who've gone before you – it's incredible – it's like you can only get where you want to be if you've come through these doors.

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Overview

Simple or complex, witty or profound – visual communication is a platform for the thinking of tomorrow.

Digital technology has provided a multimedia, multi-layered set of opportunities for graphic design, illustration and photography. At the GSA, students incorporate the traditional skills of drawing, printing, photography and other graphic processes with video, sound, animation and other aspects of moving image and multimedia.

We believe that to develop a vision of the future, students need an understanding of the past, so each area within Visual Communication encourages a critical engagement with historic and contemporary practice, relating social cultural and political contexts. Informed irreverence and articulate visual language is essential for the designer of tomorrow.

Students studying Visual Communication can choose to specialise in either Graphic Design, Illustration or Design Photography

