

# MAN Being HUMAN Bei

The First Year Experience — Co-Lab 1



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# Introduction

The FYE comprises of two new courses at GSA involving all First Year students from the School of Design, Mackintosh School of Architecture, School of Fine Art, Innovation School, School of Simulation and Visualisation, the International Foundation Programme, and for Co-Lab 1, the Glasgow Clyde College Associates.

Each course is led by an overarching theme which will evolve each academic year to reflect current and relevant topics and issues. The FYE offers students the opportunity to explore the breadth of the disciplinary domain in which they study, work and practice, and its relationship with other specialisms at GSA, in order that they may encounter alternate ways researching, thinking about and making work.

This first course, Co-Lab 1: Being Human, is intra-disciplinary, and has been delivered within each disciplinary domain. All programmes shared the same overarching project brief, and came together for some things, like lectures, at the beginning of the course. The focus of the project, and its content, relate directly to the student's discipline in which they are studying, and the

project theme: Being Human. Each programme chose an archive within Glasgow to visit, to investigate, and kick-start their research into the project.

Students worked within their own departments, exploring the theme and responding to the brief set for them by their tutor. At the end of the course the work will be presented in studios, and students encouraged to visit each others projects. This document catalogues the approach by each school to the course, offering a brief encounter with the alternate ways of researching, processing, thinking about, and making work, that we encourage across all the art school to support the development of our student's creative practice.

# ARCHITECTURE

School: Architecture  
Archive: The College of Surgeons

To investigate the question of Being Human, the Mackintosh School of Architecture is exploring the diversity of the human race to find delight in the differences of the human body and experiences.



In their first year of study we encourage our young architects to adopt a people centred approach to their work. Our project for Co-Lab 1 focuses on people with a disability who may navigate and encounter the world in different ways. To assist with informing their designs, students have researched the archives of the Royal College of Surgeons and Physicians, visited Strathclyde University's Centre for Prosthetics and Orthotics, and engaged with presentations about disability by the Birds Of Paradise Theatre Company, Architects McMillan Chambers and GSA's Kaitlyn Debiasse. Informed by this new found knowledge the architectural challenge we have set our student teams is to collaboratively design a small delightful atmospheric interior space for at least three 'different' humans beings to experience and occupy.

Images: Kathy Li

# FINE ART

School: Fine Art  
Department: Painting & Printmaking  
Sculpture &  
Environmental Art  
Fine Art Photography  
Archive: Glasgow Museum  
Resource Centre

Following her death in 1975 Hannah Arendt's work enjoys a renewed interest. Her remarks on the human condition are now as relevant as ever before. Being remarkably perceptive about some of the deepest problems and perplexities that are part and parcel of being human Arendt's urgency of purpose provides a way to find illumination in dark and troubled times not in theories and concepts, but rather from the lives and the work of individuals. Knowing fully what it means to be a refugee and therefore considering parameters that still remain central to our definition of ourselves and our construction and understanding of identity (language, home and habitat and occupation) Arendt considers the creative work to be the synonym of action.

The artwork is understood to be related to but elevated from both labour and work. It alone can redeem human beings from wordlessness. Transcending the need for usefulness, the artwork reveals our unique capacity to think, to say, to do the unforeseen. The work that the Students in the First Year Fine Art programme make asks of them to respond to Being Human.

Maintaining and adding to a growing archive things (images, objects, drawings and paintings) they make work that presents itself as encapsulated utterances of thinking and critically considering the position, the capacity the challenge of what it means to be human and to make. Their work assuages our constant longing for meaning in dark times that are defined by constant change. Their position is Making in the Now.

Being Human –  
Action In The Now

Image: Michael Mersinis



# INNOVATION SCHOOL

School: Innovation  
Programme: Product Design  
Archive: The Tenement House,  
National Trust

Your initial research has focused on building understanding of an object from the past. You are now asked to project your findings into the future, in order to develop a speculative design proposition which anticipates how we might be living 10 years from now.

 **glasgowschoolart**  
Tenement House



Images: Glasgowschoolart Instagram



Staying in your product pairs, choose an aspect of your given product which you find interesting, and imagine how this might manifest itself in a future product, service or experience... a future that doesn't yet exist, but might.

At the conclusion of the project you will present the original 'product autopsies' alongside your design speculations as a pair: one from the past, the other from the future.

# SIMULATION & VISUALISATION

School: Simulation & Visualisation  
Archive: People's Palace Archive, Glasgow  
Museum Resource Centre

At SimVis, year 1 students are exploring the theme through the medium of storytelling and its relationships with current, emerging and imaginary practices and technologies.



As such students are engaged in exploring the role of Science Fiction in shaping our interaction with technologies along with how established narrative practices are expressed through media such as games, virtual and augmented reality.

In this course, SimVis students reflect on the nature of narrative communication as an interactive activity in which the audience share

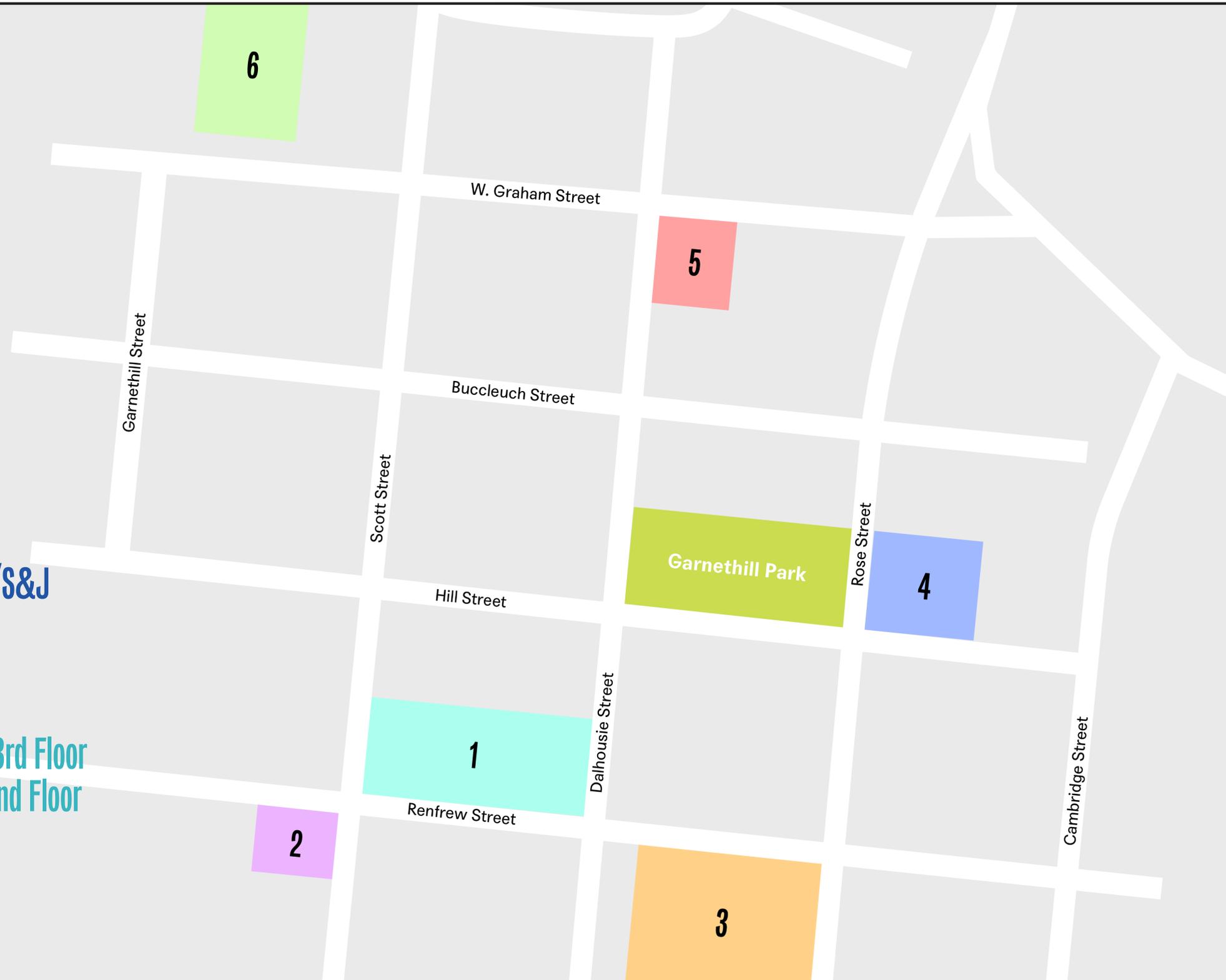
responsibility for the choices made and their potential consequences. Students are encouraged to think about the impact of decision making from a player's perspective and the subsequent reflections resulting from an unfolding narrative in which time, ambiguity and causal relationships are part of the design.

Images : Sandy Touchart

# MAP

## Guide to who, what and where

1. Reid Building  
SimVis Basement
2. Bourdon Building  
Architecture  
Grace & Clark Fyfe Gallery
3. McLellan Galleries  
Fine Art: P&P/SEA/FAP  
Enter from Renfrew St.
4. Haldane Building  
Innovation School:  
Product Design 1st Floor  
Design School:  
Fashion/Textiles/Com Des/S&J  
Interior Design  
1st Floor
5. Barnes Building  
Design School: Interaction 3rd Floor  
IFP & GCC Associates Ground Floor
6. Stow Building



# INTERACTION DESIGN

School: Design  
Programme: Interaction Design  
Archive: The Hunterian Art Gallery

Throughout Co-Lab 1: Being Human you will explore how we can research physical objects and artefacts in tandem with digital means to create meaningful projection-mapped sculpture in the Studio. As part of your research you will visit The Hunterian Art Gallery exhibition Exploring Gaelic Identities.

Use this exhibit as a point of inspiration around the key word 'Communication'. Consider responding to the artefact in meaningful ways such as researching commonality, differences, juxtaposition and context. Think about the medium of projection as a material to interweave into your creative work rather than simply a tool to view it.



Image: Gillian Moffat

# INTERIOR DESIGN

School: Design  
Programme: Interior Design  
Archive: Moving Image Archive, National Library of Scotland

This project provided interior design students with the opportunity to explore their discipline through the lens of a camera. They visited The National Library of Scotland Moving Image Archive to conduct research, and attended a series of workshops that were intended to inform a personal and exploratory response to the theme of 'BEING HUMAN'. Film maker Kim O'Neill delivered a workshop looking at the key elements for consideration when making a short film. Students then began storyboarding their ideas and distilling

them into a Haiku (traditional Japanese poetic structure of 17 syllables). This exercise enabled students to distil their concepts by contracting and reducing their narrative into an emotive poem.

As an outcome each student has been asked to make a 30 second film (which must include a person, an interior and a sound) in response to the project theme.



Image: Tony Coffield

# TEXTILES

School: Design  
Programme: Textiles  
Archive: The Needlework  
Development  
Scheme, GSA  
Archives

## Learn, Make, Subvert

The project invites you to explore innovation within two separate fields - your own work (in the form of a textile technique you teach yourself), and a historical textile artefact from the past (the GSA Archive).

A visit to the archive will allow you to investigate some traditional textile processes up close and from a Primary source (the objects themselves) rather than from Secondary sources (pictures in a book or online). You will

work collaboratively with one of your colleagues and research together about one of the selected textile items.

Make at least 4 samples using the traditional textile technique you have chosen to work with. These don't have to be large - they just need to be big enough to show the technique.

Produce a proposal for how you would subvert the archive artefact. Use drawing, photoshop, collage, photocopying etc to visually communicate your idea. You could propose to alter it using one of the methods listed above or it could be altered in a different way that relates to the purpose or people behind the artefact, the imagery it depicts, or the technique used to make it.



Image: Stephen Keane

# FASHION

School: Design  
Programme: Fashion  
Archive: The College of  
Surgeons



Challenge the fallacy of the idealised human form described as: standard, default or normal.

Subvert and distort this concept of 'normality', by focusing on a particular muse. This can be anyone, of any ability. Examine their individuality in relation to the mechanics of their body and how it moves. Observe and analyse the silhouette, movement and proportions of them.

Consider the natural lines of the body. Horizontal; hips, shoulders & outstretched arms, and vertical; spine, torso, arms & legs.

Explore the functionality of joints; ankles, knees, hips, waist, neck, shoulders, elbows, wrists and the numerous knuckles on the hands. What happens when you constrict movement, enhance lines of the body, or make adjustments to the mechanics dictated by joint function?

How can you manipulate the overall silhouette of the body through extending these lines and connecting or constraining the natural movement of the joints? Subverting, distorting and re-inventing 'normal'.

Produce a minimum of 4 different silhouettes that demonstrate your exploration of the above.

Image: Christie Alexander

# SILVERSMITHING & JEWELLERY

School: Design  
Programme: Silversmithing  
& Jewellery  
Archive: A Private  
Collection



Being Human is something we all are. Think about the things you collect, buy, wear, and have around your home. What does it mean to you to be human in contemporary society? How might you express and share that meaning with objects?

Our project involves visiting a collector and their personal archive of objects carefully selected and collected over a number of years. Most of these pieces are bowls, containers, cups and jugs—all of which can be broadly defined as vessels. A vessel is a metaphor of exterior and interior, of containment, of a journey.

This visit acts as the starting point for further research and investigation into the meaning and use of objects, by looking at similar objects to broaden your research, and consider the practical, cultural, ritual and expressive purposes of things.

Understanding who we are and what the artefacts we choose to acquire and surround ourselves with perhaps exhibits something about us as human beings.

Image: Michael Fell

# COMMUNICATION DESIGN

School: Design  
Programme: Communication  
Design  
Archive: GSA Archives

Archives like formalised collections in Museums and Galleries are built with the property of multiple authors and previous owners. Unlike the collection, the archive is a more open place for encouraging discussions and interpretations. An archive designates a territory and not a defined narrative. The material connections contained are not already authored as someone's eg. a curator or an artist.

The internet has created a democratic and interpretive context for the archive. You could argue that it is the biggest and most accessible archive resource.

We would like you to investigate two areas for this project:

1. A physical archive (GSA Archives at The Whisky Bond) or a personal archive that is familiar to you.
2. An online archive.

Brief: Make a new collection from a chosen online or physical archive, and define an alternative narrative.

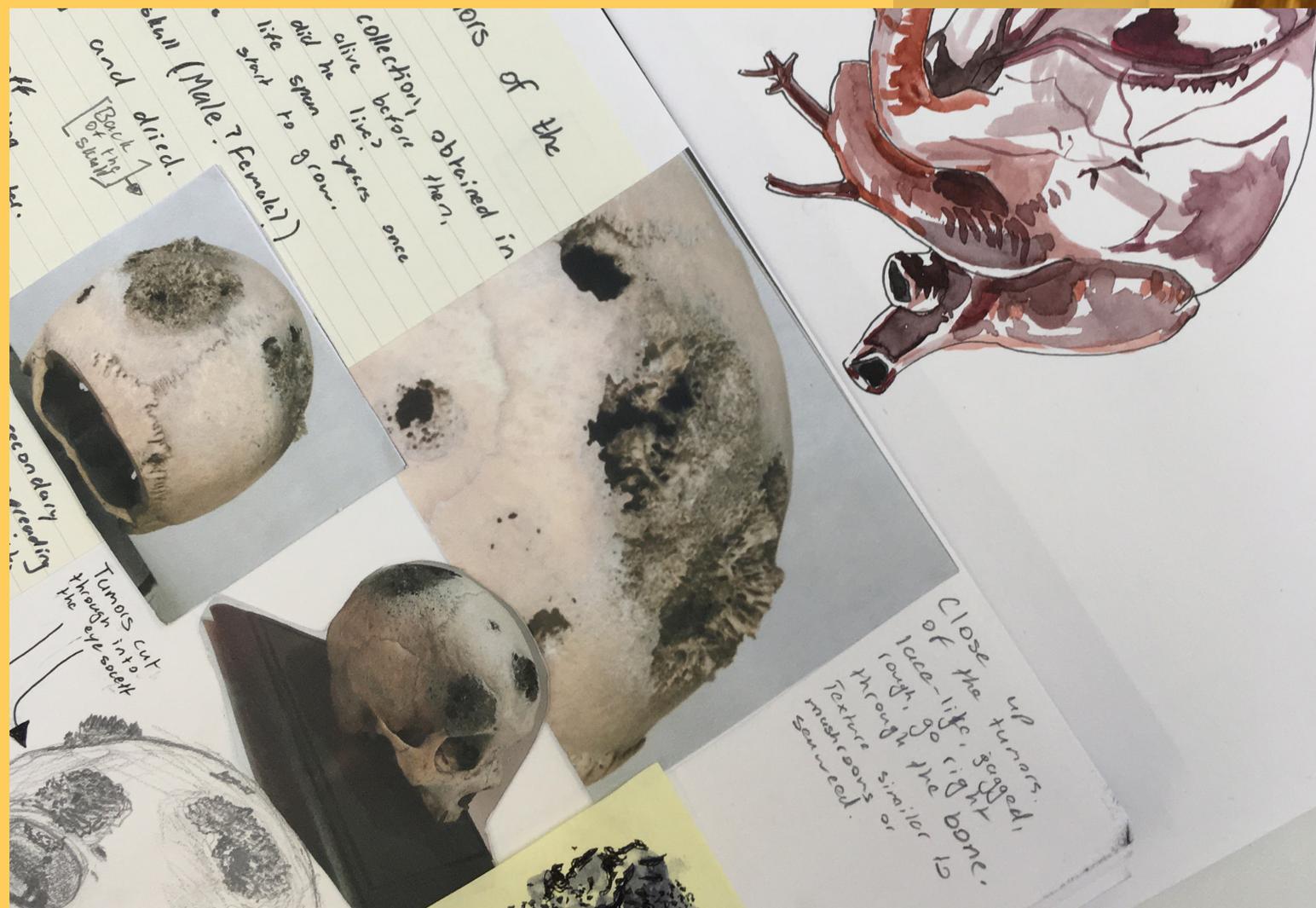
Image: Stephen Keane



# INTERNATIONAL FOUNDATION & GLASGOW CLYDE COLLEGE

Images: Doll by Shiqing Dong (IFP)  
Sketchbook by Shaneela Khan (GCC)

The GSA International Foundation students and Glasgow Clyde College Associate Students are working side-by-side on a shared project brief that asks them to create new artefacts that reveal human contexts for the medical specimens and tools in the 'A Healing Passion' display at the Hunterian Museum.



# With thanks to

All the archives and archivists that helped make the student visits so engaging:

Glasgow School of Art Archives [Susanna Waters, Cat Doyle] Glasgow Museum Resource Centre [Isobel McDonald, Ed Johnstone, Fiona Hayes] Royal College of Surgeons and Physicians [Clare Harrison] The Tenement House [Ana Sanchez] National Library of Scotland Moving Image Archive [Emily Munro] The Hunterian

The tutors and lecturers who delivered the course

The staff across GSA who have supported the students & all the students who have taken part in the course!

Design: Neil McGuire and Fiona Hunter (After the News)  
Filmmaker: Martin Clark



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**THE GLASGOW  
SCHOOL OF ARTS**