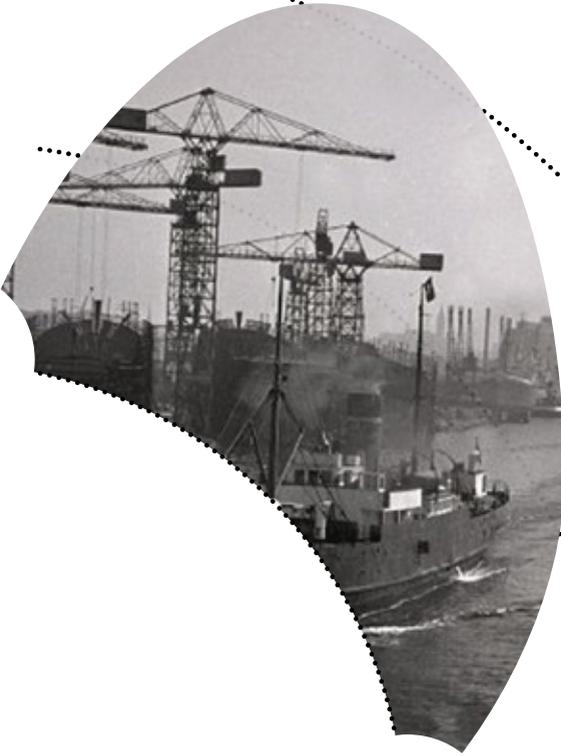


Our

The First Year Experience — Co-Lab 2

HABITAT



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20 Jan —
14 Feb 2020

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- Kathy Li
- Chris Platt
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- John Nichol
- Deirdre Nelson

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- Myra Ostacchini
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- Donna Jamison & Jen Sykes
- Iain Monteith

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- Tony Coffield
- Isabel Deakin
- Michael Pell
- Kaitlyn Debaisse

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- Charlie Hammond
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- Deirdre Nelson
- Michael Dancer
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30. Thanks

Introduction

FYE Co-Lab 2 aims to take students out of their familiar Subject Habitat to rethink the position of discipline within the context of the art school and the wider environment of Glasgow. The students engaged with the city of Glasgow and collaborated with peers from across the disciplinary domains. In this community of practice and collaboration they explored their identity as emergent creative practitioners and the theme of the project Our Habitat collectively.

Students were located in one of four studios on the campus, and each studio was given a designated area of the city to investigate. The project began with student-led fieldwork, with students travelling either North, South, East or West from their base in Garnethill.

Through their fieldwork we asked students to respond to the seminal text from 1967 'Tours of the Monuments of Passaic' by land artist Robert Smithson. The text acted as a prompt and reference to inform how they observed and investigated their area.

In the studio students worked together to collate their observations and analysis, and, in consultation with their tutor, define the direction that their project would take. Their research informed the creative collaboration that they made in response to their fieldwork, research, lectures and tutorials, and their interpretation of the project brief.

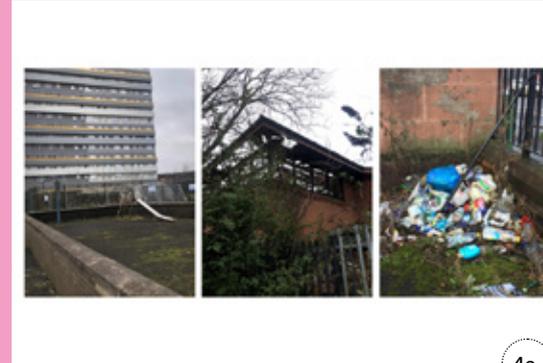
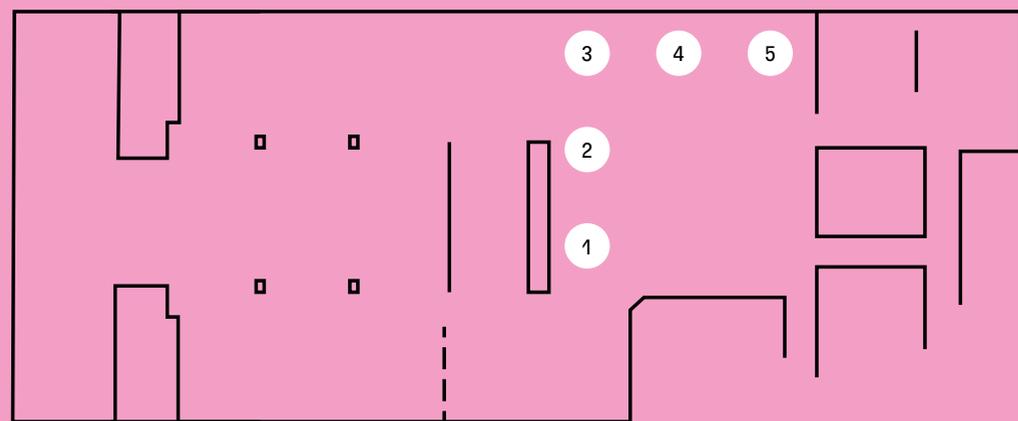
The excerpts in this edition are all taken from presentations made by each group in response to their fieldwork, as they reflected on the Smithson text, and considered how they would develop their work collectively and creatively in response to the theme, Our Habitat.

ZONE NORTH

TUTORS: KATHY LI / CHRIS PLATT / RICK ANTHONY / JOHN NICHOL / DEIRDRE NELSON

Including areas along the Forth and Clyde Canal, The Whisky Bond, Possil, Ruchill, Maryhill, and places and spaces in between...

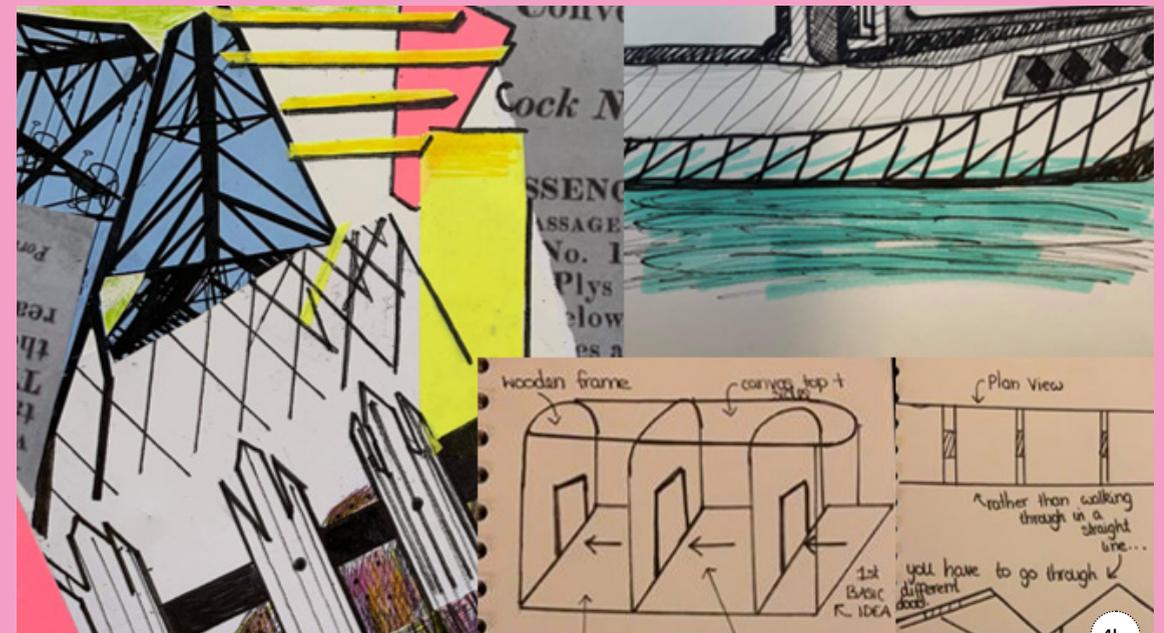
BOURDON STUDIOS
GROUPS 1-5



1a

1a / we've been exploring the Possil Park area of North Glasgow, looking into themes of nature reclaiming the land, the past and present of the area, and deindustrialisation.

1b / Our project explores the distinction between what is perceived as wasteland and what is seen as industrial heritage. In order to achieve that we have been looking at waste, rubbish, construction sites and graffiti. The outcome is a collective piece made out of objects collected on site.



1b

ZONE NORTH



1c

2b / What is the epitome of Glasgow Central station?

It's that poor club footed pigeon - marred by years of bird spikes and chewing gum. Great! I can do some witty play on a bird's eye view. I march down to central, camera in hand. Eager to shoot some pigeons (in the nicest way possible). Not one to be seen. Where do pigeons go at rush hour?



1d



2b



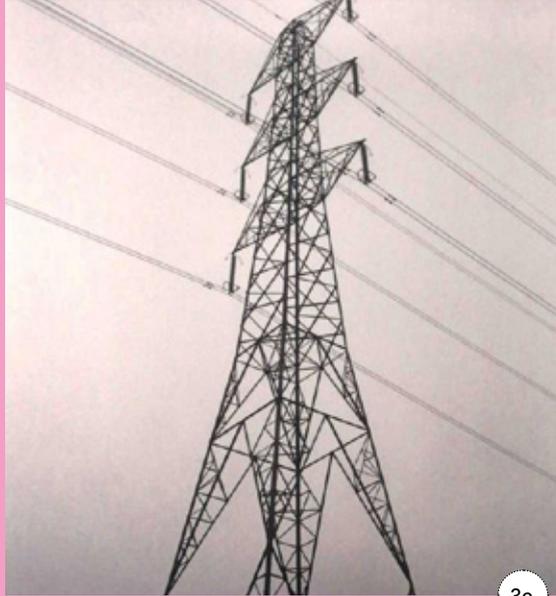
2d

2d /

Along the Clyde Canal

Under floats deep,
plastic from the depth. Gulps.
Breaking through the scum film. The gulls. Lie under water heap.

ZONE NORTH

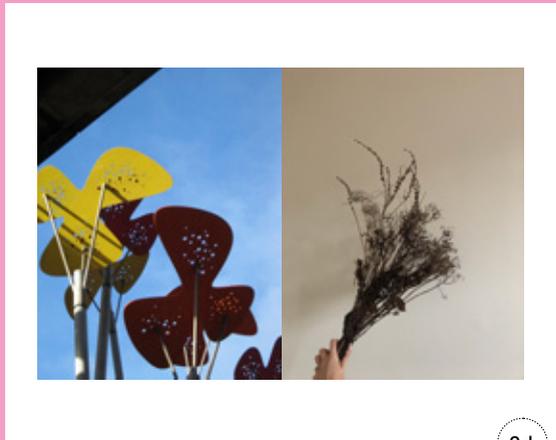


3c

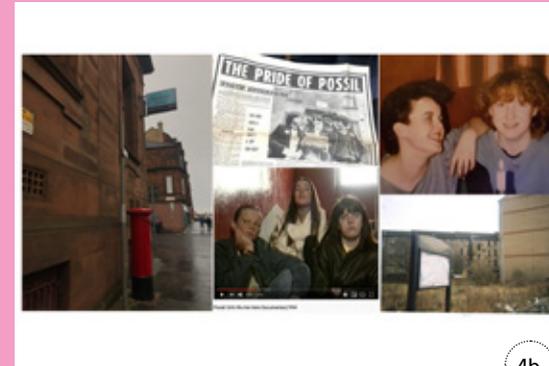


4a

4a / This shipwreck is probably the most iconic monument we encountered. Rusty and distorted, left in the middle of a seemingly abandoned field, the site can be seen as a “graveyard” in itself, the ship a tombstone of Glasgow’s industrial past.

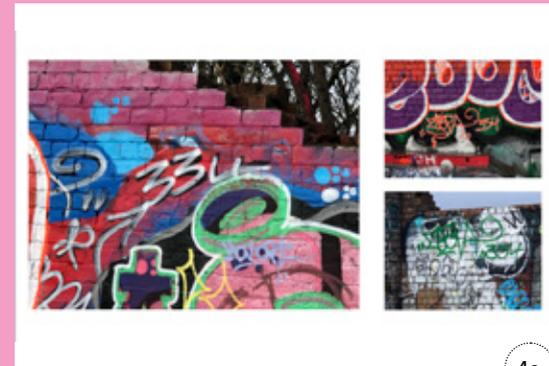


3d



4b

4b / We decided to focus on Possilpark’s community and from this looked further into how the area is perceived from observers compared to the locals. We did this through looking at media sources as well as the Possilpark Library’s archive.



4c

4c / Overall our project is routed in the idea of human impressions and the reclamation on their surroundings. Through the use of accidental impressions and intentional marks like graffiti.



4d

4d / this photo contains a lot of litter which is different to previous pictures. the litter is found on the side of the street and supports the theme of things being abandoned. at what cost does the process of urbanisation occur? additionally there is new life in the plant growing in the litter which shows a silver lining



5c

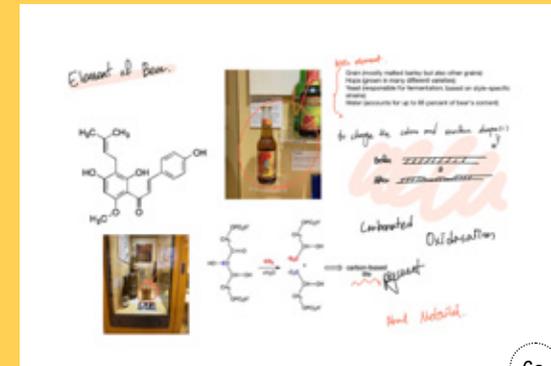
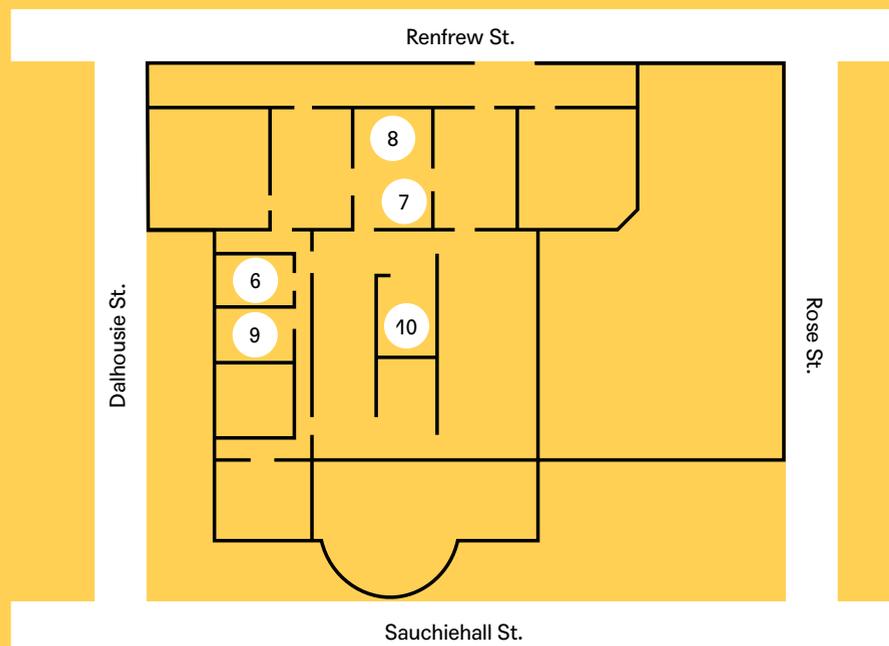
5c / Like Robert Smithson, we found beauty in photographing the decay of the buildings and the growth of the green life. Although these are opposite processes, they produce similar beautiful natural patterns.

ZONE EAST

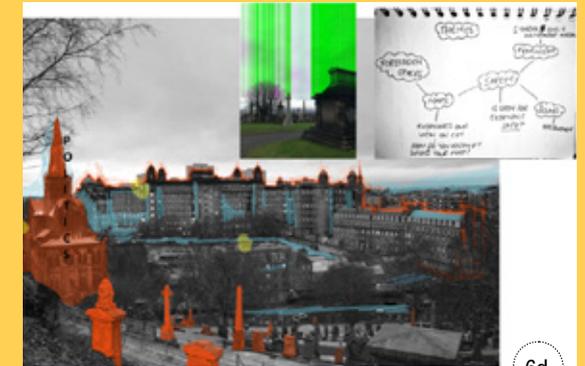
TUTORS: MICHAEL MERSINIS / MYRA OSTACCHINI / JAMES TAIT / DONNA JAMISON & JEN SYKES / IAIN MONTEITH

Including the Glasgow Necropolis, the Royal Infirmary, the Barras, Trongate, Tollcross, Glasgow Women's Library, and places and spaces in between...

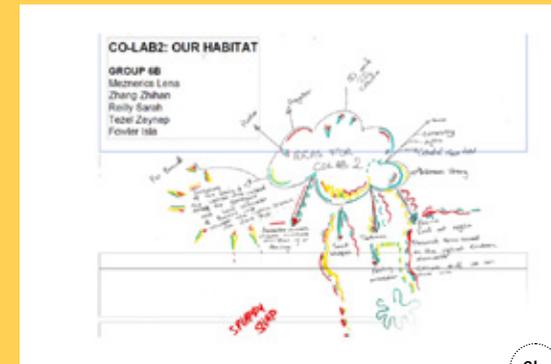
MCLELLAN STUDIOS GROUPS 6-10



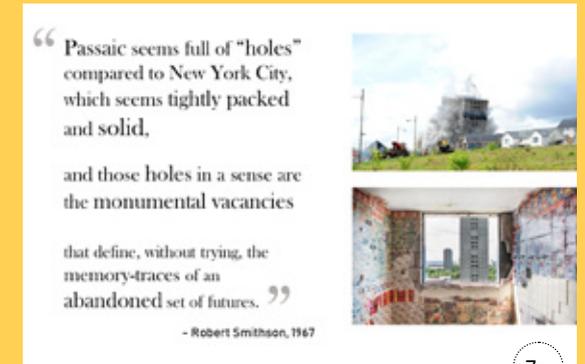
6a



6d



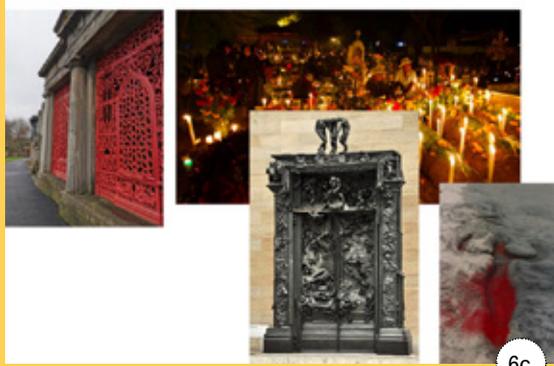
6b



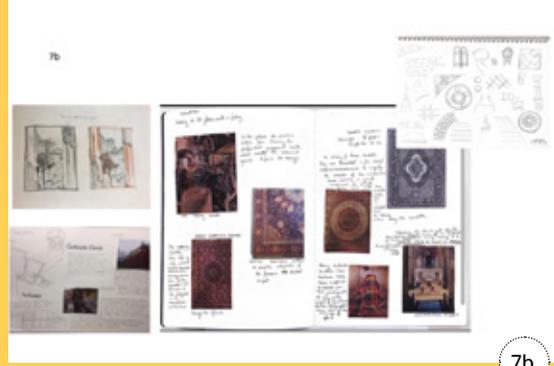
7a

7a / Our detour took us via primary schools, lots of traditional tenement housing as well as scaffolding around contemporary flats that were in the process of being built. We linked this to the reading, as Glasgow (and especially the east end) has had several periods of regeneration and tearing down buildings at the whim of city planners. In a way, the east end is similar to Passaic as it too is full of "holes" of disused areas where high rise buildings have been demolished especially around the Gallowgate, in particular the Bluevale and Whitevale flats.

ZONE EAST



6c



7b



7c



7d

8a / “From experimenting with the visual materials and all the bright colourful contrast commercial signs and advertisements on the old buildings we were reminded of the concept of cyberpunk. As we move forward in our project, we want to continue the idea of cyber punk in the East End.”



8a

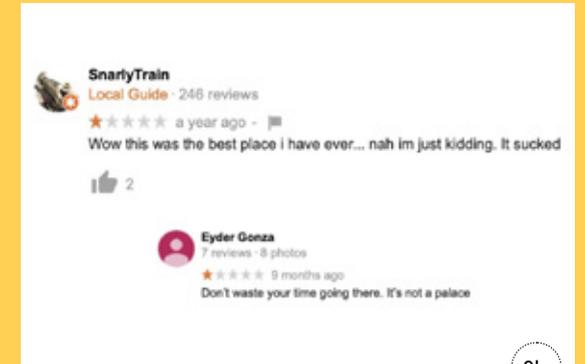
8b / Our group began exploring the Barras Markets history by documenting the layers, colours and textures of the area. The idea that these layers could be an indication of how the habitat has changed over time is something worth investigating further.



8b

9b / As well as considering the physical imprints that people leave on the city, digital traces also provided us with a humouristic approach to the project.

The top comment is a review for the Barras market, where this tourist used some classic sarcasm to portray their somewhat frustrated opinion. And the bottom comment, from a visitor to the People’s Palace, who maybe took the word ‘palace’ too literally.



9b



9a

ZONE EAST

9c / “We didn’t enjoy the second part of the route because it was further out, wasn’t exactly local, would need to use public transport or it would be a very long walk. The surrounding areas were quite run down which left us feeling unsafe.”



10c

10c / The term ‘non-place’ is subjective and describes spaces which don’t have their own identity or hold any real significance, similar to Rem Koolhaas’ idea of junkspace. There were lots of examples of potential non-places around the Barras, like this scrap pile which was barely contained behind a barred gate, continued into the darkness and spilled out onto the pavement.

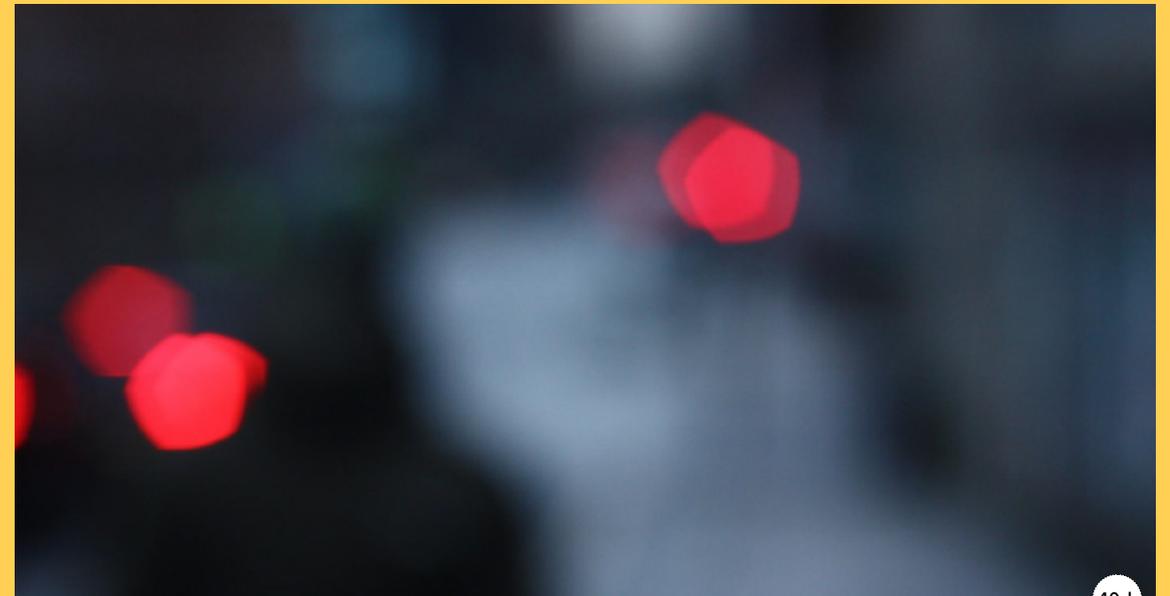
10d / ...And the first thing we notice is everything.

Noise, traffic, billboards, people... There is too much of everything as we were swept along the windy street, making nothing of it seem important.

Encroaching buildings above and around us. Cutting the light down, Leaving the safety of “our” habitat.



9c



10d

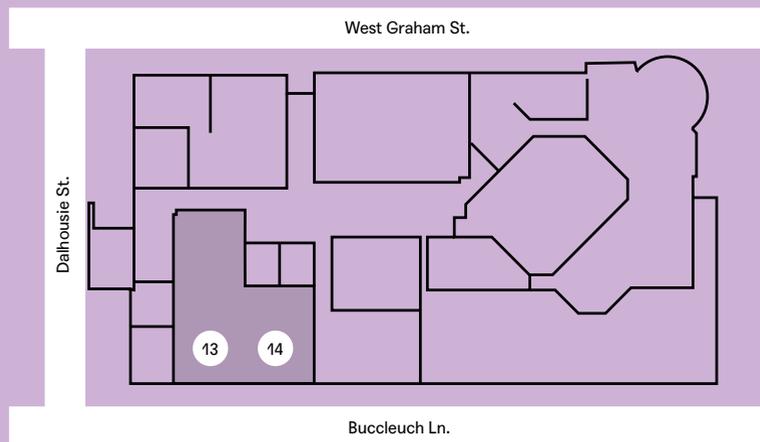
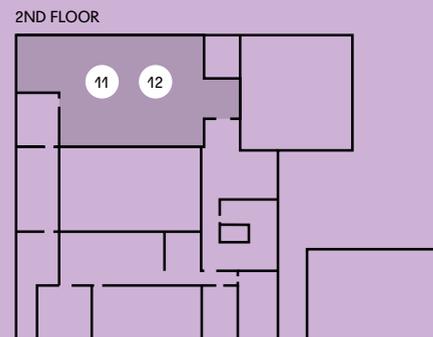


ZONE SOUTH

TUTORS: TONY COFFIELD / ISABEL DEAKIN / MICHAEL PELL / KAITLYN DEBIASSE

Including the South West Cycle route, East Pollokshields, Victoria Road, Govanhill, Queen's Park, Shawlands, the Southern Necropolis, and places and spaces in between...

BARNES STUDIOS GROUPS 11-14



11b / We saw potential not despite the fact but for the fact that they lacked the defining aspects of traditional monuments. These are our monuments of negative spaces.

Land art, environmental and site-specific art appeal as mediums to bring life and purpose to the negative spaces we have found. Cristo and Jean Claude augment existing spaces through their carefully composed hanging materials and large-scale structures.

11c / ... this fence really has no reason to be this complex, it doesn't even need to be there in the first place as it only keeps people out of a hedge. So, it was placed there and painted fluorescent orange because someone fancied it.

12a / We aimed to portray the relationship between nature and architecture and how humanity falls into this theme as they, and in particular the community, can collaborate in order to maintain these things and do their own little bit in order to keep their own small area in the best condition possible.

12c / Govanhill's rich community is arguably what marks the area's beauty and compassion. This is most notably shown through the high street, the presence of independent, ethnic shops and how the residents promote the community as a way of life.

12d / We saw a sign saying "criminally negligent rogue landlords" posted by the community and saw this first-hand in a tenement block. We heard a fight taking place above us. This was Govanhill.

ZONE SOUTH



11b



12a



11c



12c

ZONE SOUTH



12d



13d

14c / At the moment, the world temperature is about 1.2°C hotter than in the pre-industrial times. As a part of our research, I created this map based on the work of over 100 scientists from 36 countries, in order to show how Glasgow would look like if the world temperature rose by 2°C. The dark blue spots on our map depict the areas which would become inaccessible due to floods.



14c

14d / We have been exploring the theme of monumental and I have responded with observational sketches of the entrance to the southside Necropolis and other drawings of trees that explore the monumentality of the tree trunk.



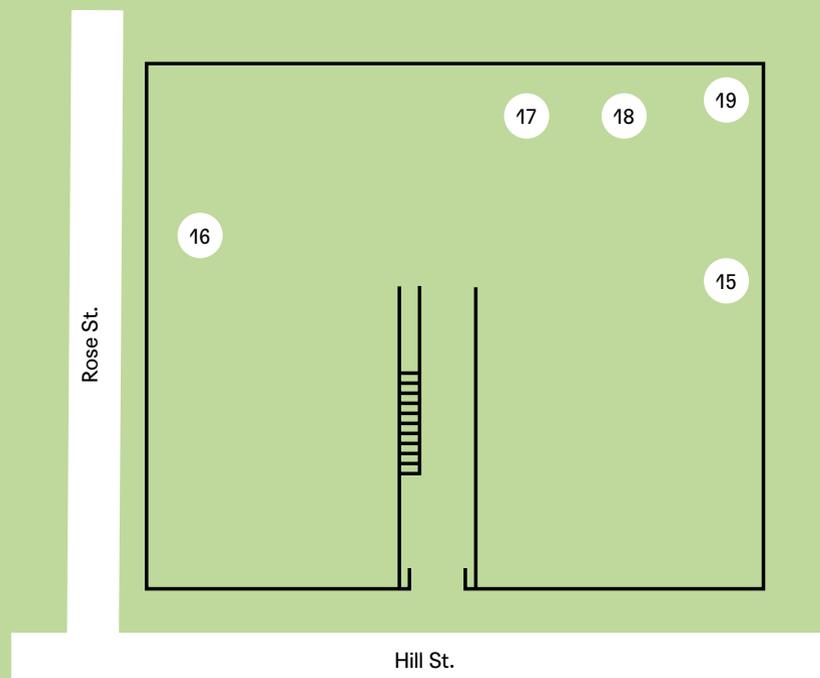
14d

ZONE WEST

TUTORS: CHARLIE HAMMOND / RACHAEL SLEIGHT /
DEIRDRE NELSON / MICHAEL DANCER / SAM BROWN

Including areas along the River Kelvin, Kelvingrove Park, The Westend, Govan, Glasgow Botanic Gardens, disused train stations, and places and spaces in between...

HALDANE STUDIOS GROUPS 15-19



15b

15b / Our project seeks to explore the west end through objects and hidden areas that create a narrative.



15c



15d

15d /
(Background noise of passing cars)
Aino: Who wants to... flip a coin!?
(Ringing coin flipping sound repeated)
Aino: I want to film it so can someone else...?
Eve: Can anyone flip a coin?
Lesley: So... eh... Heads left or tails right?... How are we doing this?
Isaac: Sounds good.
Eve: Tails... Left?

ZONE WEST

16a / This space became of interest to us when we tried to cross the river: the only route appeared to be a 20 minute walk to the nearest bridge. Something had to be done here to break down social barriers and connect people on either side of the river.

16d / These are colour analysis of stickers photographed (on the right) compared to the environment surrounding them (on the left) highlights the fact that the stickers are much more vibrant and unique than the setting in which they were found.

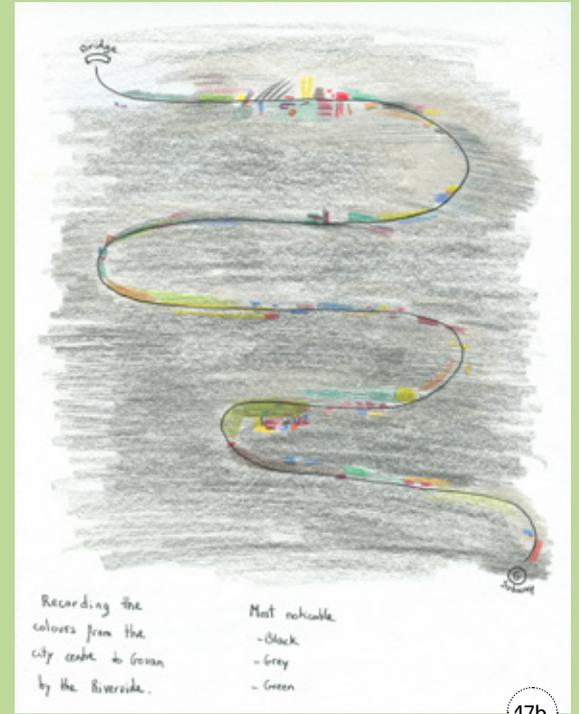


16a

17a / We took many photographs in the west of Glasgow and photoshopped them in a way that would demonstrate contrasts and the theme of manmade creations swallowing up nature. To cause more confusion, we played total opposite sounds over slides. This picture depicts a subway train and a bridge over water. We played natural sounds over the top as it is the total opposite of what you're viewing.

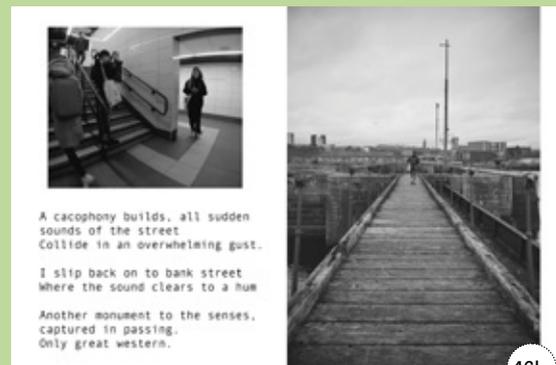


17a



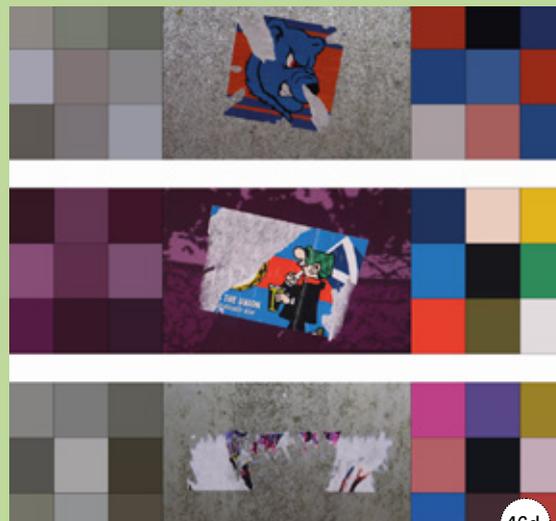
17b

17b / Recording the colours from the City Centre to Govan and observing the most noticeable colours. (Research, walk to Govan)



16b

A cacophony builds, all sudden sounds of the street Collide in an overwhelming gust. I slip back on to bank street where the sound clears to a hum. Another monument to the senses, captured in passing. Only great western.



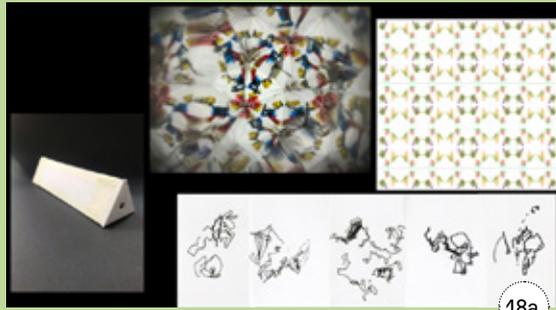
16d

17d / Our journey through the various green spaces of Glasgow's west end began with observations and progressed to drawings, designs and experiments in making. The next step for us is to try and combine our various approaches to create something collaboratively in response to our site visit.



17d

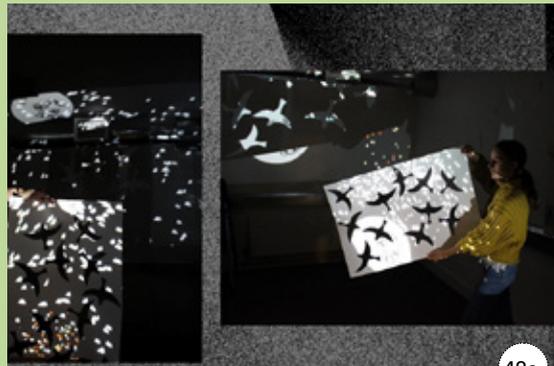
ZONE WEST



18a

18a / As a group, we were trying to represent the points of interests our own ways. We made a kaleidoscope to try and capture the entrancing quality of the stained glass windows (at the Govan Old Parish). As a means of collaboration each person responded to the location and to each other's' responses, such as blind drawings from the kaleidoscope, and linking the diverse details of different parts of the area by using live drawings from the Botanic Gardens and creating a pattern.

18c / In our practical workshop we imagined the interactive environment we would be able to create - an immersive outdoors installation, that would be site specific and would act as a link between dispersed community members in Govan. We are using sparrows as a symbol for the cooperation that allows us to create, maintain and/or change our habitats.



18c

19a / Everything that we have learned about Govan, led us to reflect on how we as humans shape the habitat we live in. Environmentally, socially, financially, physically. We've worked with examples of how an industry has shaped the habitat and how a few strong voices can shape the social and/or structural habitat.

19b / We've named our project the great escape because we're interested in the difference between busy urban life and quiet retreats and we all decided to look at different aspects of this by mapping the streets, recording the textures in the surfaces, emotions in the people, and sound from the environment. We wanted to really look and explore like Robert Smithson did in Passaic.

19d / We focused on investigating the area of Finnieston, interested in how the motorway changed Glasgow and how it illustrates social change in Glasgow with the displacement of people.



19b



19c



19a



19d

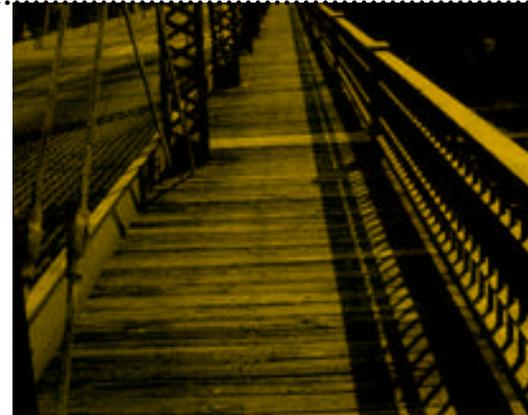
With thanks to

Image: (Detail of) *Monuments of Passaic*,
Robert Smithson

The tutors and lecturers who delivered the course, and staff across GSA who have supported the students...

Kathy Li, Chris Platt, Rick Anthony, John Nichol, Deirdre Nelson, Michael Mersinis, Myra Ostacchini, James Tait, Donna Jamison & Jen Sykes, Iain Monteith, Charlie Hammond, Rachael Sleight, Michael Dancer, Sam Brown, Tony Coffield, Isabel Deakin, Michael Pell, Kaitlyn Debiasse, Johnny Rodger, James Hutchison, Bruce Peter, David Buri, Susannah Waters, Claire Biddles, Kirsty Barr, Margaret Salmon, Neil McGuire, Toby Paterson, Jenny Brownrigg, Hannah Moitt, Florian Urban, Nicholas Oddy, Ross Birrell, Josh Stanton, Bec Rupke, Ruth Foulis, Ellie Herring, Stephen Keane, IT, Mark Charters, Vicky Gunn, Patrick Macklin, Irene Bell, Sandy Louchart, Elizabeth Beidler, Marianne Greated, Gina Wall, (anyone omitted in error from this list)... and 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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