

Forward

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Start

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This
Is
Issue
Two

Forward
Foreword
Four words



Wet Dreams (Celebrating Here)

Paul Stallan
Stallan-Brand

Baker Street
Paisley Performing Arts Theatre
stallanbrand.com

The promise of post-war planning policy and the imposition of industrial modern architecture across Scotland was a disaster. Dictate and economics brutalised our architectural culture for half a century leaving legacy environments derelict of meaning and a landscape of vacuous building.

As a counter to the dislocation I experienced growing up I have been driven to value the art of place.

My lived experience has encouraged me to posit a vernacular architecture that celebrates our *here*, our *genius loci*, our unique situation, through art. I am certain that our unique climates and our *actual place on earth* influences and shapes how we engage with the world.



Stallan-Brand’s architectural projects in Scotland do not look to sunny climates for inspiration. We promote architecture for our unique location for lack of a blue sky. The late Isi Metzstein beautifully articulated the necessary function of *local variation* and the importance of art in architecture different from mere building.

Essentially, all buildings are parcels of single or closely-packed, multi-cell volumes of varied plan and sectional ordering. The wrapping, with the possibility of local variations in stiffness, thickness transparency colour and texture has an intense capability of artistic and functional orchestration, and thus an opportunity for combining artistic self expression and public pleasure.

Architecture and artistic self-expression are not easy bedfellows. Architecture, different from art, implores public scrutiny and processes that can dilute spirited work and result in conceptual fatigue. To counter such malaise requires a reasoned architecture language that people will be excited by, that they understand and that means something.

At a very personal level I have tried to develop a *means of making* and a language of architecture that is not only functionally *orchestrated* but one that resonates with it’s context.

Skin-up DaDa
Collage by
Paul Stallan



Painting as a Laboratory of Form

I have been painting and collaging similar shapes and forms for the past 20 years. When I look back at my work I can trace common shapes and emerging patterns. It is as though my brain has a ‘muscle memory’ that prescribes a family of forms and related images. When I paint I have no pre-conceptions rather I throw paint adding more paint layers post-rationalising and composing emerging patterns and figurative shapes that appear. I have developed a language, an internal language that is a dialogue between favoured shapes.

This language of sorts inspires my constant doodling of structural forms, ships, bridges and submarines, interspersed with architectural grids and a layering of skins and masks – a playground of personal and visual ideas. My experiments in paint are like micro-architectural compositions, free from any functional requirement, warm up exercises, like a gymnast free-styling and practising potential moves before a public presentation, they are mental gymnastics and always work-in-progress.

Structure & Skin

The architectural skins that my paintings or collages adopt are various submarine-like configurations, they can be seen as hung, or to act like a cladding or wrap, they can seal a form or space, they can also be cut and punctured and peppered with holes. These skins that I detail I imagine are like an abstract representation of say a metal rain screen, an architectural thinness that protects like a waterproof jacket. Or they can be more like the hull of a ship or concrete covering a landscape.

Whatever form the layers of paint take in my compositions skins have one thing in common and that is that I always imagine them being defensive, protecting us from the rain, shielding us from noise, blocking the sun, creating imagined interior and exterior relationships. These shapes are fluid and help me to imagine a contemporary responsive vernacular that I might use in my architecture.

Structural forms that appear in my work help me compose my paintings and allow secondary forms and characters within my compositions to find their place. The structural shapes represent to me actual structural systems that you might encounter in a building, a crane or a bridge.

Intuition vs. Rationale

The purpose and the influence of my painting and its relationship to my practice as an architect is for me not a direct one. My paintings are not representations or abstractions of any particular landscape or building but rather of an imaginary place. The figures and forms that I draw I might in part use in a future design. Using paint, as medium to explore shape is a forensic process for me, where answers are revealed.

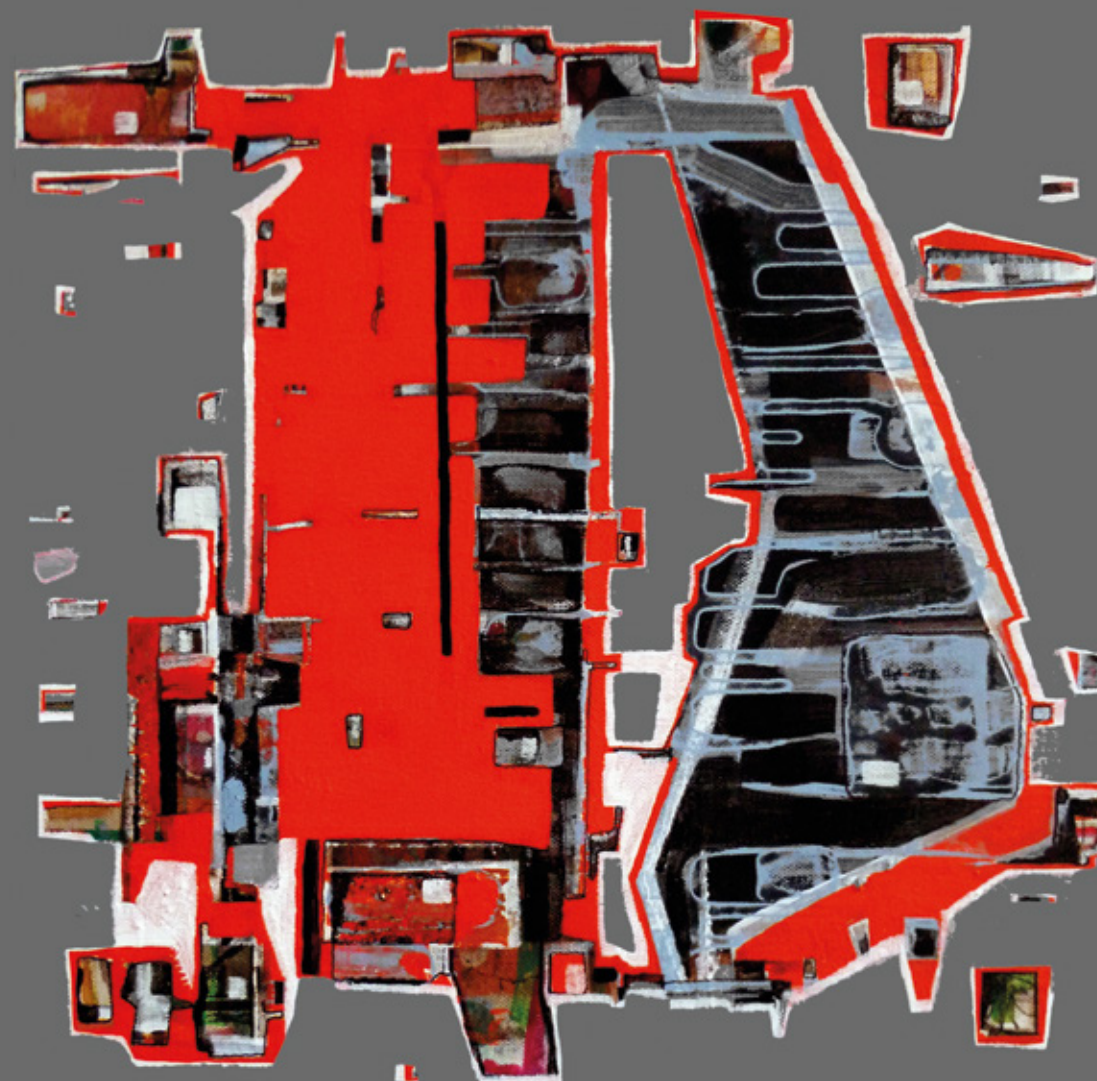
Making marks and post-rationalising did not at first come naturally to me. I blame my architectural education for not encouraging more intuitive study. Architectural education when it focuses on form-making tends to be formulaic and prescriptive. Studying the dynamics of form in a dispassionate fashion is common to architecture courses and easier to teach compared to experimental aesthetics.

I have tried to build on a studio-based learning experience by reflecting on both scientific and artistic perspectives in art and form. I am certain that my exploration in paint is useful to me as a practicing architect at a fundamental level. Having confidence and being clear on not only how the dynamics of a form or colour can benefit your design, but also to having the intuitive ability to experiment and discover these actual forms and shapes for yourself is for me exciting and constantly challenging.

Unstable
Assemblage
Paul Stallan



Skinhouse
Paul Stallan



Baker Street Paisley Performing Arts Theatre

Gerry Rafferty, son of Paisley, inspired the naming of this new cultural project for Paisley. Baker Street proposes to fill the cultural vacuum at the centre of town and radically reposition Paisley's offer as place of distinction. Baker Street plans to form a new nexus of intergenerational social interaction, basically a new living room for the town.

In recent times Paisley has been quite literally gutted by out of town planning initiatives leaving a town centre bereft of form and content. Stallan-Brand have grasped the opportunity to address the ragged urban context in Paisley's town centre and introduce a catalytic architecture that in both its bold form and active content will capture the community's energy and creative angst.

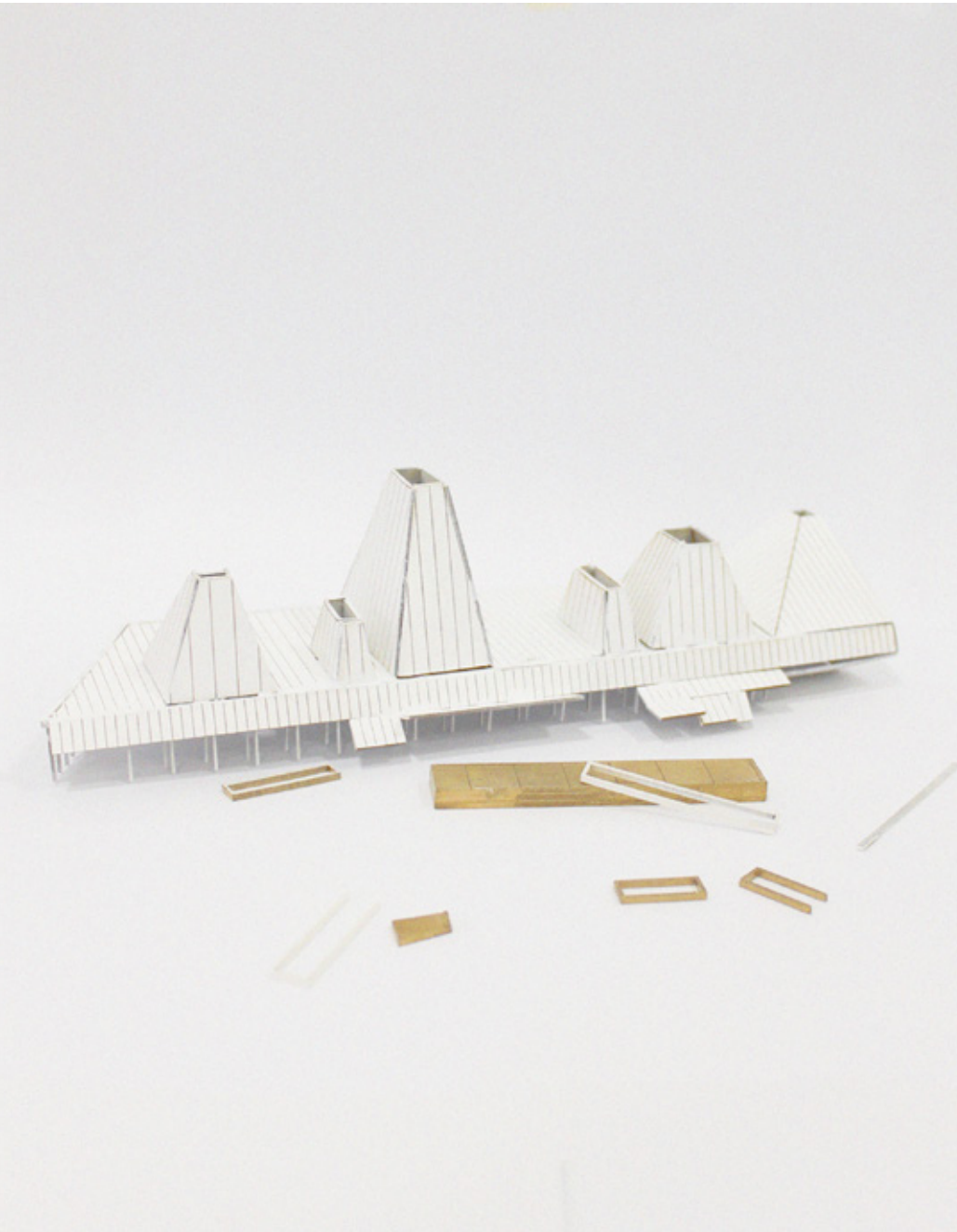
Physically and philosophically access for everyone is a Baker Street project ambition. Paisley does not do cultural snobbery. The team recognise the role that quality public space will provide. Against the Paisley skyline the architecture is dramatic with vertiginous light canons articulating the buildings social spaces. The structures composition, though unapologetically modern, is rooted in its context, finding a scale, proportion and material character that responds to the locations townscape to create a building that is odd but not at odds with its place.

'Hairy' Green
Public Space.
(Lots of weeds)

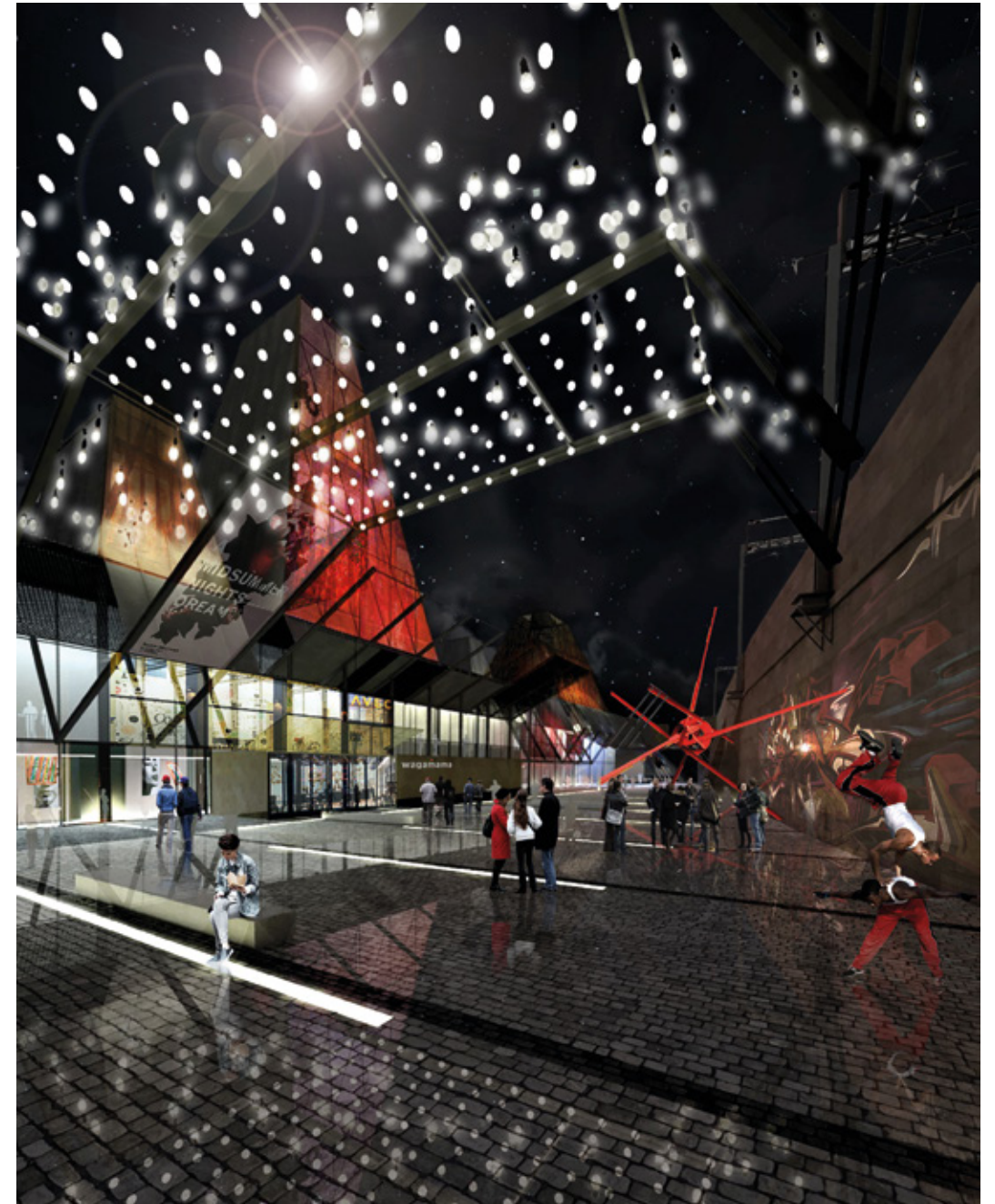


Long sectional
drawing against
Paisley skyline.

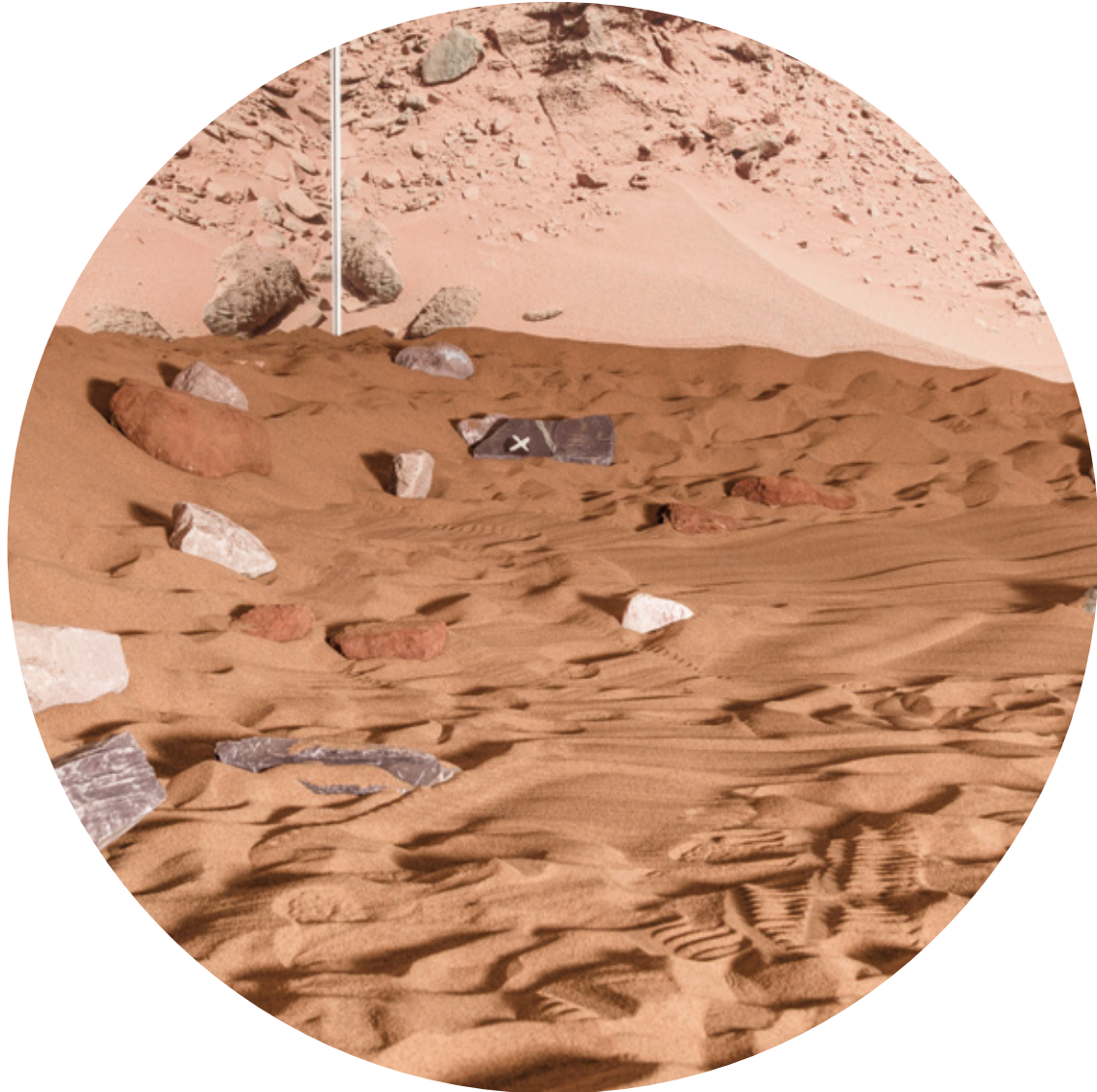




Sketch Model of
Paisley Performing
Arts Theatre.



Sketch Visual of *Ripped
Backside Lane* the New Public
Space between the Theatre
& Gilmour Street Train Station.



FUZZY LOGIC

VOL.21

Fuzzy Logic Vol.21

Tom Joyes

tomjoyes.com

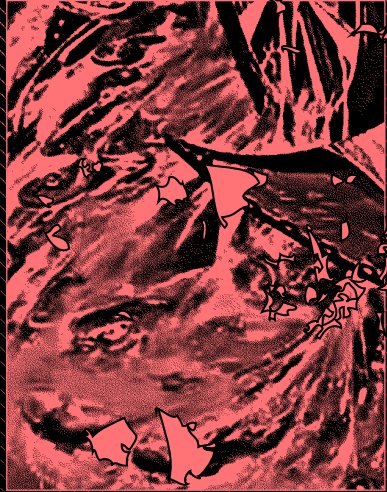
It's 7:19PM on Saturday 10th December 2016 and you are driving home from work on the M90 through the town of Dunfermline, Scotland. For the first time this year, temperature has descended into sub-zero territory and your warm breath fogs the interior windows of the car. You wipe condensation from the glass and squint to see the road, which is surrounded by dense woodland either side of the carriageway. On this particular evening you notice a group of tents located somewhere between the trees. Confused, you fixate for a moment on the unexpected settlement before returning your gaze to the road ahead.

It's 9:05PM on Saturday 10th December 2016 and an article is published online by the Independent titled *Hard-pressed Amazon workers in Scotland sleeping in tents near warehouse to save money*. The story focusses on a group of 'fulfilment centre' workers who choose to sleep rough in order to save money on travel costs to work. You remember the tents on your commute home. The piece receives 49 comments—both sympathising with the workers and criticising the article as 'inaccurate' and 'sensationalist'. An advert for Amazon Go—a new smart supermarket concept by Amazon—sits embedded in the middle of the Independent article.

It's 12:51AM on Sunday 11th December 2016 and as you go to sleep, worker A4THOP4UFF7I7 is just starting their shift at home. Using an iPhone, they take a digital photograph of their workspace and email it to you. The image shows a set-up of two computer monitors, keyboard, speakers, Xbox controller and protein drink on a polished office desk. In the background, an ornate wall-mounted mirror catches the anonymous photographer's reflection, creating an inadvertent 'mirror pic' selfie. The GPS coordinates encoded in the iPhone image reveal the worker's location, situating A4THOP4UFF7I7 somewhere in Wichita, US, where local time is 18:51 CST.



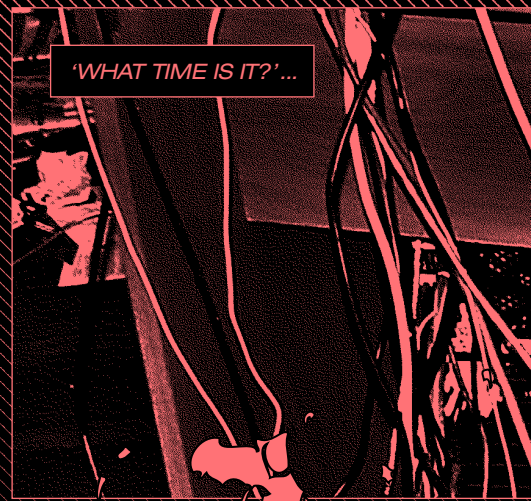
SCRAPING AWAY THE MESS OF WIRES ENTRENCHED IN
THE STICKY RESIDUE OF YESTERDAYS WORK...



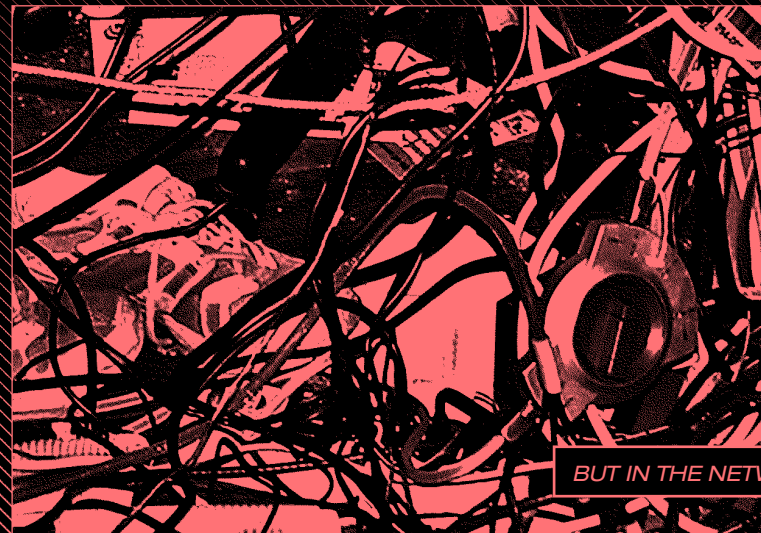
DRY EYEBALLS ARE MET BY THE GLOWING MACHINE
THAT STILL ILLUMINATES THE ROOM...



'WHAT TIME IS IT?' ...



'NOT AGAIN' ...



BUT IN THE NETWORK, YOU ARE NEVER ALONE...

MEANWHILE YOUR GLOBAL CO-WORKERS ARE
WAKING UP TO THE SAME FAMILIAR SITUATION...

WORKER: A3T7N805PVNEXN
TIME: 11:56 AM, DATE: 26/12/16

SAMSUNG

WORKER: A3MYAOZZ2SSIW6
TIME: 01:12 AM, DATE: 03/12/16

WORKER: A317RA15E0SZ4P
TIME: 02:59 AM, DATE: 12/12/16

WORKER: A339PGP5G9NZR1
TIME: 04:57 PM, DATE: 07/12/16

WORKER: A2LV5432PV1S39
TIME: 12:47 AM, DATE: 26/12/16

WORKER: A2OY9UZPTIBRWV
TIME: 09:25 PM, DATE: 17/12/16

'LOADING...'

'LOADING...'

WORKER: A2TVZVZSQ4ITMW
TIME: 01:20 PM, DATE: 06/12/16

'LOADING...'

'ARTIFICIAL ARTIFICIAL INTELLIGENCE',
THAT'S WHAT THEY CALL US...

'LOADING...'

'LOADING...'

'NEED TO LOG IN'...

THE BEDROOM BECOMES JUST ANOTHER NODE IN
A NETWORK OF PRECARIOUS EMPLOYEES...

'LOADING...'

WORKER: A3PNF7XXF1B74N
TIME: 09:09 PM, DATE: 20/12/16

'LOADING...'

'LOADING...'

WORKER: A2WYJOE20UCAQ2
TIME: 10:42 PM, DATE: 17/12/16

'LOADING...'

'WHAT A MESS! SHOULD REALLY CLEAN UP'...



WORKER: A28MMFVLQKETJD
TIME: 02:29 PM, DATE: 20/12/16

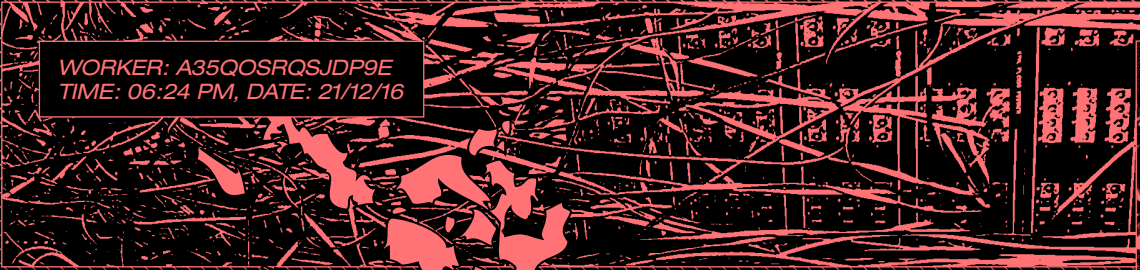
YOUR EYES DART TO THE COUNTER IN THE CORNER
OF YOUR SCREEN THEN REBOUND IN DISGUST...

WORKER: A30ZPND2379NKK
TIME: 03:38 AM, DATE: 03/12/16

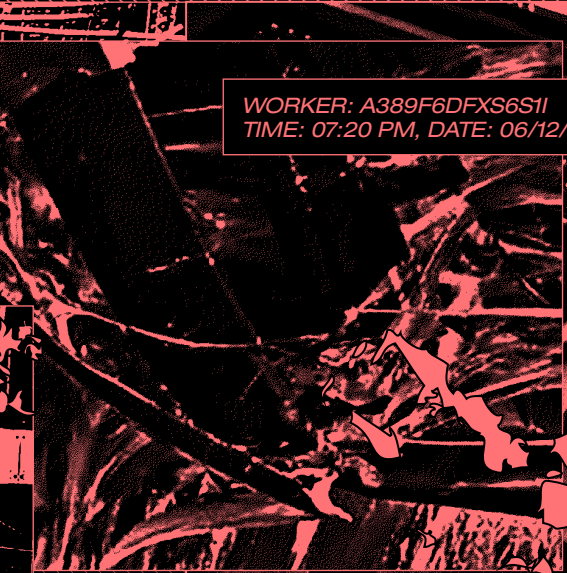
'SHIT. BILLS TO PAY. NEED ANOTHER HIT...AND FAST!'

'URGH! SAME OLD ACCOUNT BALANCE AS YESTERDAY'...

'THINK LIKE A MACHINE. YOU GOT THIS!'



WORKER: A35QOSRQSDP9E
TIME: 06:24 PM, DATE: 21/12/16



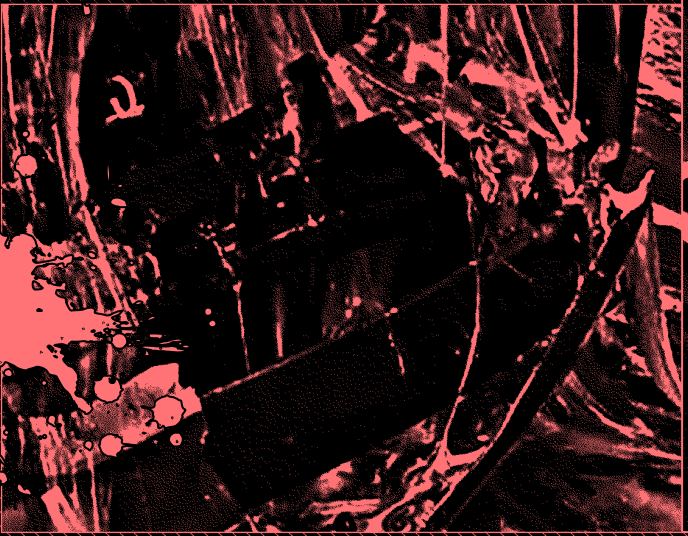
WORKER: A389F6DFXS6S1I
TIME: 07:20 PM, DATE: 06/12/16



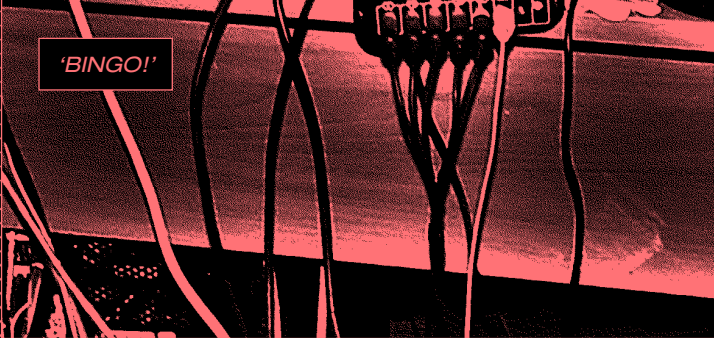
YOU ENTER THE REQUEST MARKET, FRANTICALLY
SCANNING THE HIT LIST FOR SOME EASY MONEY...



'WHAT WILL IT BE TODAY?'



'SOME SHITTY E-COMMERCE SURVEY'...



'BINGO!'



YOU PAUSE FOR A MOMENT BEFORE CLICKING 'ACCEPT'...

'CONTINUE?' ...



Images courtesy of Mechanical Turk (MTurk) workers. Created by Amazon, Mechanical Turk is a web platform for outsourcing labour intensive machine-like jobs known as Human Intelligence Tasks (HITs) to a workforce of human operatives mostly located in the United States and India.



I Don't See What You See

Will Smyth
Photography by Fred Murray

DIG is one of the longest running and most influential BMX magazines ever, meaning Will is the longest serving BMX magazine editor, bar none.

digbmx.com

BMX Street riders are a strange breed. Never content with generic skateparks and regulated design, street riders have always looked for the challenge of conquering new spots, hiding in plain sight, in towns and cities around the globe.

Street riding came to prominence in the late eighties as skateparks (which first boomed in the late 70s) were closing down.

Nowadays skateparks (which since the millennium are now an intrinsic part of most cities and suburbs again), are used by street riders as nothing more than testing grounds for developing increasingly difficult tricks, which they then take to the *real* streets for authentication.

As architecture evolves, the search for new streets to ride is endless. And as riding increases in difficulty, cities are revisited with new ideas and new tricks, constantly raising the bar of legitimacy on old spots.

Nowhere has this been more apparent than in Scotland where a sometimes brutal and futuristic architectural vision has created a dream urban skatepark that riders from around the world travel to, in increasing numbers. They don't see what you see.

Overlooking *The Gnarly Bowl* in Glasgow, during the 2015 *Street Series* jam. Glasgow was one of only five cities world-wide chosen to hold a *Street Series* event.





Alex Valentino - Glasgow
via Valréas, France.
(Note: this is *The Gnarly Bowl*).



Dan Paley - Glasgow
via Doncaster, England.



Alex Donnachie - Glasgow via
Blairgowrie (Perthshire), Scotland.



Corey Martinez – Aberdeen via
Decatur, Alabama USA.

Alex Valentino - Aberdeen
via Valréas, France.





David Grant - Glasgow
via Muncie, Indiana USA.



Monorail Music Top Ten

Stephen McRobbie
& Michael Kasparis

monorailmusic.com

In a way, record sleeves are as important as the records they house. They're markers, identifiers... sometimes better, sometimes worse than what's inside.

In Monorail, we often like to show each other a sleeve that we've fallen in love with for whatever reason – this can just as easily be something which is superbly bold or more subtle in intent.

There are no real rules – a strong looking photo with a well chosen font or no font at all can work just as well as a wild looking illustration, collage or scribble. Relating to Glasgow sleeve designers, our selection is quite personal, and maybe, not so modestly, includes records that we've been involved with in various ways.



1—
AMOR – *Higher Moments / Amnesia* (Night School)
 Richard Youngs, Luke Fowler and Paul Thomson
 (The Glasgow contingent of AMOR) are all regulars and long-standing friends of the shop. The artwork for this and their previous 12" by Robert Beatty (an internationally renowned designer who's made work for everyone from Kesha to the New York Times) is sensational: "retro" enough to fit the 70s Disco 12" motif but also kind of utopian and optimistic.
 —Michael



2—
ALASDAIR GRAY – *Some Gray Stuff* (Decemberism)
 This is definitely more gallery than record shop, without any of the regular sleeve tropes which usually help us sell a record – artist name, title, photograph, image. Instead the buyer is invited into a collection of Alasdair Gray's spoken word pieces via another younger artist (Lucy McKenzie and her Decemberism label) with the lack of information seeming to suggest equal billing between artist and curator. It's odd but I like that it breaks established rules.
 —Stephen



3—
HAPPY MEALS – Apéro (Night School)
It's so striking and so bold, a really strong first statement for a debut record. Also, the colours are pretty extreme, but also visually really pleasing. The band had been coming into the shop since they were kids and Apéro was our Album Of The Month. Lewis Cook from the band did all the design, it was released on a staff member's label, so it has a nice back-story too.
—Michael



4—
MUSCLES OF JOY – S/T (Watts Of Good Will)
On Monorail co-owner, Dep Downie's label, Watts Of Good Will, the full scale and maddening individuality of each sleeve can only be appreciated if you see all of them together. Each sleeve was die-cut and individually designed by the band so no two sleeves were the same. It was a beautiful project and it should come as no surprise the band consisted of many different luminaries of the Glasgow art world.
—Michael



5—

NATIONAL BEDTIME – *Jobs For Beasts* (Shadazz)

This is maybe the most fine art approach to sleeve design in our selection, reflecting group leader, Tony Swain's other life as a working artist represented by The Modern Institute. It manages to show off both National Bedtime's music and Swain's complex, un-flashy painting/collage style. Printed on reversed board with typography by Marc Baines, it's a perfect companion to the understated, gorgeous music.

—Stephen



6—

ELA ORLEANS – *Lost* (La Station Radar)

In a way we should have maybe chosen an Ela sleeve with her own artwork which is always going to be the best visual accompaniment to her incredible music, which we all love. That said, *Lost*, is exactly the kind of record you would have to pick up off the shelf because of the amazing photograph of Ela as a young girl in Poland in the early 1980s. In an instant you see not only her intensity but also that she's a really interesting person. Of course you'd want want to listen to and find out about the record.

—Stephen



7—
THE PASTELS – *Slow Summits* (Domino)
The Pastels are one of the groups most closely associated with the shop. Each sleeve is usually arrived at by a combination of Katrina Mitchell, Stephen McRobbie and former member, Annabel Wright. For *Slow Summits*, Annabel came down to the shop, looking at sleeves on the racks and trying to get a feel for what might work with the music. She decided to make a series of paintings and a consensus on the sleeve front was quickly agreed. The type was hand printed by Edwin Pickstone from one of his less popular fonts. Fair to say, it all came together a lot quicker than the music.
—Stephen



8—
SACRED PAWS – *Strike A Match* (Rock Action)
Another in-house production, of sorts, Sacred Paws are a perfect representation of the community we represent. Comprised of a staff member, Eilidh Rodgers plus other friends of the shop and with vibrant artwork created by Golden Teacher protagonist Ollie Pitt, the sleeve is a pitch-perfect visual representation. Busy but perfectly harmonious, full of energy and life.
—Michael



9—

RICHARD YOUNGS – *May* (Humito)

Richard is something of an avatar for the shop, an artist so uncompromising and surprising that it really wasn't unexpected that he'd do something like *May*, a beautiful album with a sleeve that sums it up perfectly: an evocative, if simple, image rendered on a reverse board sleeve with slightly washed out colours, reminiscent of the bucolic and vivid folk music he plays on the disc.

—Michael



10—

Various Artists – *Miracle Steps* (Optimo Music/12th Isle)

A collaboration between two important Glasgow-based labels/selectors in the electronic music world, Optimo Music and 12th Isle's first team-up was a visual and aural treat. Al White and Jamie Johnson's design for the sleeve is masterful, a rich illustration that deserves pouring over, like liquid pearl swirling in a space. The more you look at this, or indeed any other 12th Isle sleeve, the more you discover.

—Michael





We Ask, You Decide

Daniel Ibbotson
Graphical House

graphicdesignfestivalscotland.com
warriorsstudio.com
inifinte-eye.com

Earlier this year we were asked to work with Warriors Studio to create the campaign identity for the 2017 Graphic Design Festival Scotland.

GDFS has a new identity each year, so we wanted to produce something that was reflective of the moment in which it was made. The brief was about the power of simplicity and what could be more simple than having someone else make the decisions?

In our lives we are relentlessly presented with binary choices. Yes or no? In or out? Swipe left, swipe right? There is rarely any middle ground. We are also asked to make these choices with very limited information. Even though the process is presented as black and white, the outcomes are grey until well after the point where the decision is made. What happens depends on so many other factors beyond the simple decision to act. We place trust in a system that isn't truly controlled by those who ask, or by those who answer.

Yes

No

Design plays its part in this. The presentation and communication of information is critical to how we interpret and understand, to what we choose to believe. Fact or fiction, truth or lies. Do we trust in words, or in systems and process?

I saw a poster recently that stated *Slogans in nice typefaces don't save human races*, rather glib yes, but I think it would be fair to say that a slogan in a nondescript typeface helped install one of the biggest threats to the human race in recent years in the White House (other opinions are available). Ok, it wasn't just the cap but the point is design has power.

These ideas are significant in the social and political landscapes we all inhabit, but also in the professional world we work in as designers. The processes through which design is commissioned. The strategies we use to create and present. The relationships we have with our clients, our colleagues and collaborators. The decisions we make together affect the quality of what is produced and the quality of the message. We have a responsibility.

In the west we are so completely surrounded by design of every kind, that perhaps we only really notice when it goes wrong.

For Graphic Design Festival Scotland, we simply defined a series of choices within a set of generic design parameters. These were presented to the user via the festival website (built by Infinite Eye). They were simply asked to chose between two options, there was no indication of context or outcome until the questions had been completed. 16 decisions. This or that, left or right, large or small.

What happens when no one is in control?

Over 32,000 unique campaign posters were created in 137 countries.

Some were pretty good.
Some were a total disaster.

In Out



Poster 27,776
Leio Kirtley
UK



Poster 28,252
Marius
Germany



Poster 25,878
Giada
Italy



Poster 28,894
Mara Tuccio
USA



Poster 29,869
Luz Sorolla
Chile



Poster 29,968
Priyanka Poddar
India



Poster 29,930
Kiyeol Kim
South Korea



Poster 29,338
Tim Schmeer
Germany

rock

Me



Towards a Design Culture

Dr Stacey Hunter

Founded in 2015, Local Heroes is a curatorial agency connecting audiences with design and the designers who bring colour, form, light, pattern, poise, intelligence, invention and humour to Scottish culture.

localheroes.design

At Local Heroes, our definition of design culture is a societal appreciation for design¹. We increase awareness and understanding of design ideas, bringing them to life in new and exciting ways. We demonstrate design's contribution to society and Scotland's place in the world as a design nation.

For us developing a design culture means making Scotland the kind of place where designers feel welcome and appreciated – where high-quality design (across sectors) is regularly commissioned and celebrated and where a national design programme will promote Scottish design as a cultural export.²

Design can be one of the most defining aspects of a culture – and arguably one of the most democratic. It's the convergence of invention, desire, commerce and beauty. Too often it seems that design is too creative for the economists and too commercial for the arts – and without patrons, experimental design shows are hard to come by. Local Heroes was established in 2015 to progress the curatorial argument for design culture by using experimental approaches and unconventional presentations.



Local Heroes at Edinburgh Airport was estimated to have been seen by around 500,000 passengers and visitors. Edinburgh Airport public plaza. Image by Future Positive

Local Heroes identity
Martin Baillie

The first Local Heroes exhibition was initiated to present the work of exceptional designers at Scotland's biggest airport during the most international time of the year – the Edinburgh Festival. Our timing aligned with Scotland's Year of Innovation, Architecture and Design 2016. The 'bigness' of companies like Edinburgh Airport and organisations like VisitScotland made our partnership rare and special. The encouragement and advice of Creative Edinburgh and Creative Dundee from the outset lent us credibility and confidence, and the participation of nine of Scotland's most interesting and exciting design studios allowed *Local Heroes* to materialise.

We believe that design exhibitions have an important role to play in reflecting a culture at a particular point in time.

Our vision was to communicate Scottish design with a fresh visual language. We commissioned each designer or studio to produce a travel-themed souvenir design object and worked hard to ensure we captured the essence of each designer and their commission through photography and film. Our identity was created by Martin Baillie and our exhibition – a converted shipping container – was designed and fabricated by Old School Fabrications. *Local Heroes at Edinburgh Airport* lit up Scottish design throughout August and received critical acclaim nationally and internationally.

Hilary Grant
Archipelago travel blanket
For *Local Heroes at Edinburgh Airport*
Image by Future Positive





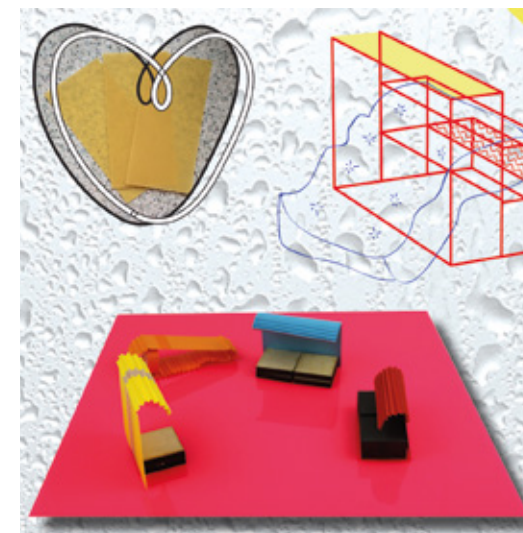
Karen Mabon
Raindance Umbrella
For Local Heroes at Edinburgh Airport
Image by Stuart McClay

Among design commentators there is consensus that the Italian 'Memphis Movement' of the 1980s marks the moment design divided into 'Industrial Design' and 'Design Culture'. Cranbrook's Scott Klinker says "*Design Culture is more focused on cultural production – the insertion of new ideas into society – and recognises that human needs are very multi-dimensional. Therefore, Design Culture is more experimental and provocative – providing a space to test new ideas for their own sake.*"³

This was the context for *Galvanize!* a Local Heroes project aimed at making space for radical design, in the Spring of 2017, Local Heroes was commissioned by arts hub SWG3 – known in Scotland for their ambitious risk-taking approach across many forms of culture. The organisation have previously hosted Comme des Garçons and Jim Lambie's Poetry Club side by side with public graffiti festivals and their regularly curated 'Hypermarkets'. *Local Heroes* were invited to curate an installation for a new indoor/outdoor space. With SWG3 we developed a highly unusual open brief for an emerging design studio called 'SLAPS' led by Giulia Fiorista and Ed White and based in Glasgow.

The curatorial starting point was an essay by Paul Goldberger (Design Research, 2010) which reflected that the dream of modern design made available to everyone had broadly come true – from Ikea to iPhones, never before have more people been able to enjoy modern design. The consequence of design moving to the centre however, is that the space for creativity in design has been reduced – what was once radical is now commonplace. With *Galvanize!* we offered the designers real creative freedom and encouraged an experimental approach that embraced the avant-garde, the unpredictable and the playful. The results were two pieces of social furniture, the Glasgow-Rella and the Calm Tree.

Maquettes for
Galvanize!
SLAPS



Calm Tree and Glasgow-Rella
Image by Stuart McClay

Glasgow-Rella

The structure combines two symmetrical steel frames against each other's back, giving a total of four steps where people can sit and step on, or place their drinks, food and jackets. Between them, a taller pillar gives additional space for placing personal items and it also has the function of sustaining the two covers of the Glasgow-Rella: a yellow and wobbly slice of cheese (PU sheeting) and a wavy crispy piece of bacon (corrugated sheeting).

Calm Tree

The Calm Tree is notable for its central big, blue, soft, punching bag. An additional theme that we were considering alongside the Glasgow weather was the theme of anxiety. We shared our daily experiences on anxieties, from punching pillows and biting nails to running marathons! At the top of the Calm Tree, a bunch of tassels can be pulled down like tree branches or combed like hair. On top of its galvanised roots, the Calm Tree presents a circular seating area which can host a maximum of fifteen people sitting together very closely, or six people sitting a little more spread out.

Words by SLAPS



Visits to Design Miami; the London Design Festival and the Milan Mobile (where Local Heroes was invited to discuss Scottish design by Design Language), brings us face-to-face with inspiration and other design obsessives. Currently in Scotland – opportunities to see, connect with and buy high quality design is limited in the public sphere (there are more stockists of high quality, contemporary Scottish design products in Tokyo than at home). No other art form is less understood or celebrated than design. Yet Scotland excels in many design sectors – and has the capability and expertise to make design one of our country's key high-quality cultural exports.

Our research into the origins of design nations reveals what benefits the development of a design culture has brought Finland, Japan, Norway, Korea, and Singapore. Finland credits the introduction of its design policy with lifting the country out of its late 1980s recession. Design there is supported by the state in several ways including being part of cultural exports around the world alongside architecture, music and sports. The Ministry of Employment and the Economy supports the use of design in small and middle-sized enterprises on a national level. The pairing of design and innovation is a policy.

Cultivating a design culture could involve extracting value from Scotland's cultural characteristics. Design curator and practitioner Kenya Hara believes that Japanese designers need to consider how to create – or design – value, to think of culture as a resource. *"When we typically think of resources we think of materials and minerals,"* Hara says, *"but a resource can also be aesthetic, or even cultural."*⁴ Whether in the form of jewellery as social commentary or radical furniture that connects audiences to conversations about design, the platforms for discussion and space for experimentation must be expanded in line with design nations like Denmark, Finland or Italy.

Before Droog, the second 'd' in Dutch design was lower case – and referred to what was then the Netherlands' best known design export – typography. After the establishment of Droog in 1993 Dutch Design gained a capital 'D' and a whole culture of design assembled. Founders Gijs Bakker and Renny Ramakers began by bringing irreverent, humorous furniture to the Milan Furniture Fair – but underpinning Droog has always been a commitment to innovation, creativity and discussion. Their legacy is continued by Wendy Plomp the super-connector behind Dutch Invertuals – both organisations are heroes to us.

Dutch Invertuals
Image by Ronald Smits





Future activity for Local Heroes

Our regular column on contemporary Scottish design for The Skinny gives design a much-needed voice and also acts as an ongoing, live research project. This integrated relationship with Scotland's design community makes us participant programmers who can facilitate the realisation of new and exciting work. Local Heroes has become a platform where businesses and organisations who are excited about, and understand the value of design can collaborate. And while tradition and heritage remain a focal point in the popular imagination – diversity, pluralism and connectedness to global networks are influencing a whole generation of designers.

Scotland needs and deserves a national design programme and a reflexive design policy. We want to initiate big, ambitious, cross-sectoral projects. Designers tell us they want opportunities to expand their practice, collaborate and present their work to international audiences.

Together, with the design community, we can promote design in unconventional ways with exciting models of presentation, production and partnerships.

Laura Spring
Image by Future Positive
for Local Heroes

Nations who invest in their design culture provide the intellectual space for designers to test new ideas enriching their economy and built environment and solving problems in society. And while a national programme could promote Scottish design as a cultural export, international competitiveness is not the only outcome; modern design in Scotland is increasingly defined by our ability to collaborate, co-produce and create strategic alliances.

There has never been a better time to invest in design culture.

Endnotes.

1.

Local Heroes is led by Dr Stacey Hunter – an independent design curator – and is catalysed, supported, vocalised, visualised and communicated by the design community and associated cultural raconteurs.

2.

Industrial design

Home, leisure, wellness, health
Electronics, home appliances and equipment
Vehicles, boats, bicycles, cars
Furniture, lamps
Interior/setting elements and materials
Clothing
Textiles

Occupation and work environment

Tools
Machinery and equipment
Medical and health
System Design
Design services
Private / public producers and users
Material / immaterial products
The service experience and process
Service systems, welfare, trade
Service facilities

Communication design

Graphic design
Typography
Corporate image
Communication
Information
Web design
Advertising
Packaging

Digital design

Games
Software
Animated
Modeling
Web design

Interaction Design

Social media
Operating Systems
Interiors
Temporary facilities (pop ups)
Architectural elements, surfaces, colours, materials
Lighting
Trade shows, fairs, events
Public environmental design, spaces, objects, equipment
Public transport
Information and guidance
Lighting and ambience
Urban environment facilities and furnishings
Natural elements

Collaborative design

Events, Arts and Entertainment
Social networking

Craft and Applied Art

Works in wood, glass, ceramics and others.
Handicraft Production
Illustration, cartoon

Design knowledge base – Theory and Research

Applicable sciences
Social sciences, technology, sociology, aesthetics, psychology, ecology, economics, behavioural, etc.
Values and attitudes, trends, quality
Design Technology and equipment

Leadership Design, Design Management

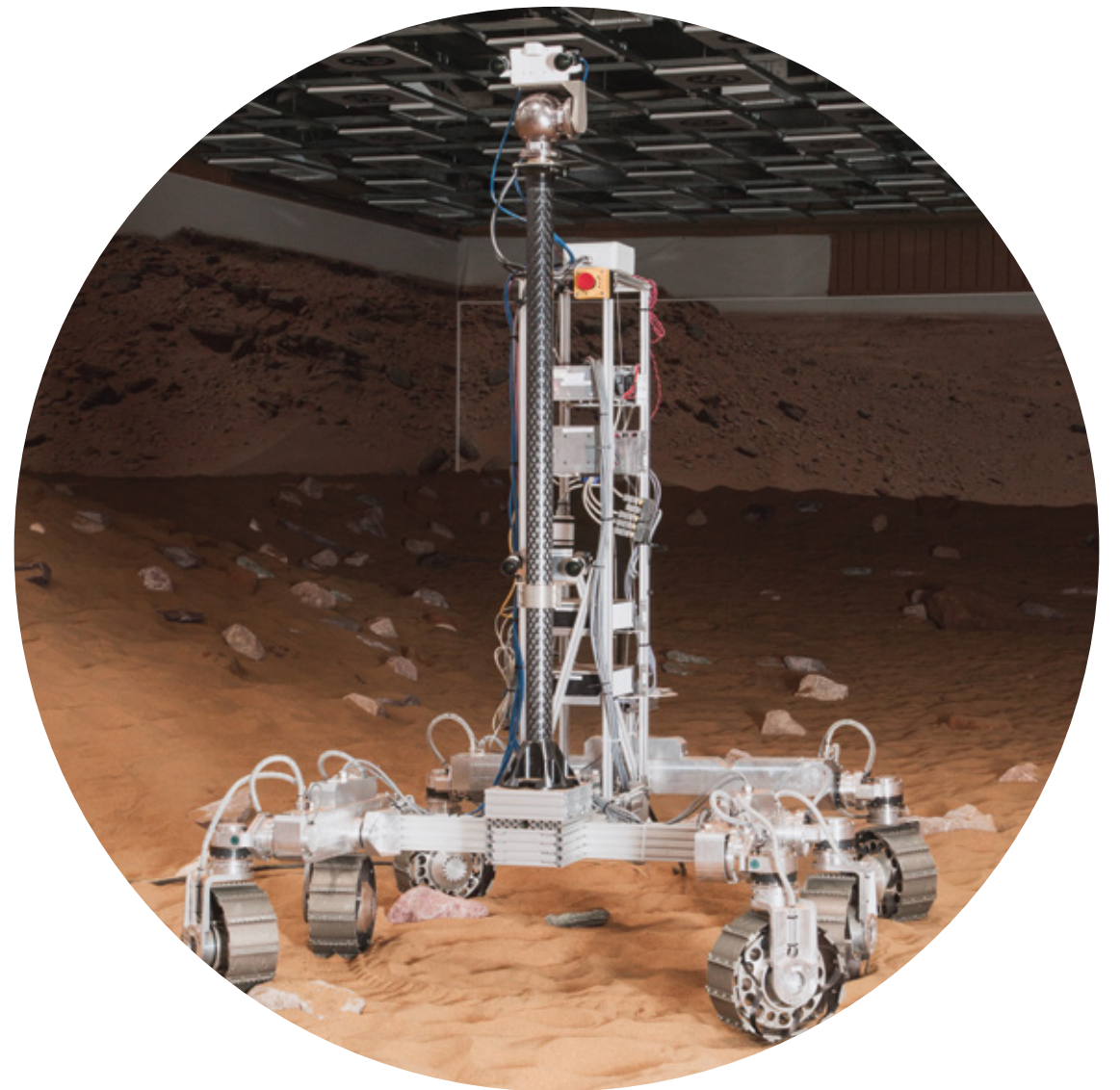
Design management (strategy, processes, competences)
Design thinking
Creative leadership

3.

www.core77.com/posts/54221/Cranbrooks-Scott-Klinker-on-Developing-Design-Culture

4.

Interview in the Japan Times
www.japantimes.co.jp/life/2014/01/04/style/kenya-hara-future-design/#.Wh1OOLacaRt



Reflect What You Are

Ailidh MacLean

Born in Glasgow in 2015, I'll Be Your Mirror is the sartorially spectacular lovechild of Stuart Truesdale and Kirsty Halliday. Originally a styling agency, demand for such an alluring aesthetic naturally led to an expansion into art direction, wardrobe design and project production.

illbeyourmirror.co.uk

At once, a refined Céline garment is offset by clunky metallic Gucci platforms, whilst some dad dancing to Black Sabbath unfolds behind the scenes on a set that looks like you've stepped straight into a seedy bar in the seventies.

With a treasure trove of conceptual and intellectual references, *I'll Be Your Mirror* is a walking, talking, aesthetically pleasing contradiction in the most admirable of ways.

At the houses of *Prada* and *Miu Miu* Stuart and Kirsty carefully curated their ever-eclectic aesthetic, leaving plenty of room to squeeze in references that encompass everything from music (60s garage bands to dancehall, depending on the mood), muted colourways woven into garments, summer skies of shoots and props alike.

One mango daiquiri-filled evening in Glasgow, *I'll Be Your Mirror* was conceptualised and became reality.

Pawel Kocan
pawelkocan.com



Prowl – Blanc Magazine
Mustafa Sarwar
mustafarsarwar.com



Much like any country that doesn't boast a fashion capital, the natural instinct on the part of creative talent is to move to the Londons, Paris' and New Yorks of the world. Not one to do things by the book, *I'll Be Your Mirror* proudly remains based in Glasgow, working with the progressive musicians, designers, writers, photographers and creatives that the country churns out at too rapid a rate to keep track of.

From the new V&A Museum currently being built in Dundee, to the electrifying creative buzz that sends shock waves through Glasgow; the current creative climate in Scotland is one full of voices and visions that are ready to be heard and seen. *I'll Be your Mirror* is smack bang in the thick of it, giving local talent a global stage to show what they're made of.

At a time in the fashion industry when the general understanding of what constitutes 'luxury' is blurred in the hands of contrasting concepts and theories, *I'll Be Your Mirror's* approach is a breath of fresh air. Moving beyond stale retail environments and equating luxury to a hefty price tag, *I'll Be Your Mirror* understands that a luxury product marries an emotive message with a tailored approach, and this is evident in the inimitable imagery that furnishes their creative services. Whether a lookbook that you'll struggle to put down, a music video that replays in your head over and over, or a campaign that you'll never get tired of seeing, *I'll Be Your Mirror's* ability to communicate a brand's message with visual oomph is unparalleled.

Tine Bek
tinebek.com



Fashion Foundry
Aleksandra Modrzejewska
aleksandramphoto.tumblr.com





Margaret & Anthony
- Kaltblut
Alexandra Rymsinova
rymsinova.com







Rosa – HOPE ST
Aleksandra Modrzejewska
aleksandramphoto.tumblr.com



Undone – Knots
Keir Laird
keirlaird.com

Nu Blyck X Hannah Louise Baxter
Aleksandra Modrzejewska
aleksandramphoto.tumblr.com





Mars, Stevenage

Alan Knox

alanknoxphotography.com

Mars, Stevenage documents the landscape of Mars as reconstructed by Airbus Defence and Space at their base in Stevenage, England. Concerned with the dual purpose of space photography as both a scientific document and a landscape composition, these images seek to contextualise the use of space imagery according to the grand traditions of the romantic sublime when constructing a simulation of the Martian landscape.

In the reconstruction of the red planet, the site becomes a liminal boundary between the sublime and uncanny as the photographic illusion of the Martian expanse on the walls of the Mars test yard come to signify the boundary between the finite nature of the imagination and mankind's infinite capacity to reason of the unknown.

Through photography, the barriers between the real and imagined, the known and unknown may be dissolved.

The Mars test yard is designed to test the development of the Mars Rover, engineered by Airbus Defence and Space and the European Space Agency to search for evidence of life on the red planet. The Rover once complete is due to land on Mars in 2020 alongside a Russian surface platform as part of the Exo Mars programme.



Colophon

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Stop

