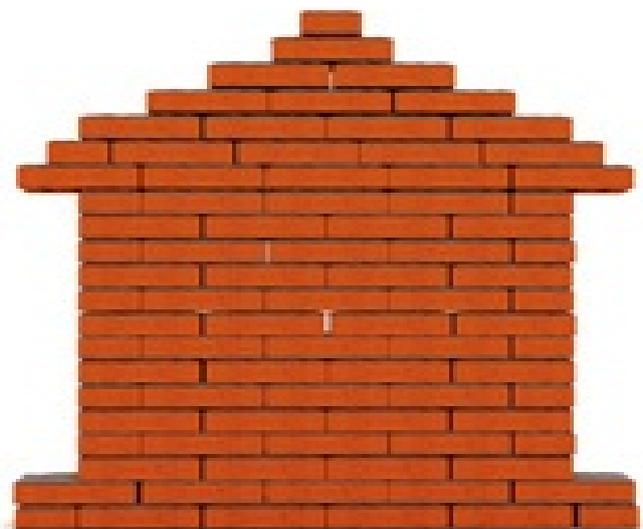# STUART MACDONALD

DESIGNS ON DEMOCRACY

ARCHITECTURE AND DESIGN IN SCOTLAND POST DEVOLUTION

Designs On Democracy:

Architecture and Design in Scotland Post-Devolution

zero
books

Winchester, UK
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CONTENTS

LIST OF ABBREVIATIONS

CCA	Centre for Contemporary Arts
CCIs	Creative and Cultural Industries
CEO	Cultural Enterprise Office
DCA	Dundee Contemporary Arts
DCMS	Department of Culture Media and Sport
DTI	Department of Trade and Industry
EC	European Commission
EMBT/RMJM	Enric Miralles Benedetta Tagliabue/Robert Matthew Johnston Marshall
GDP	Gross Domestic Product
GIA	Glasgow Institute of Architects
GVA	Gross Value Added
ICA	Institute of Contemporary Arts
IP	Intellectual Property
LSC	Learning Skills Council
NESTA	National Endowment for Science Technology and the Arts
SAC	Scottish Arts Council
SCIP	Scottish Creative Industries Partnership
SHEFC	Scottish Higher Education Funding Council
SMEs	Small to Medium Enterprises
R&D	Research and Development
RDA	Regional Development Agency
V&A	Victoria and Albert Museum

FOREWORD

The Clydesdale and North of Scotland Bank issued a design for its one pound note in 1961 showing an illustration of shipbuilding on the Clyde. The decision to include shipbuilding on a banknote was presumably inspired by the booming self-confidence of the industry as a symbol of economic wealth and stability at the time. 38 years later, in 1999, the Clydesdale Bank issued a £20 note to mark Glasgow's year of celebrations as UK City of Architecture and Design, which featured an illustration of the Lighthouse building, Scotland's National Centre for Architecture and Design, and the dome of Alexander Greek Thomson's Holmwood House on the reverse.

Just as shipbuilding had become part of everyday life in the 1960s and a symbol of our cultural wealth, were we now witnessing the replacement of industry by a new found cultural 'beacon' celebrating the rise of Architecture and Design in the consciousness of the public? Had Architecture and Design moved from being an exclusive pursuit for the benefit of cultural tourism to something much more domestic and everyday that everyone could engage with and enjoy?

In 1999 we could not answer this question but, 13 years on, Stuart MacDonald's collection of writing give us a basis for continuing a very important debate. This is a book representing a 13-year dialogue on behalf of Scotland's creative community. It is a dialogue, which became real in 1999 with the opening of The Lighthouse and the unveiling of the plans for a new Scottish Parliament building. MacDonald had led the £13million development and opening of The Lighthouse and what followed was a successful 8-year reign with focused debate, dissemination and participation surrounding the interface between architecture, design and our environment. MacDonald would use the Lighthouse programme to forge relationships between creative disciplines, while enabling architects and designers to widen their engagement with a new public audience.

Rich with ideas and provocation these 32 papers represent a period of time when 'things happened', the dialogue within these papers includes reference to lectures, exhibitions, press articles, policies, teaching, talking, and new educational practices, which together attempt to shape the future of our cultural and creative landscape. These essays often appear as personal diary entries tracing a thought process through a decade of debate surrounding design in the context of an ever-changing political and economic landscape in Scotland. 'Making' was a big part of this new-found optimism and MacDonald manages to tell the story of architects and designers through their buildings, which ranged in scale and drama from the poetic and political manifestations of a new Scottish Parliament to the more modest interventions into our built environment.

These essays tell the story of people, places and practitioners providing a direction to Scottish design which propels us out of the stereotypes and myths of being 'Scottish' and into the present. They demonstrate an ability to open up new possibilities for personal, local and national expression.

While these papers map out a very specific timeline of events they also weave together a very unique narrative where for a time design, politics and identity appear to coalesce. MacDonald is clearly a major international authority in the field of design, policy and practice; a person who is evidently a multi-faceted presence: he has spent a decade writing, meeting people, critiquing, travelling, investigating, teaching and advocating while setting out a vision for the creative industries. As Scotland embarks on a road over the next few years to debate the shape of the society we see ourselves in, the acts of our cultural 'ambassadors' like MacDonald will play a very important role.

In 2001 MacDonald makes reference to the Scottish Executive's first policy on architecture in Scotland, which set out forty government commitments intended to help 'raise awareness of the valu of good building design; to promote recognition of the importance of architecture to the cultural life of Scotland'. MacDonald's writings are a very timely context as we are about to witness the launch o a new 2012 'Policy on Architecture for Scotland'. As a collection of essays this is already an important archive, which records a remarkable period in time. This was a decade, which has changed Scottish society for the better, Scotland's cultural output has grown, and its creative confidence rose. The New Policy on Architecture will have benefited hugely from this decade of 'doing'. MacDonald' writings are evidence of a creative legacy but importantly they continue a dialogue, which searches f ways to take Scotland forward.

The atmosphere of 1999 and the proceeding decade have played a huge part in shaping the confidenc of a number of young architects and designers in Scotland. Many of these practices are now established with enviable portfolios and an international reputation. The exodus of our best students London slowed right down around this time and a new collective pride in the work being produced North of the border began to emerge. The Lighthouse offered support; exposure and opportunities fo young designers while a number of touring exhibitions celebrated the wealth of talent we had been harbouring. NORD was one of these companies, launching in 2002 following the completion of the Tramway redevelopment project. We wanted to be part of the new 'design' debate and The Lighthous offered the perfect platform. Winning Young British Architecture Practice of the Year at the end of 2006 (YAYA) was wider acknowledgement of what was happening up in Scotland and NORD has much to thank the Lighthouse for during those early years when we were attempting to find our own voice.

When I reflect on my own work as an architect I firmly believe that projects never spring from nothing, and they're never finished once and for all: they continue, they begin again, they return, they become layered over each other and in a similar way this collection of essays are an ongoing conversation that will never be finished.

The debate has to continue…

Alan Pert, Director, NORD Architecture

INTRODUCTION

Disasters, pandemics, the War on Terror, iPlayers/Pods/Pads/ Phones, American Idol, the rise of soci[al] media or the international banking crisis? Whatever your abiding memories of the Noughties, this wa[s] also to some extent a Scottish decade. With devolution, emergent self-government and (for much of the Noughties) a booming economy, a shift took place in Scottish culture with the Scottish Parliamen[t] opening in July 1999. However, whether attributable to devolution itself or unforeseen global events, there was something different about this decade. The early Noughties were characterised by anxiety – cynicism even – and in Scotland the escalating costs of the new Parliament building, which opened i[n] 2004, didn't help. At first, Enrique Miralles' design with its poetic interweaving of internationalism and aspiration seemed un-Scottish even though the architect had attempted to create not a building bu[t] a landscape into which he could embody the complexity and romanticism of Scottish identity. Its overflow of imagery, iconography, symbolism and metaphor needed time to be absorbed. It's a pictu[re] of Scotland that was hard to recognise at first, but now we seem to have grown into it. In many ways, perhaps to the amazement of its critics, the building's seemingly crazy, idiosyncratic, beautiful form[s] have emerged to shape us, and quite literally, given Scotland a place in the world of architecture. For [a] time, design, politics and identity appeared to coalesce.

As a controversial manifestation of Noughties' design, the prize-winning Scottish Parliament was at the extreme end of the emblematic scale. But this was also the era of Creative and Cultural Industries of radical swings in cultural policy and the influence of design on new fields. Design thinking appeared in the curricula of business schools and design became a strategic problem-solving tool and a new discipline – service design – emerged. Not unconnected with this was the growth of 'prosumption' and changing economic behaviours, and the widespread rise of user-participation and co-creativity and codesign. As well, a growing worldwide interest in applying design methods and design thinking to social and public policy challenges attracted the attention of politicians. So, as wel[l] as highlighting a greater demand generally for people to be more involved in decision-making – for [a] greater democracy – and to be the authors of their own narratives, these innovations also heralded an important move to address the interconnected or systemic issues that face modern society; environment, health, welfare, housing, globalisation. But much of this was under the radar and at bes[t] of transient interest to the mainstream media, certainly in Scotland. Nonetheless, things happened. The evidence of design-led initiatives, projects, examples, case-studies and innovations suggests a different Scotland to one characterised by cynicism or apprehension.

At the same time as unveiling the Scottish Parliament the Queen opened The Lighthouse, Scotland's Centre for Architecture, Design and the City, the flagship project of Glasgow 1999 UK City of Architecture and Design. And, shortly afterwards the Scottish Executive (now Scottish Government) published the first architecture policy in the UK. Thus, the scene was set, giving design in Scotland a platform that it never had before, as well as providing the starting point for this collection of writing[s.] The collective focus of these essays is the role of design in the democratisation of Scots' lives and experiences; how they can take greater control of and transform their environment, education, home[s,] health or the services and products they use. They are also about the role of Scottish Government policy and the country's Creative and Cultural Industries' strategy and how these abet or hinder human wellbeing and prosperity. Simultaneously, this decade-long history of architecture and design post-devolution also distils a narrative about the Lighthouse, the establishment of its democratising mission, the evolution of its transformational strategy and the development of its international programme covering the period of my directorship from 1998 to 2006.

Whilst there are studies of architecture in Scotland post-devolution, corresponding writings on design, beyond the lifestyle sections or newspapers and magazines, are largely nonexistent. This collection of essays seeks to fill that gap and ranges over the debates concerning architecture, urbanism, design and the Creative and Cultural Industries and the policies, people and places that stimulate and animate them. Not surprisingly, Miralles' Scottish Parliament building permeates these essays, but not to the exclusion of smaller (and much less expensive) projects right across Scotland. As well as showcasing the spectrum of new architecture from schools to housing to cultural buildings to office spaces, contemporary issues relating to public art, regeneration, heritage and conservation, internationalisation, young architects, and place-making are also featured. Alongside these attention is also drawn to how architects and other people think and talk about buildings and the environment and the attendant social, economic and educational debates.

Creative Industries, closely identified with New Labour, developed in the Noughties into a global phenomenon. Because of their ideological origins Creative Industries are not without their sceptics, but they did nonetheless permit a coherent way of looking at those activities, which trade in creative assets and sit at the crossroads of creativity, business and technology. How Scotland can develop a sustainable and competitive economy and how Creative Industries insert themselves into the debate about architecture and design, weaves its way through these essays. Crucial in this sense was the interdisciplinary character of much of the Lighthouse's work and the way in which projects transected architecture, design, urbanism and art. The changing context for this work is also discussed and embraces shifts in contemporary culture and creativity from craft to digital design to the creative class itself.

The thread that interconnects these essays is the issue of participation and the democratisation of design and imaginative ways of making this happen. This weaves its way through the essays from innovations in exhibition making pioneered by the Lighthouse involving co-production and co-creation, to user-centred approaches in design education and public engagement. Importantly, these essays also tell a story about Scotland's creative practitioners – about the people behind the anonymous Government analyses and statistics that are typical of the sector: where they work; the difficulties they encounter; and how their ideas and what they create and design contribute to Scotland's democratic culture and identity.

A BEACON FOR SCOTLAND

Reaching out and drawing in. The Lighthouse is a timely creation given the current, popular interest in design matters. The opening of the The Lighthouse as Scotland's centre for Architecture, Design and the City is timely, not least because Enric Miralles' vision for the Edinburgh parliament building has captured the public imagination, opening up a debate about architecture, democracy and the nature of cultural identity. At the same time, the community is questioning the relationship between architects and clients, cities and citizenship and how we can negotiate the future. With its mission to educate, to engage, to reach out and to innovate, The Lighthouse is particularly well placed to address the contemporary need to involve the public in issues to do with the built environment and mass-produced objects. The Lighthouse sees architecture and design as social, educational and economic concerns which are important to everyone.

Page and Park's conversion of The Lighthouse building facilitates that aspiration, superbly. The industrial toughness of the building translates well into flexible spaces for arrange of purposes, such as education, exhibitions, conferences, Design into Business, a Charles Rennie Mackintosh interpretation centre, and facilities for cafes and a shop. Also, Page and Park's two new extensions, one, nicknamed the 'battery pack' which has created the entrance, circulation and additional exhibition space, the other called the 'Dow' after the building was demolished to make way for office, store and workshop space, have added considerably to The Lighthouse's muscle in terms of access through the building and smaller galleries.

The Lighthouse's development is a model of partnership with contributions from the Scottish Arts Council Lottery Fund, the National Heritage Lottery Fund, Historic Scotland, the European Regional Development Fund, The Glasgow Development Agency, Glasgow City Council and, not least, facilitation from the Glasgow 1999 Festival Company. This pulling together of resources towards a mutually agreed objective exemplifies the direction The Lighthouse might take in the future.

Debates about the value of architecture centres focus on the fact that architecture is physical and environmental; it is out there. Architecture cannot necessarily be experienced in the same way as fine art in a gallery. But the Lighthouse in itself offers an architectural experience. The way the Centre is sensed by visitors is a formative one. You enter through contemporary glass and steel, and then ascend the building by escalator moving past traditional materials – sandstone, tiles and brick. The effect of the tactile surfaces making up the back of the Mackintosh building is strong and offers a brilliant contrast to the lightness of the newer materials of the 'battery pack'. This intimate sensation of the building's construction is even more forceful as you climb the original tower – the suspended staircase takes you into close contact with massive and roughly hewn sandstone blocks, particularly as the tower corbels out. You become aware of the creative tension between the old and the new, the sensuousness of the materials, stylistic differences, changes in building technology and the sheer physicality of the architecture.

This induction into the world of architecture through a physical experience is continued when visitors climb up into either the old tower or new viewing platform. Depending on their point of view, visitors can look out over the city Mackintosh and his Victorian and Edwardian peers helped to create. Alternatively, the history of architecture can be enjoyed in rooftop microcosm from David Hamilton

classical Royal Exchange to Wyllie Shanks' Corbusier-like College of Building and Printing. As well as ~~interpretive visitor materials relating to this built experience, The Lighthouse has also created~~ a guide to its urban setting, highlighting the uniqueness of Glasgow's grid plan, and celebrating architectural achievements such as the Art Deco extravagance of Burton's shop and Gillespie, Kidd and Coia's copper-clad infill building at the entrance to Mitchell Lane.

The Lighthouse also offers novel virtual experiences – Strathclyde University's ABACUS computer model of the city and Glasgow School of Art's Digital Design Studio that describes Glasgow's industrial design heritage. Public engagement with architecture and design is expanded through the education centre – purpose-designed and one of the largest within any institution of its kind – which, with its range of spaces for children and adults, will allow visitors to play and learn creatively. It is in education and community outreach that The Lighthouse intends to break new ground, working with the public on design problems in the real world, building on the success of Glasgow 1999's education and community initiative programmes. This proactive policy of including people in design and architecture also applies to exhibitions. Apart from offering a wide range of exhibitions, the aim is to make them interactive, complimenting them with workshops, lectures and other activities.

This sets the agenda for a number of interrelated themes – the learning city, the creative city, the connected city. Running through these themes is the recognition that people are the key resources in the sustainability of our cities. The Lighthouse will communicate this agenda outwards whilst respecting local needs, working with its partners both here in Scotland and abroad.

THE LIGHTHOUSE: ARCHITECTURE AND DESIGN CENTRE OR MULTIPLEX?

Introduction

The Lighthouse – Scotland's Centre for Architecture, Design and the City to give it its full title – is quite a new form of cultural institution. It sees architecture and design as social, educational, economic and cultural concerns which affect everyone. Immediately, therefore, in terms of the visitor experience and that multi-functional mission, the Lighthouse has to conquer a whole set of psychological and social barriers because to many people architecture and design are still elite and intimidating.

To start with the building, however. The Lighthouse is a conversion of Charles Rennie Mackintosh's Glasgow Herald building. It is very much about modernity both at the end of the nineteenth and the beginning of the twenty-first centuries. Mackintosh's sinuous Art Nouveau lines deconstructed the classical vocabulary of the time and heralded (literally) its function as a media centre and centre for technology. The twentieth century design conversion draws on the language of Glasgow's contemporary bars and clubs whilst making references to the city's industrial past. That identification with Glasgow and Scotland's industrial heritage and design inventiveness is very important to the Lighthouse. It gives a sense of identity and purpose and acts as a symbol for the city's creativity and its burgeoning creative industries. Opening up that creativity to a whole number of audiences is its principal mission. Designed to be multifunctional, depending on who you are, the Lighthouse is at once visitor attraction, heritage centre, gallery, education centre, café, business centre, conference venue, network hub – multiplex. So how do we draw people in and what do we give them?

Marketing with Mackintosh

Macintosh is a good starting point. Clearly, there is a cultural tourist market for Mackintosh, his work and that of his circle, but there is also a significant local and educational market. We have a Charles Rennie Mackintosh Centre and we use his popularity and accessibility quite unashamedly. If you can develop an interest in Mackintosh then that's the beginning of an understanding of European Modernism and from that you can move on to more contemporary themes. The 'Mack' Centre combines audio-visual interactivity with very physical contact with the building and the city – closeness to actual architecture and perceptions of the city are an important part of the visitor experience. We also multiply this alignment of heritage and modernity with bus tours of Mackintosh buildings and contemporary Glasgow and other cultural tourist type activities. Moving all this along is a Mackintosh Interpretation officer supported by the Heritage Lottery Fund whose role is to work with school and community groups and visitors and provide a springboard to the wider activities of the Lighthouse.

Exhibitions

As Aaron Betsky has asked recently, who needs design museums? His point being that such institutions, despite their avowed aims of drawing non-specialist audiences really attract professionals

and students. Architecture and design exhibitions usually with models or objects on plinths or unfathomable drawings – are notoriously difficult for the lay public to understand. However, exhibitions are an important way of engaging the public and with 300,000 visitors in our first year we can maybe lay some claim to breaking down barriers. It should also be said that we are the only ticketed cultural venue in Glasgow, a city with a long tradition of free entry to its many museums and galleries and that we have introduced entry charges with little difficulty. It should also be said that unwaged, OAPs and children get in free.

Our exhibition policy is to avoid objects on plinths and to try to use successful ideas from the fine art world and also to mount exhibitions which have a high degree of interactivity, digital or video content or which create novel content by looking at the relationship between art, design and architecture. In that way we believe we can widen and engage our audience. Take two exhibitions, which are on just now at the Lighthouse that we have curated and used Glasgow-based exhibition designers. Firstly, Droog, the first large scale showing in the UK of the Dutch design phenomenon. The Droog foundation has achieved a lot of recognition in terms of the world of professional design; they star every year in Milan and their products are represented in almost every major museum in the world. The idea here was to place Droog designs in Glaswegians' homes, for people to live with them and to create video diaries of people's reactions to the objects. As well as being a new way of curating design, for the visitor the exhibition puts the objects – which for many people are quite strange – in the context of readily identifiable responses and in a register with which they feel comfortable. The accents are Glaswegian not double Dutch.

Connecting Cultures, the second exhibition, was curated and designed by Glasgow design consultancy Graven Images. Through the medium of people working in the creative industries, the idea was for visitors learn about issues of cultural diversity, anti-racism and how Scottish and other ethnic identities, be they Pakistani or Polish, evolve and change. There is a lot of different content in the show presented in quite a novel way, interviews with the designers, artists or architects, mementos and memorabilia in revolving drums and a whole range of different forms of design from landscape art to jewellery. And, visitors (courtesy of Polaroid) can be photographed and archived by the National Museum of Scotland as part of a 'Diversity Charter'; so there is the opportunity of becoming part of the exhibition. Connecting Cultures aims to break down all sorts of barriers – cultural, social – as well exploding the boundaries between architecture, art and design. It goes without saying that through an exhibition like this and its accompanying education and public programme, we hope to attract a new audience and draw in communities who might not normally be interested in architecture or design.

Education

We are also conscious of the need to develop an audience from as early an age as possible and we are fortunate in having one entire floor of the Lighthouse given over to life-long learning. The Wee People's City – a model of Glasgow in miniature – demonstrates a commitment to taking design to a section of the community that is often neglected; that is, families and very young children. It includes interactive buildings including a church whose denomination can be changed by altering the roof design; there are communication networks, projected fly-throughs of the cityscape; building materials to play with and an architectural alphabet to aid creative play. It aims to involve all the senses in an imaginative way to grow audiences from an early age. The education facility has its own dedicated gallery, very good workshop space for groups of all ages and a computer laboratory. Interestingly, our visitor analyses indicted that a high proportion of our local visitors come because their children have

been at the Lighthouse through school or through our workshop programme. Word of mouth, even in ~~city the size of Glasgow is a hugely important marketing tool. But we also have a community outreac~~ team. This is funded by the National Lotteries Charity Board and the team's brief is to work with disadvantaged communities and to develop design projects with them like this example from last yea when Glasgow was UK City of Architecture and Design. It is also important to say that like our exhibitions there is a high degree of digital content in projects like this. Using computers to design, whether it is lighting or the design of a play park breaks down barriers.

As an architecture centre we are also very aware of the context of the venue, in other words the urban treasure – 'the invisible city' – that is on our doorstep and how we can encourage people to engage with it. Our inspiration is Italo Calvino but also the model proposed by Rock and Sellars – the Museum of the Ordinary, a project derived from the urban grid or Manhattan but transposed to the network of lanes in Glasgow city centre. The aim, to celebrate the ordinary, attempts to release any institutional blockage or control by inviting the nearby public – business people, shoppers, school kic – to become curators, public artists, critics. The Museum of the Ordinary is now a long-term research project initiated by the Lighthouse in partnership with a number of bodies.

Other Audiences

Interactive exhibitions, education, helping eliminate social exclusion and drawing in diverse communities are very important in developing a wide audience but we also have a business or corporate audience. For example, we house a major economic project, the Glasgow Design Initiative, which has its own professional audience of designers and manufacturers, and we work in partnership with that initiative on conferences, seminars and exhibitions which promote design to the business community. We also have a booming conference business. This brings in another kind of audience, who incidentally, as well as funding many of our activities, are as much attracted by the Lighthouse's cultural activities as they are by our conference facilities. In that way commercial and educational activities can compliment one another with no compromise to our central mission. In a similar kind o way retail is seen as another way of growing an audience. We are of course concerned to promote the work of young designers whether it is El Ultimo Gritto from London or VK&C from Glasgow. This provides the opportunity to sell work which cannot be bought anywhere else and introduce contemporary cutting edge design to a new public.

Conclusion

Developing the offering to visitors for us, therefore, is about creating a multi-level and multi-layered experience. It is about appreciating that the needs and interests of visitors or users are not uniform. Differentiation is key. Equally, it is important to recognise that members of the public, however you define them, do not perceive architecture and design in the same way as architects and designers. No do they see the boundaries between cultural forms in the same way. If a newish cultural institution like the Lighthouse, which is not publicly funded, is to survive, then it must engage with a range of audiences and promote policies about exhibitions and education (including inreach and outreach) by reflecting cultural democracy, getting architecture and design off plinths and into the hands of its clients and taking account of the external environment – real life in other words – which is the ultimate context for architecture and design. Sustainability for us is contingent upon offering a differentiated service to visitors and recognising that the world is as much about social and economic regeneration as it is about education and entertainment, and that these things needn't be separate.

AN ART LESSON GLASGOW HAS TO LEARN

Gateshead's Angel of the North, Birmingham's Centenary Square, Cardiff's Art in the Bay – even New York's ubiquitous cows – all testify to the role of public art in creating a sense of place and expressing civic aspiration. Glasgow's Victorian forebears knew what they were doing when they commissioned the statues, memorials and fountains, which enrich the city's streets and parks. This incomparable legacy was a demonstration of commercial strength and gave the city its identity.

A lot has been done to celebrate that heritage. Recently, Ray MacKenzie's 'Sculpture in Glasgow' and the earlier 'Glasgow Revealed' re-awaked people to the treasure above people's heads. The more recent announcement that Glasgow's fountains will flow again, meaning the restoration of the Doulton, Stewart Memorial and three other fountains, is welcome from both a historic and an environmental point of view.

What about contemporary public art? What defines Glasgow as a twenty-first century city? Modernism, which dominated most of last century, is out. Few complained about the removal of the 'blob' bronze from Buchanan Street. Figurative art is fashionable again and the range of materials and media available to today's artists offers countless possibilities. Glasgow also has a glittering array of artists and designers. Can the city re-establish its historic lead? McKenzie's prediction is that it will. Initiatives on the edge of the city centre like the Crown Street Regeneration Project or Glasgow 1999 Millennium Spaces show that diverse, accessible and engaging artistic developments are not only possible but that people actually want them. Likewise the regeneration of Glasgow's public realm will have a major impact on the city centre but whilst there is little debate about quality or the attention to detail, questions keep surfacing about the role of public art in that context.

The crowds thronging George Square in July to see the International Sand Sculpture Festival showed a popular appetite for art. Simultaneously, the City supported Stephen Skrynka's much more conceptual Tunnel. Apart from revealing a trend for temporary events in the public domain, projects like this might give a pointer. Short-term happenings can engage a wide audience without making the city a permanent hostage to artistic fortune.

Today's urban community has diverse needs and interests. The idea of public art is new and is changing, as is the concept of private and public space. The Victorians who endowed Glasgow's built heritage meant the public to be edified and educated. Present day citizens want to be entertained. They use the public realm more for private than public reasons. This poses enormous problems for those who believe that contemporary art can be potent way of expressing a city's aspiration and identity.

Great strides have been made within the city centre in creating a viable public art arising from a dialogue with people, artists, architects and those responsible for urban regeneration. That ambitious lesson could be applied to the centre and the renewed public realm. With the Lighthouse the city now has the ideal platform for that debate.

WHY DO WE NEED ART SCHOOLS?

Why Architecture/Design Centres? Why Art Schools?

What I thought it would be useful to talk about, since I run the Lighthouse, Scotland's National Architecture and Design Centre, and you are from the school of art, is why we need architecture and design centres and, indeed, why we need schools of art? Especially in the light of the funding council's recent reallocation, which does the art schools no favours, despite the importance of the creative/cultural industries to Scotland's economy.

On the way I am going to touch on what I think are relevant contemporary themes – like the creative and cultural industries, creative cities – and take a look at what these things mean in today's Scotland. And, I might also take a sideswipe at modern art.

In Praise of Mongrels

If indeed there is any point at all in what I am going to talk about it is in praise of what Philip Dodds, director of the ICA in London, calls mongrels; mongrel institutions like the Lighthouse and like art schools but which, because we are mongrels, are difficult to pigeon-hole – particularly for funding bodies like SHEFC or SAC.

The End of Art

My starting point is Arthur Danto's famous essay about art 'After the End of Art' and what it means when art can be anything? I think this is quite important because for Fine Art it has signaled a move ideas over say, aesthetics. It is also to have meant a widening of the definition of art to include, for example, architecture and design as well as all the things that are now organised under the creative industries cluster. Design and architecture are also, of course, about ideas. They are also about a lot of other things such as commerce – they are commodified – but then so is fine art. The winner of this year's Turner prize, who is a commercial photographer, is a good example. But like art, design can now also be anything. If you look at the Design Council's Millennium Products initiative, the definition ranges from a drug to aid sexual performance, Viagra, to a piece of business software. So we have a post-modern soup that affects equally art, architecture and design; it affects you as educators as much as it affects me as architecture/design centre director. And, it is a soup in which cultural, economic, social and educational issues are also swimming.

No-brainer

There is an over-riding issue here. There is a temptation for some people to rail on about the commodification of culture. It's not about that. Nor for that matter is it about dumbing down as against braining up. The debate is about engaging with culture at whatever level imaginatively and creatively. But there are at least three problems with that thesis. Firstly, culture is still treated narrowly and we don't have a widened definition of art. You can see this everywhere. It is evident in the art school curriculum, which remains based on the nineteenth century model. Maybe that model i

still robust; I don't know? You can also see it in SAC's continued bailing out of Scottish Opera. If you ~~count up how many millions have been spent on opera since the end of Second World War and think~~ what the visual arts could have achieved with that investment it really doesn't bear thinking about. Secondly, we live in a society which pays lip service to the value of creativity and imagination despite all the Government's exhortations about creativity and the creative industries. Thirdly, we need new ways of talking about creativity and culture. We need a new narrative.

The Allure of Modern Art

However, to come back to modern art. I think this is important for all of us and to what I am trying to develop here. Modern art has a tremendous allure. We have the undoubted regeneration successes of Tate Modern, Walsall and of course DCA. I think the numbers going to those places are fantastic and long may it continue. Whether or not I am convinced those visitors actually understand what they see (and I am not) I don't think really matters. What I do think matters is the fact that there is now an acceptance of modern art, largely because modern art has been commodified. The Guggenheim is now a brand and it has its own brand architecture. Hugh Pearman, the architecture critic of the Sunday Times, has said that people go to galleries not to engage with the collection or the building but for the modern art experience – the Bilbao or the Tate Modern experience. Sheltered accommodation for the avant-garde as cultural critic Robert Hewison puts it. Artists like Tracy Emin and Damien Hirst have been complicit in this. Think of the value of their intellectual capital and how they trade with it. I also think in that same context a lot of the territory which once belonged to fine art, like the visual dimension and the visual aesthetic, is now the domain of ad agencies and image makers. So, where does that take us?

The Exclusion of Design and Architecture

You must to understand that I am not being negative nor am I uncritical. I think if you are an educator – or for that matter someone who runs an architecture and design centre – this is hugely interesting; it offers a vast amount of material, a vast amount of knowledge, to be interrogated and harvested. It underlines what I said about the importance of engaging with culture at any level creatively and imaginatively. The issue is really about whether by ascribing a commercial value to something you are in danger of excluding someone. Access is, therefore, key. But the point I am coming to is why the preoccupation with Fine Art – installation and conceptual art along with painting – over design and architecture. Compare the current status of design and architecture with art – is it the same? What's different? What you don't see at Tate Modern, unlike MOMA or the Pompidou, is contemporary architecture and design cheek by jowl with art. Yet Britain is a world leader in design, especially fashion. Are we in some form of denial? Are we, because of some form of reverse psychology, in danger of excluding architecture and design, culturally and socially? I'll come back to that.

Why Do We Need Design Museums?

To many people design and architecture are still alien, intimidating or elite. What design is really about are not superficialities of taste or style as many cultural critics would like to pigeon hole it, instead it's about our efforts to define and control the human environment. Contemporary design and architecture can also be a powerful conveyor of ideas. So, there are powerful environmental, social and economic, as well as cultural reasons, for engaging with design.

The Lighthouse

The Lighthouse is not, therefore, essentially concerned with issues of design curatorship, theory, or history but more with getting architecture and design into people's life-streams. That's why we treat socially, culturally and economically. That is also, I think, where we have common cause with schoo of art because of the high premium you place on practicality. If it has taken this long to get to the Lighthouse I'll now try and explain some of the ways that we are trying to do that and how we are working with schools of art and, hopefully, in the process point up the importance of both the Lighthouse and institutions like Duncan of Jordanstone.

Creative Industries and Education

The reason we are here today, planning a series of follow up workshops and other activities to a big national conference at Dundee Contemporary Arts (DCA) on the creative industries and education — is a really good example. The importance of the creative industries to the national economy, their relationship to education and how we can create better support systems to develop, nurture and sustai new talent ought to be a major priority. So this partnership with The Lighthouse, Duncan of Jordanstone, Scottish Enterprise, NESTA and the Design Council has filled a significant gap. It is als another example of 'mongrelness'. People look at the creative industries and tend to pick out the bits they are interested in. These are usually discipline specific like software development or architecture Alternatively, they are cynical. They miss out the fact that what is really happening in cities like Glasgow and Dundee is that it is not just platforms that are converging, it is disciplines as well. Look at a games software company like Red Lemon that contains an extraordinary range of disciplines. Fo art schools (it seems to me) the trick is to be aware of what is happening and to get that awareness across. It should permeate and infect the art school at all levels. It is not necessarily about creating al sorts of new courses.

Creative Cities

There is also a point to be made about cities. Both Glasgow and Dundee are post-industrial cities. As the rubric in that context goes, whereas jute, steel, coal, jam were once the prime industrial resources in a post-industrial sense, people and their creativity are now the key resources. If the question is, ho can citizens be helped to gain a stake in their own futures, then the parallel question is what is the rol of art schools and what about cultural institutions? Are current formats appropriate to this new narrative? How can cities support the creative economy? And, this brings me back to why we need more than ever, mongrel institutions that can respond to the changing environment. And I mean respond quickly.

Mongrel Partnerships

Maybe what I mean is we need more mongrel partnerships. If you think of the phenomenal cultural regeneration of Glasgow and now Dundee – places that a few years ago people would have laughed their heads off at in the context of culture – what is interesting is to think how acceptance of that cultural regeneration has come about. One of the reasons is certainly new partnerships. DCA, the university and the City is a case in point. One of the things the Lighthouse is currently interested in is creative networks and how you can generate new ideas. Networks and creativity are intrinsically

symbiotic. To maximise benefits, networking needs to become even more intense and with new configurations. We have just been awarded a grant from NESTA to do just that.

The Architecture of Networks

The architecture of networks is the new thing. I am not going to go on about this too much. But what the motivation for networking in the context of culture or creativity? The answer is we need to plot the future – we need an urban vision. Scotland's city economies are crucial to its future success. But cities as political entities won't network. Their trigger is usually crisis. But the Lighthouse and Duncan of Jordanstone can and we can draw in other parties. More importantly we can operate beyond the banalities of best practice or best value. The fact that Scottish Enterprise is supportive of what we are doing or that the Scottish Executive are funding the Scottish Council Foundation which is also a partner networker, shows there is a need for new narratives, new networks and new ways of thinking about cities.

Conclusion

So, I know have talked at a pretty abstract level and put the focus of the art school and the Lighthouse on cities. I know that there are many other things we could focus on. Like global capitalism and trading IP rights, which will have a huge impact on design in the Third World particularly, and which is well described by Naomi Klein in her book No Logo. But you cannot separate your future from that of the city of Dundee any more than we can separate ours from Glasgow. Together, though, we can create a totally new dialogue about Scotland, one that is based on creativity and imagination. What we really need is a bill of cultural rights. The old partnerships, the old networks, the old ways of talking are not going to deliver that.

PROGRESSIVE PRAGMATISM

Art for Regeneration's Sake

The 5th of November 2000, when Cardiff's Centre for Visual Arts shut its doors for the last time, wa
a sad day. As more and more cities compete for everything – resources, tourists, and inward
investment – the prospect of any capital city without a high-class venue for the visual arts would see
to be artistically and economically suicidal. As a regular visitor to Cardiff, I can testify to the dearth
of anything culturally worthwhile to visit, certainly as far as the late twentieth and twenty-first
centuries go. The Centre for Visual Arts was a glimmer on a pretty gloomy horizon. As Jonathan Jon
has pointed out, the Centre for Visual Arts was doomed from the start, not least because it started life
with a funding shortfall and there was no way its public body stakeholders were ever likely to plug th
gap. A self-fulfilling prophecy almost, and a salutary lesson in the history of Lottery arts funding. At
more or less the same time as the Centre for Visual Arts came into being, 400 miles away, Glasgow
launched The Lighthouse, a £12.5 million conversion of Charles Rennie Mackintosh's Glasgow Hera
building. There are many similarities: historic city centre restoration, culture as urban renewal,
attendant issues of culture as consumption and, of course, large inputs of Lottery cash. That said, the
are more differences than similarities; they are to do with history, context and having a pragmatic
vision (having a flexible building helps as well). The Lighthouse is now getting into its stride, robust
looking to the future. The Cardiff Centre's demise and The Lighthouse's relative success make for an
illuminating case study.

The Need for a Creative History

The major distinction between the two projects is that The Lighthouse is in Glasgow. The city
resurrected itself from a postindustrial black hole through cultural regeneration by using a number of
strategies, notably a series of high profile festivals – the Garden Festival, European City of Culture,
Year of Visual Arts – and, most recently, UK City of Architecture and Design. According to a DEMO
report, the city is the focus of a burgeoning creative industries sector. In short, Glasgow is buzzing. I
galleries, bars, cafes and regenerated city centre buildings form a backdrop to a highly creative
culture. Importantly, although the use of the arts in urban renewal is new, Glasgow as a vibrant
cultural centre is not. Its imposing Victorian architecture, including the inestimable Charles Rennie
Mackintosh heritage and the collections of the Glasgow School in its galleries, testify to the creativit
of the late nineteenth and early twentieth centuries. This legacy is enormously important in making
the city a cultural entity. Nor can you forget that Glasgow was the second city of the Empire and an
industrial design centre second to none in the world.

Visitor Attraction or Multiplex?

The Glasgow backdrop is important to understanding the position of The Lighthouse. It is not simply
visitor centre; it is a multiplex, which gives all sorts of people access to two major forms of
contemporary culture, architecture and design. It provides a novel venue for conferences and events,
acts as an umbrella for a range of lifelong learning activities, and promotes the creative industries. A
of this is done in tandem with an array of partners. The problem with the Centre for Visual Arts was

that it focused too much on being a visitor attraction and was overdependent on door income from visitors. However, key to comprehending why The Lighthouse is flourishing is to ask – and maybe Cardiff should have asked a similar question – why do Glasgow and Scotland need an architecture and design centre?

The Lighthouse as UK Design Centre

In London right now a debate is raging about the conversion of yet another power station, Battersea, by Nicholas Grimshaw, and how it might become not only London's, but also the UK's design centre. Despite a variety of views, there is consensus that the last thing London needs is another visitor attraction. What is needed, pundits reckon, is a mongrel organisation that supports the creative industries, promotes the best of UK design and nurtures young talent. Some months ago Blueprint – one of the world's leading design magazines – stated that London could no longer claim to be the UK's design centre because of the existence of centres such as The Lighthouse. In many ways, The Lighthouse is already doing what is proposed for Battersea.

Securing International Credibility

How can that claim be justified? Firstly, The Lighthouse in its short existence has proved to be one of the most visited architecture and design centres anywhere, despite the fact that it is not solely a visitor attraction. London's Design Museum gets only 150,000 annual visitors and the lavishly funded Netherlands Architecture Institute in Rotterdam even fewer. The Lighthouse does better than either and, importantly, draws its audience from a wider base. Secondly, Glasgow's centre has equally rapidly developed an international reputation, and The Lighthouse and its programmes have been the subject of conferences from Paris to New York. Partnerships have been created with a whole range of like-minded centres around the world. The reason this has happened is that The Lighthouse has broad appeal, which is the result of very proactive education and outreach strategies allied to a diverse exhibition and events programme. Much of this has been cutting-edge, like the development of a virtual architecture centre, which will break down all sorts of barriers; the Design Olympics, in which every kid is a winner; and the Museum of the Ordinary, which is about involving all sorts of people in thinking about contemporary architecture and design and what it means to them. Strategic partnerships lead to innovation.

Achieving a number of UK 'firsts' is another factor. Like mounting the first exhibition of amazing Dutch architectural practice MVRDV; hosting the first major show of the 'Droog' design phenomenon; defying convention with 'Connecting Cultures', an exhibition celebrating cultural diversity as well as demonstrating the range of today's design, which confounded its cynics by getting 40,000 visitors and drawing in a new audience; and linking Scotland's new strategy on the creative industries with creativity in the world of education. None of these events was predicated on large revenue income or income derived from ticket sales. The funds came from an astute range of partnerships. Additionally, about 50% of the posts in The Lighthouse are funded by external bodies.

Progressive Pragmatism

Probably the greatest divergence is that The Lighthouse, whilst always keeping sight of its cultural and educational mission, believes – as does Scotland's new first minister, Henry McLeish – in 'progressive pragmatism'. In other words, recognising change in the external environment and being

responsive to it. So, expanding the conference business is seen as being as much a part of audience ~~development as is doing educational outreach in a peripheral housing scheme. Design retail is viewed~~ as a crucial element in exhibition interpretation. The built heritage is seen as vital in drawing an audience that can then be converted to contemporary architecture and design. Lifelong learning is rooted in local and national strategy. Running through all of this are two parallel golden threads. Firstly, a respect for the Glaswegian audience, recognising that Glasgow is neither Milan nor London. Secondly, a conscious desire to ground Lighthouse policy in national policy. Co-terminous with devolution, Scotland is unique in having interconnected policies for Culture, Architecture and the Creative Industries, and The Lighthouse sees itself as instrumental to the delivery of those policies. If you dedicate yourself purely to being 'a visitor attraction' you imperil the future. A mixed economy is the sensible approach. Not only that, if you are in an environment in which reinvention is paramount to long-term survival – and this has been central to Glasgow's post-industrial renaissance 'progressive pragmatism' have to be the watchwords.

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