SCHOOL OF ART
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Omid DehMirahmadi
Falling (2018)
Architecture, art, design, media, theatre, fashion and more:
Manchester School of Art is home to them all.

For full course details, entry requirements and fees:
art.mmu.ac.uk

Courses

Undergraduate courses

Foundation Diploma in Art and Design
BA (Hons) Acting
BA (Hons) Animation
BA (Hons) Architecture
BA (Hons) Art History
BA (Hons) Art History and Curating
BA (Hons) Drama and Contemporary Performance
BA (Hons) Fashion
BA (Hons) Fashion Art Direction
BA (Hons) Filmmaking
BA (Hons) Fine Art
BA (Hons) Fine Art and Art History
BA (Hons) Fine Art and Curating
BA (Hons) Graphic Design
BA (Hons) Illustration with Animation
BA (Hons) Interior Design
BA (Hons) Music and Sound for Media
BA (Hons) Photography
BA (Hons) Product Design
BA (Hons) Product Design and Craft
BA (Hons) Textiles in Practice

Postgraduate courses

Animation MA/MFA
Architecture MArch
Architecture and Urbanism MA
Contemporary Curating MA/MFA
Design: Craft MA/MFA
Design: Embroidery MA/MFA
Design: Fashion MA/MFA
Design: Fashion Art Direction MA/MFA
Design: Graphic Design and Art Direction MA/MFA
Design: Illustration MA/MFA
Design: Interior Design MA/MFA
Design: Product and Furniture MA/MSc/MFA
Design: Textile Practice MA/MFA
Design: Textiles for Fashion MA/MFA
Filmmaking MA/MFA
Fine Art MA/MFA
Landscape Architecture MLA
Painting MA/MFA
Photography MA/MFA
Research degrees

“All young people would benefit from going to art school for a time. The freedom to develop a practice as an artist and to make works that have to be received and understood by others would, I think, be of great benefit to all proto-engineers, doctors, scientists, teachers and others. Art school was the place where I was able to begin to seriously make art, guided by intelligent and talented teachers and in the company of generous students. It gave me a forum for analysing my own work alongside that of others and, importantly, taught me to acknowledge the great energy and thought that all artists pour into the making of their art.”

Mary Griffiths
Artist and Senior Curator, The Whitworth
MA Fine Art (2009)
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“In art school, anything is possible.”

Penny Macbeth
Dean of Manchester School of Art

Art schools are magical places; in them we create and make, we test out ideas. In the best art schools the sense of possibility that runs through them is almost tangible – and you can feel that possibility, energy and creativity throughout our school.

Ours is a very particular kind of school. Established 180 years ago to train textile designers, we’re still part of the city we call home. Partly that’s to do with location, and a university campus that’s just a short walk from the centre, but it’s also to do with attitude. Manchester has always been a city of makers and doers. Scratch the surface and you’ll find a vibrant creative community of which you can become part.

I vividly remember returning from a meeting one wet November afternoon and being met by the sight of an artists’ collective in the foyer of the Benzie Building, the students busy installing a tipi for an exhibition we were about to launch. It wasn’t such an unusual sight: you can walk into any studio or workshop on any given day and be transported or engaged by new work, or by a colour or a smell, or even by the juxtaposition of ideas.

Community is an important part of art school, and the contacts and connections made while studying can last a lifetime. So, we work hard to support our alumni – this year’s ethereal, witty degree show campaign was, for example, designed by photography graduate Layla Sailor, the third in a series of alumni-designed campaigns for our degree show. That’s just one of the ways in which we maintain the connection, in which the art school community continues long after courses end.

But that’s for the future. For now, you need to decide where to study. As you make your decision, ask, can I imagine making and exhibiting work here? Is this the place where I’ll find the right mix of support and challenge? At Manchester School of Art we have fantastic facilities and workshops, talented and creative staff, specialist resources and industry connections, and a creative campus that’s at the heart of one of the UK’s most culturally dynamic cities – but making the most of all we have to offer will be, ultimately, down to you.

I believe that in art school anything is possible. I hope that by finding out about what we do, you’ll come to think so, too – wherever your creative journey leads you.

Layla Sailor
Take Flight (2018)
Manchester School of Art began life as a design school in 1838, one whose aim was to support the textiles trade for which Victorian Manchester had become famous – a school born out of a city that was at one time the world’s largest centre of manufacturing, a place where ideas, innovation and industry were inextricably linked.

Design may have been its initial focus, but the school’s remit soon expanded far beyond design – and it adopted the ethos of “many arts, many skills”. Almost 180 years later, after numerous moves and mergers, that original idea holds true: Manchester School of Art has grown into one of the largest art schools in the UK. We are now home to Manchester School of Architecture, rated as one of the world’s top ten (QS World Rankings 2018), and Manchester School of Theatre. In 2013 we opened the Benzie Building, whose facilities support students studying subjects as diverse as fine art, animation, fashion, film, textiles and photography. In 2021 we open a new School of Digital Arts.

Yet the past still comes calling. Our historic Grosvenor Building provides the large, top-lit studios that fine art students fall in love with. We were the first school to admit women, and today continue the debate around diversity and equality. We may have invested in new facilities and digital tools, but they sit alongside the traditional techniques and equipment that our students would otherwise struggle to find – from 100-year-old letterpresses to glassblowing and weaving workshops.

The school’s early focus on industry is still in play: we work with creative businesses and cultural partners, and we have pioneered an interdisciplinary approach to creative study that sees students work across disciplines and on live projects – opening up new ways of working, helping build networks and preparing them for professional life.

Manchester School of Art is, then, both an old school and a new school – a place that uses its past to inform its creative present, and where ideas, innovation and industry still, very much, go hand in hand.

Manchester School of Art is part of the wider Faculty of Arts & Humanities at Manchester Metropolitan University. This means that we build on the creative, science, tech and business strengths of a university where the quality of teaching is paramount, and where academic and technical staff are the experts in their respective fields. It also means that our students can call on facilities and expertise within our wider university community. On page 23, for example, Elen Parry describes working with our 3D printing centre, while other students regularly work across disciplines: artists working with journalists, actors developing new work with poets, say, or photographers collaborating with animators.
The School of Art offers an extensive range of spaces, workshops and equipment, creating a vibrant and creative learning environment.

The Benzie Building and the historic Grosvenor Building are part of an art and design complex that are home to workshops that are both traditional and digital. Alongside are display spaces, a communal roof terrace, gallery, library (with one of the largest collections of art and design material in the country) and a café.

Students from all disciplines and courses can access our workshops, with a team of highly skilled technicians – who each have years of specialist experience – on hand to guide, advise and allow students to realise their most ambitious artistic visions.

Making workshops
Ceramics
- Mould making, casting, throwing, glazing and firing using electric and gas kilns. Digital ceramic printer.
- Computer Aided Manufacture
- Digital router, laser cutters and 3D printer.

Chemical Workshop
- Resin and alginate casting, spraying and other processes involving chemicals.

Embroidery Workshops
- Large range of domestic and specialist industrial embroidery machines.

Fashion Workshops
- Cutting tables and a variety of specialist industrial sewing machines and finishing equipment.

Fine Art Print
- Workshop offering etching, lithography and water-based screen print.

Glass

Knit
- Dubied, domestic electronic and punch card knitting machines in a range of gauges.

Letterpress
- Traditional block printing.

Metal
- Jewellery making, traditional blacksmithing and forging, metal fabrication, machining and welding.

Textile Print (Traditional) and Dye Lab
- Flat bed silk screen printing suitable for sampling printed textile techniques as well as facilities for transfer printing and Batik. Facilities also available for the dying of natural yarns and fabrics and some manmade fibres. Opportunities to prepare own dyes to a recipe.

Textile Print (Digital)
- Facilities for original and digital artwork to be printed directly onto a range of fabrics.

Weave Workshops
- TCI digital jacquard loom and an extensive range of equipment, from table-top looms through to computer-controlled Dobby looms.

Wood
- A range of woodworking machinery and hand power tools, plastic and foam fabrication equipment, vacuum forming facilities, and fabrication area (stretcher-making, mitre cutting and bag pressing).
Facilities and Workshops

Media Workshops

Animation Capture Suites
Computer equipment and cameras for 2D and 3D stop motion animation.

Studio IT
Both PCs and Apple Macs are available throughout the school, located within the studio and teaching spaces. In addition to standard office and internet applications, these computers have industry standard software for print and web design, video and image editing, computer-aided design, digital modelling and visualisation.

Video Editing Suites
Final Cut Pro and sound editing tools.

Network Printing
A4, A3 and large format print facilities. Plus digital bureau provided by MMU Reprographics.

Photography Resources
Studios, darkrooms, high end film scanning and film processing.

Other Facilities

AV Store
Students can borrow a range of audio-visual equipment on a short term basis. This includes camcorders, lighting, digital cameras and a range of other equipment.

Material Stores
The school has material stores on campus where you can purchase a range of items, such as paper, pens, paint, sketchbooks, computer storage media, fabrics, threads and a whole range of other items. The store also provides services such as binding.

Library and Gallery
The university has one of the largest collections of art and design material in the country, plus a special collection that has museum status.

Visual Resources Centre
Access to a range of image collections to assist you with your studies – art and design slide collection, Design Council slide collection, lantern slide collection and video collection.
“Materials and techniques dictate my routine in the studio.”

Fine Art alumns Liam Fallon studied with us from 2014 – 2017. He describes how materials and processes influence his finished work.

“The range of workshops on offer at Manchester School of Art is extensive. Due to it being part of the wider university, there’s the possibility to use other workshops in different faculties, which makes the things on offer even more extensive. And sometimes people underestimate the importance of the library. Some of the most complicated pieces of work I’ve made have been assisted by tutorials and books which specialise in certain materials.”

“The workshops are run by some of the most enthusiastic people I’ve ever met, which massively contributes to a piece of work when you’re making it. To be able to have a dialogue with people, where they get really excited, impacts on your own thinking and creative process. It encourages you to continue making things that other people can get excited about.”

“The work I made in first year looks like it was made by a completely different person, but what I took from that year was technical – to really learn a material. Learn each material’s characteristics – how it works, how far it can be pushed. I often start from small material and colour experimentations that I then upscale. From these experimentations, I use CAD drawing software and SketchUp to get certain pieces modelled and cut via CNC, and it’s from this stage that the final piece of work starts to take shape. Eventually, one by one, a different section is produced, but typically in a varying material, and I achieve this by welding, casting, sewing and making moulds – it’s these techniques that dictate my routine once in the studio.”

Since graduating, Liam has confirmed his first solo exhibition, which will take place at The Turnpike in 2019. In 2017, he came second in the Woon Foundation Prize and his work has been shown in South Korea.

www.liam-fallon.com
“They help get you to where you want to be”

From portraiture to copper prints: Jake Macleod, who graduated in 2017, talked to us about his influences, process and what his BA Photography course did for his practice.

“The course at Manchester School of Art was great because the people there really care about the output of your work as well as the meaning behind it. When I say output, I mean the importance of exhibiting, bookmaking, printing, framing and developing your portfolio. We had numerous exhibitions, making us all pretty knowledgeable about how it goes down in the real world. And when I say the meaning behind the work, I mean that the tutors don’t push you to make pretty pictures. They push you to make more interesting and thought-provoking imagery. It was hard at points, but pretty great by the end of it.”

“In my final year I focused on the traditions and conventions of portraiture. By using numerous techniques, such as making moving imagery, augmented reality and building backdrops, I began to question what portraiture could be rather than what it is now. My final works became process-led. Copper came in as a key part of the final production – and it’s this that highlights the facilities open to you at the school. They help get you to where you want to be: in my case, working in the metal workshop to make copper prints for my final show.”

“The photography staff were so helpful, and staff from all over the school. The spread of knowledge in different fields from individual tutors makes it really easy to extract the stuff you want to learn. The photography course was also amazing for the amount of guest speakers and lecturers. Though, I have to say, you learn more from the other students around you – that’s what it’s really about.”

www.jakemac.co.uk
“I had to overcome a fear of molten glass (and fire!)”

Jahday Ford and Elen Parry both studied Three Dimensional Design (since renamed Product Design), and their different experiences reflect the range of opportunities available at Manchester School of Art. So, while Jahday was working in glassblowing, Elen worked with the university’s digital innovation centre, PrintCity, to produce 3D printed materials.

“I initially found myself shying away from glass rather than embracing its unique qualities,” said Jahday. “After overcoming a fear of molten glass (and fire!), I fell in love with the abundant materiality of glass, especially its unexpected nature. Professional advice was, though, essential, as my practice involves a number of material processes (ceramics, wood and metal before glassblowing) – just things like having help with the correct machinery, fixings and tools. And Dan, the glass technician, gave reassurance and stuck with me through our many, many adventures.”

“Even so, it took me the full three years to develop my glassblowing. During the first two, there always seemed to be a slight fault in my process. After researching the glass industry, and finding out that this was actually pretty normal, I turned to improving these imperfections. It was simply a matter of time and engagement with glass before I could understand its characteristics and thus what I wanted to achieve with it. This epiphany eventually happened right before my degree show, thankfully!”

“I started a placement in digital and additive Manufacturing at PrintCity during my second year,” said Elen, of her time at the school. “The staff were fantastically supportive and Ed, the PrintCity manager, helped me understand the importance of what I was doing in terms of industry and employability.”

“I was taught technical skills including Fusion 360 CAD software, preparing files for 3D print, setting up and maintaining a wide range of printers, all using different technologies and post-processing. As well as the technical knowledge I was also taught about commercial design and how to work with clients. This was so important because, at the time, the only design experience I had was in the university environment.”

“I later represented the UK in a design competition in Copenhagen, an opportunity that only came about because PrintCity recommended me to Autodesk. I’ve since attended several events with Autodesk, the next being Autodesk University in Las Vegas! Exhibiting at New Designers in London was a great experience too, where I made a lot of connections and friends.”

www.jahdayfordglass.com

www.elenparry.com

Jahday Ford
Decompose (2017)

Elen Parry
Infant Prosthetic Arm (2018)
“Manchester is the beating cultural heart of Britain,” wrote Miranda Sawyer for The Observer a few years ago, describing a city that, despite being small enough to feel like home, has always been international in its outlook. It’s the home, too, to the BBC and ITV Granada, to festivals such as Manchester International Festival and galleries such as the Whitworth – and while some may raise their eyebrows at Miranda Sawyer’s statement, Manchester is undeniably the creative, media and cultural capital of the North.

As for Manchester School of Art, it makes the most of the city it calls home. It’s part of a city centre campus that includes a museum, gallery, park, halls of residence and, soon, a £70m Arts & Humanities complex featuring a theatre and Poetry Library. Nearby are independent shops, cafés, restaurants and bars, the Olympic-sized pool at Manchester Aquatics Centre and the Royal Northern College of Music. A little further out: Manchester – its flagship art gallery, arts centre HOME and the independent businesses and bars of the Northern Quarter just a ten-minute walk away. Two major football clubs dominate world football (and, sometimes, the city itself), while some of the best women’s football can be seen at Manchester City’s stadium. In 2020, the Factory opens, a £110m arts centre designed by Rem Koolhaas’ Office for Metropolitan Architecture that will act as the home for Manchester International Festival, alongside music, theatre, performance and art created by some of the world’s leading artists.

Living

Manchester is a compact, walkable city. There are halls of residence close by the school, meaning that you can take easy advantage of both campus and city life, of the daytime shops, cafés and galleries that the city has to offer, as well as the music and nightlife for which Manchester is rightly renowned.

Travel

With an international airport, train links to all major UK cities, an expanding tram network, dedicated cycle routes and, adjacent to the school, one of the busiest bus routes in Europe, Manchester is easy to get to and around. Close by are the green spaces, national parks and protected coastlines of Merseyside, Cheshire, Derbyshire, Yorkshire and Lancashire – whose landscapes are as varied as they are beautiful. With a diverse population, Manchester is two hours by train from London, close to other major Northern cities such as Leeds, Liverpool and Sheffield, and is only a few hours by plane from Berlin, Barcelona and Budapest.

“Creativity is all around. Manchester is rich in inspiration.”

Originally from Portugal, Inês Peres studied Animation and graduated in 2018. She talks to us about life in Manchester as an international student.

“Unit X gave me my first experience of working with students from other art courses, and of making industry contacts. But the most rewarding experience was working in Manchester, creating a short for BBC Five Live during my second year. The brief introduced me to working with clients and I got to try new animation styles, like puppeteering.”

“Manchester itself was a breath of fresh air for me. Coming from the business centre of Frankfurt, I had no prior involvement with the chaos of creativity. Here it is all around. From HOME to the Northern Quarter: Manchester is a place rich with inspirational sites and events. My favourite is Manchester Animation Festival. Finally, as Manchester is so diverse, I was able to find my place within the community.”

@radiocod
www.inesmarquesmano.wixsite.com/radiocod

Inês Peres
The Keeper of Thoughts (2018)
“The life blood of young people and new ideas continues to flow.”

The artist Mary Griffiths, also Senior Curator at the Whitworth, graduated with an MA in Fine Art in 2009. She describes the Manchester she first knew, and the city she sees today.

“I first arrived in Manchester at Oxford Road Station and went to wait for a friend at, the now departed, Cornerhouse. Sitting in the window I was surrounded by the pleasing clatter of the café and watched the people stream in the street below. My impression of Manchester that day stays with me – of a city determined to make things happen and to stamp its identity on them. It struck me that it was literally open for business – shops, bars, galleries, clubs and libraries were busy – and it was also open minded and diverse. It’s always been a place for people to come face to face with culture of all sorts, with art, science, politics and nightlife.”

“Manchester has changed much in the last 30 years, so I’ve begun the explore it again. I’ve gone back to the oldest parts around Chetham’s Library, where you can see the rivers Irwell and Irk come together. Their small and sluggish nature was at the heart of the industrialisation of this city, providing enough water to be drawn off, used and then swilled away. The 1819 site of Peterloo is crushed between the back of the Midland Hotel and the old Central Station, the back-door route for political leaders heading for their speeches in the convention centre. The oldest passenger railway in the world heads west from the Museum of Science and Industry towards Liverpool but is now severed by the Ordsall Chord, a new track that improves Manchester’s railways. Cranes have been towering over the city for years now, with high-rise apartment blocks and hotels growing from ground that once housed workshops and factories. This changes some of the characteristics of Manchester, but it also ensures that the life blood of young people and new ideas continues to flow through the place.”

www.marygriffiths.org
Ryan Doyle and Mark Edwards met in 2007 on the first day of their degree in Graphic Design and, since 2010, have worked together as DR.ME. on projects for Manchester International Festival, Cloudwater Brewing Co. and Midi Festival.

“Our City”

“This glorious city will pay into your soul.”

“Why Manchester? This was a question we answered briefly by working for the illustrator Mike Perry in New York. With the experience we had working for Mike we returned to open our own studio. New York was brilliant but was also massively expensive. Manchester, on the other hand, was affordable, it allowed us to get a studio close to town, and this empowered us to make work that we were excited by. If we’d moved to London, the prices would have forced us into potentially working for people we didn’t believe in to cover our costs.”

“There is also a certain amount of bullishness in our decision. In our second year, we had a guest lecturer and we asked the question: “If you could give one piece of advice to a design student what would it be?” His answer was pretty simple. “You must move to London, darling.” This seemed like quite a definitive piece of advice, especially as it was from someone who we looked up to. I guess we were looking for someone to say, “Go for it lads, stay in Manchester, this is the place for you!” With this advice not forthcoming, it became a springboard for us to kick against. Eight years on and we haven’t regretted it.”

“Affordability and an inclination to prove people incorrect aside, our time here has been made possible by the creative community, whether that’s the brilliant independent coffee shops and bars who asked us to exhibit, or the amazing art shops like Fred Aldous who have become collaborators, or the friendships we forged with likeminded makers who (due to the manageable size of Manchester) we couldn’t help but run into. So, if you want to stay in Manchester, we rate it. To be honest, the way things are now, as long as you have a decent internet connection you could probably set up on an island somewhere off Scotland, but, if you did decide to stay here, then this glorious city will pay into your soul.”

@drme_studio
www.dr-me.com

DR.ME
365 Days of Collage (2015)
Design and Media. This unit was specifically created under our undergraduate programmes for the Departments of Art, Design, and Media. Our largest interdisciplinary unit, Unit X, runs across departments and promotes interdisciplinary work, enabling students to work in new design contexts that not only ensure our students have the chance to work in industry, but that they work in new ways and develop skills and techniques that they may otherwise encounter.

A Unique Approach

Focus and in-depth study are essential to artistic practice. Yet while we encourage students to specialise, we also encourage them to work on interdisciplinary units, with external, industry partners. These interdisciplinary units form 25% of each year of almost all our undergraduate and postgraduate degree courses.

To put it another way, at Manchester School of Art you’ll spend a quarter of your time working with some of the 700 businesses, galleries, community groups, charities, schools and colleges that we regularly partner up with. You’ll find yourself developing co-productions and commissions, responding to competitions, or taking up internships and placements.

This is a unique approach. While many other art schools and universities promote interdisciplinary work, few are bold enough to devote a quarter of their year to it. We are, and were awarded the Sir Misha Black Award for Collaboration and Partnerships in 2011 in recognition of this future-facing approach to curriculum design – which not only ensures our students have the chance to work in industry, but that they work in new ways and develop skills and techniques that they may otherwise encounter.

Unit X

Our largest interdisciplinary unit, Unit X, runs across undergraduate programmes for the Departments of Art, Design, and Media. This unit was specifically created to enable students to collaborate across disciplines and with external partners, and to develop their professional practice under guidance from staff as an assessed part of their coursework.

Unit X places students at the centre of external engagement, locally, nationally and internationally. In 2016–17, over 1,600 students collaborated with 100 partners, culminating in the first city-wide Unit X Festival, which attracted over 5,000 visitors.

A taste of what Unit X can do

Working on live projects, real briefs and with industry is an integral part of learning at Manchester School of Art, and the variety of partners and projects that students get the chance to work on during their degree is impressive. And, while students gain professional experience, our partners have the chance to work with next generation creatives.

Working with: Manchester International Festival

Manchester International Festival is one of the most significant cultural events on the UK calendar. Every two years the biggest names in art, theatre, music, dance and more make and premiere new work in Manchester.

MIF has a global reputation – its Manchester performances subsequently travel internationally – and we have been working with MIF since the first festival in 2007.

“The work of Manchester Metropolitan University in integrating students into the life of the city is exemplary. The courses deliver inspiring programmes of work for and about the city. These help us to take a fresh view of Manchester, while enabling the university to raise student awareness of the diverse and collaborative pathways for them into the world of work. The school helps demystify learning and employment for our young residents, and inspires them to develop a career in the creative industries. As one of the city’s most significant growth sectors, nurturing talent and retaining graduates is of critical importance if that growth is to be sustained. The role of Manchester Metropolitan University in the continued success of the creative and digital sector in this city cannot be underestimated.”

Sarah Elderkin
Principal Policy Officer Policy, Partnerships and Research, Manchester City Council

In 2017, we collaborated on the creation of furniture and lighting for Festival Square. This is the official festival hub, a public square that features pop-up theatre and live music space, bars and places to eat. It attracts around 150,000 visitors. Our Unit X students worked alongside those from our architecture and postgraduate courses to design and produce elements of the square: furniture, a light installation, architectural interventions and an overall design aesthetic.

They worked with partners including Practice Architecture, Office for Crafted Architecture and Ferrious Design, while some of the furniture was handmade by members of the public, via special workshops led by OH OK LTD, a design agency that believes in participatory placemaking.

“Unit X has really given me an insight into the professional world and the creative industries.”

Harriet Shooter-Redfearn
Three Dimensional Design student

Bruntwood is a family-owned property company with 100 commercial properties in the North West, Yorkshire and the Midlands, and a staff of over 650. We have been working with Bruntwood for five years, on a range of projects that expose our students to the hundreds of businesses and organisations based in Bruntwood’s commercial premises. In 2016–17, for example, Bruntwood came in to talk to Architecture students, commissioned a textiles installation, exhibited work by students and staff in several properties, and employed one of our Textiles in Practice graduates in a design role.

There were also two new Unit X projects. For the first, Circle Square, students were challenged to design the hoardings that surrounded a major new-build development site. Ten groups of students, mainly from Graphic Design and Illustration with Animation, pitched ideas, with the winning group working with a design agency to realise and produce their design on hoardings erected along Oxford Road in summer 2017. For the second, Bruntwood collaborated with staff and students from Animation, Filmmaking and Photography on a project that responded to Manchester International Festival – specifically, to an artwork created by the artist Phil Collins, which included relocating a communist era statue from the Ukraine to the UK. After talks from Bruntwood, the MIF team and a university historian, the students created their own short films. The selected films were then screened on a digital wall on one of Bruntwood’s city centre properties, with the work seen by hundreds of passers-by.

“By giving the students a taste of what it’s like to work in the world outside academia, we hope we’ve fired their enthusiasm for their chosen profession and helped to make a real difference to their future prospects.”

Sally Hill
Head of Brand Strategy, Bruntwood

Collaboration

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Collaboration

“I learnt what it means to be an artist outside of art school.”


“At Manchester School of Art, I not only learnt creative processes that include embroidery, print and drawing techniques, but I learnt what it means to be an artist or designer outside of art school. On the course, you’re encouraged to have awareness of the world you want to enter. I worked on opportunities such as a commission for Bruntwood, where I pitched to the client and then worked alongside them to create site-specific work inspired by 21st-century industrial Manchester.”

“Because of the way the Manchester School of Art studios work, we all collaborate with each other every day. The open studio environment encourages cross-disciplinary conversation and collaboration. I was also inspired by the overlooked ‘art school material’ that you come across around the Benzie Building. I often took this as my starting point and created work inspired by or literally with it, and so I’ve collaborated with many, many students – I just don’t know who they are!”

@jessgilbert_

“Working with other creatives gave me a different perspective.”

Hannah Elisabeth Jones, who studied Textiles in Practice in 2014–2017, outlines her plans for the future.

“During my degree there were many opportunities for cross-course collaboration, particularly in Unit X. Last year, for example, I worked with Three Dimensional Design and Interactive Arts students to create work for a rooftop exhibition in Manchester. It was great to experience working with creatives from different specialisms; it encouraged me to approach materials from a different perspective.”

“I am so grateful for the wealth of knowledge that I was exposed to throughout my degree, particularly when designing site-specific installations and working on commissions. I was selected to create work for Bruntwood offices in Manchester city centre, after a pitching process within my course. It was an educational experience, and I transferred the skills I picked up when submitting my work for future exhibitions and commissions.”

www.hannahelisabethdesign.co.uk
How to Apply

Foundation Diploma applications are made directly to the university and the form you will need is available from www.art.mmu.ac.uk/foundation

For undergraduate courses, you will apply through UCAS.

For the majority of courses, if you meet our criteria we will invite you to an interview and ask you to show us a portfolio of your work.

You will be notified of our decision through UCAS.

For postgraduate courses, please visit art.mmu.ac.uk/postgraduate.

Accommodation

Full details are available at the Manchester Metropolitan University website: mmu.ac.uk/accommodation

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Important notice

This brochure was developed in Autumn 2018 to help you to choose the right course at Manchester School of Art. The information therefore reflects courses as they were at that time. The course detail available at art.mmu.ac.uk provides the most up-to-date information about our courses. To make an informed decision about which course to apply to, please check online.

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