



SECOND CITY OF
STYLE

The newly opened Reid Building is a contemporary addition to the Glasgow School of Art. *Opposite:* Rolls of wallpaper at Timorous Beasties' Glasgow headquarters.



[GLASGOW, SCOTLAND]

IN A CITY THAT PRIDES ITSELF ON CONSTANT TRANSFORMATION, GLASGOW HAS SEEMINGLY BEEN SCOTLAND'S BEST-KEPT SECRET FOR CULTURE AND DESIGN. FROM ITS THRIVING WEST END ARTS SCENE AND WORLD-RENOWNED ARCHITECTURE TO HOSTING THIS SUMMER'S COMMONWEALTH GAMES, THE UNITED KINGDOM'S SECOND CITY COULD SOON BE FIRST IN STYLE.

WRITTEN AND PRODUCED BY MIRANDA AGEE

architecture PAST AND PRESENT

[GLASGOW SCHOOL OF ART]

Take a walk through Glasgow's city center and don't forget to look up; chances are that early-20th-century architect and designer Charles Rennie Mackintosh designed the buildings that make you stop dead in your tracks. In 1909, construction was complete on his largest and most transformative project yet—The Glasgow School of Art. Built at the top of a sloping hill, the still fully functioning art and design school was considered the gateway structure to a new style of 20th-century European architecture. All of the original tile and ironwork adorn the building, but it is the continuous wash of natural light, thanks to floor-to-ceiling windows that line the front of the property, that remains the most impressive element. In contrast to the century-old main edifice is the newly opened Reid Building designed by New York-based architect Steven Holl. The cube-like structure, made up of etched blue-green matte glass, was commissioned by the school to replace two older buildings and is a complementary contrast to the Mackintosh building's carved stone walls and steel structure. Inspired by the inventive way Mackintosh brought natural light into the original studio spaces, Holl was determined to keep the new areas bright and airy despite Scotland's typical overcast climate. "We approached the design from a similar perspective with a focus on proportion and light as we wanted to reduce the need for artificial illumination," says Holl. "We connected the spaces inside with the city outside, giving different framed views of the surrounding neighborhood."

Trongate 103 photo: Courtesy Scottish Viewpoint. University of Glasgow bell tower photo: Courtesy University of Glasgow. Glasgow School of Art exhibit photo: Courtesy Glasgow School of Art. Reid Building photos [this page and cover]: Iwan Baan. The Gannet painting photo: Adrian B. McMurchie. Riverside Museum photo: Courtesy Culture and Sport Glasgow.



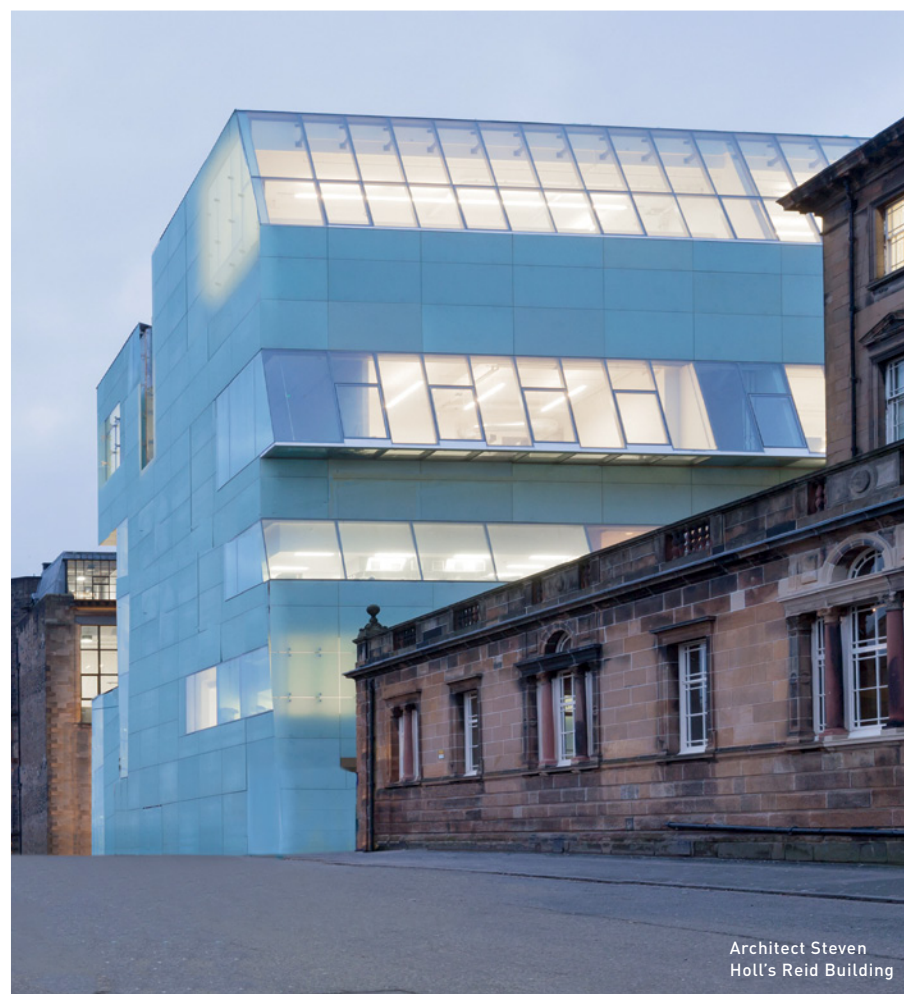
The Corinthian Club's domed ceiling



An idyllic bridge in Kelvingrove Park



The University of Glasgow's famed bell tower



Architect Steven Holl's Reid Building



A rotating art exhibit at the Glasgow School of Art

on the AGENDA



SLEEP

The **Arthouse Glasgow**, above, an early-20th-century former government building, is situated in the heart of the city and just a two-block walk from the main shopping district. Despite its contemporary furnishings, the hotel's incredibly spacious rooms still maintain their original charm with double-height ceilings and large fireplaces that feel more like you've entered into a private study. Welcoming you with a sweeping grand staircase, **The Blythswood Square** takes the cake as one of the finest of Glasgow's five-star hotels. Every single inch of the place is dripping in luxury, from the posh rooms (some have all-black marble bathrooms) to the elegant upstairs lounge with an impressive menu of libations.



EAT

Just along Argyle Street in the hip Finnieston neighborhood is the **The Gannet**, shown above, and it's the best reservation in town. Sample contemporary Scottish fare (think olive oil-poached trout with a crisp fennel salad) and pull up a seat near the window—the people watching is almost as good as the food. In the stylish West End, **Cafezique** is where the beautiful people seem to flock. The narrow space boasts a cozy upstairs balcony for more intimate dining and you would be amiss to not order the polenta fries. If haggis and black pudding is what you crave then don't miss **Ubiquitous Chip**. Dubbed "The Chip" by locals, the restaurant's menu is a refined take on classic Scottish standbys.



SEE

Designed by Zaha Hadid, the **Riverside Museum**, above, sits along the north bank of the River Clyde and is home to the Glasgow Museum of Transport. Inside, you'll find an interesting display of Scottish transportation but it's the outside, designed to reflect Glasgow's roots in shipbuilding and seafaring, that is worth more of your time. Located in the Merchant City neighborhood, **Trongate 103** is a collection of art galleries housed in an old Edwardian warehouse. Stop by **Transmission Gallery** for contemporary visual art and **Street Level Photoworks** for pieces by up-and-coming photographers. If the weather agrees, take the time to stroll in **Kelvingrove Park**. Located along the River Kelvin in the West End, its views are stunning and the landscape is quintessentially Scottish.

SLEEP: The Arthouse Glasgow: 129 Bath Street, +44 141 221 6789; thearthouseglasgow.co.uk. The Blythswood Square: 11 Blythswood Square, +44 141 248 8888; townhousecompany.com/blythswoodsquare. EAT: The Gannet: 1155 Argyle Street, +44 141 204 2081; thegannetgla.com. Cafezique: 66 Hyndland Street, +44 141 339 7180; delizique.com. Ubiquitous Chip: 12 Ashton Lane, +44 141 334 5007; ubiquitouschip.co.uk. SEE: Riverside Museum: 100 Pointhouse Rd., +44 141 287 2720; glasgowmuseums.com. Trongate 103: 103 Trongate, +44 141 276 8380; trongate103.com. Transmission Gallery: transmissiongallery.org. Street Level Photoworks: streetlevelphotoworks.org. Kelvingrove Park: kelvingrovepark.com.

design STOPS

[THREE PLACES WORTH ADDING TO YOUR ITINERARY]



Kelvingrove Art Gallery and Museum: Argyle Street, +44 141 276 9599; glasgowlife.org.uk



Gallery of Modern Art: Royal Exchange Square, +44 141 287 3050; glasgowlife.org.uk



Willow Tea Rooms: 217 Sauchiehall Street, +44 141 332 0521; willowtearooms.co.uk



The office and storage area at Timorous Beasties



Galtons of ink await the company's custom creations



Drying the wet ink by hand



Fabric is stamped with the brand's Scottish seal of approval

TIMOROUS BEASTIES © 2012 UNION CLOTH. HAND PRINTED IN SCOTLAND



A screen on the press ready to be imprinted onto the fabric below



Timorous Beasties' flagship showroom in Glasgow



Rolls of cut wallpaper samples



Fabric samples hang from the showroom ceiling

made in glasgow TIMOROUS BEASTIES

It's said that if you toss a stone in Glasgow you'll hit an artist. The number of museums, independent galleries, design houses, and, not to mention, an acclaimed art school prove that theory. So when Alistair McAuley and Paul Simmons decided to launch their textile line, Timorous Beasties, they made Glasgow the design headquarters. Twenty-five years and countless designs, awards and collaborations later, they've helped this once industrial speck on the map become the hip epicenter of cool in the United Kingdom. McAuley and Simmons met while studying textile design at the Glasgow School of Art. Their love of nature, coupled with the idea of the obscene, helped plant the seed of their now worldwide company. "Nature is about the small, beautiful details," says McAuley. "We didn't want to hide that so we set out to maximize the stinger of a bee or the thorn of a rose without ever defaulting to something too pretty or precious."

The same could be said about their Glasgow studio. A small bare bones room is where the company first started and where they continue to hand print almost all of their fabric and wallpaper today. Two long print tables stretch the length of the place and empty screens stack up on top of one another along the walls. For the master printmaker, the work never seems to cease. He's in a constant state of creation, which involves bucket loads of ink, armfuls of screens and continuous quality control, always triple checking his work as a bespoke master would only do. Much like their designs the studio space always seems to be in a perpetual state of motion. "Everything we create has a sense of movement to it," says McAuley. "The people we design for are bold, they like experimentation, and they are nearly obsessed with individuality. We always have to keep that in mind." *Timorous Beasties*, 384 Great Western Road, +44 141 337 2622; timorousbeasties.com.

Timorous Beasties storefront photo: Courtesy Timorous Beasties. Floating Heads photo: Sophie Cave, courtesy Kelvingrove Art Gallery and Museum.