

**SCHOOL OF  
INNOVATION  
AND TECHNOLOGY  
THE GLASGOW  
SCHOOL OF ART**



# UNDERGRADUATE APPLICATION GUIDELINES

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# ENTRY REQUIREMENTS

## STANDARD ACADEMIC ENTRY REQUIREMENTS TO YEAR 1

- **Scottish Highers**— ABBB including a literate subject\*.
- **A Levels**— ABB, plus GCSE English at grade A/7.
- **Other equivalent qualifications at SCQF Level 6 (EQF Level 3) such as UAL Level 3 Diploma.**
- **International Baccalaureate (IB)**— 30 points overall in the Diploma, including 18 at Higher Level, normally including English and Maths. Students not presenting English at grade 5 or above at Higher Level will be required to submit an IELTS.
- **Irish Leaving Certificate**—Four Highers at H2 or above, subjects required as per Scottish Highers.
- **International qualifications**— People with qualifications from outside the UK should contact [admissions@gsa.ac.uk](mailto:admissions@gsa.ac.uk) for more information.

## MINIMUM ACADEMIC ENTRY REQUIREMENTS TO YEAR 1 (FOR ELIGIBLE APPLICANTS ONLY)

- **Scottish Highers**— BBCC including a literate subject\*.
- **A Levels**— BBC, plus GCSE English at grade A/7.

**NOTE** For applicants whose exam results are pending, conditional offers will be made at the standard or minimum tariff where eligible.

\*literate subjects include English, Business Management, Classical Studies, Economics, ESOL, Geography, History, Media Studies, Modern Studies, Philosophy, Politics, Psychology, Religious Studies, Sociology.

The Glasgow School of Art (GSA) is committed to working to widen access, including fair admissions for applicants from a wide range of backgrounds.

The minimum entry requirements apply to applicants from Scottish Index of Multiple Deprivation (SIMD) 20/40 postcodes, as well as applicants who declare via UCAS that they are care experienced, estranged from their parents or legal guardians, have caring responsibilities, are a refugee or currently receive free school meals.

More information is available at [www.gsa.ac.uk/wp](http://www.gsa.ac.uk/wp)

## **DIRECT ENTRY TO SECOND OR THIRD YEAR**

This is an Undergraduate Honours Degree programme at The Glasgow School of Art comprising four years of study. Most applicants apply to start in Year 1. If you have completed, or are studying a relevant higher education qualification, you can apply to start in 2nd or 3rd year. This is known as 'Direct Entry'. Accepted qualifications include a foundation diploma in art and design, an HNC or HND or a year or more of university study. The year you apply to depends on the level of the qualifications you already have, or what you're currently studying. You must be able to satisfy us that you have undertaken a period of study equivalent to the first, or first and second year, of the degree programme. You can find more information on our website [here](#).

Important: If you are applying for direct entry to second or third year, we will consider your application from your highest desired entry point and work backwards from there. That means that you do not need to put in an application for each potential year of entry - if you apply for Year 2 direct entry and we feel you do not meet the requirements for direct entry we will automatically consider you for Year 1 entry instead.

## **ENGLISH LANGUAGE REQUIREMENT**

We expect all students to demonstrate proficiency in the English language, which for UK students is normally evidenced by a pass in Higher or GCSE English or other literate subject\*.

Applicants who require a Student Visa, and who are not a national of, nor have obtained a degree in one of the countries on the approved UKVI exemption list, will need to provide evidence of their English language ability through the use of a standardised test.

The GSA's preferred test is the IELTS for UKVI (Academic) test taken at a UKVI approved test centre. A full list of English Language tests that may be presented can be **found here**.

Applicants who successfully enrol and complete GSA's Pre-Sessional English for Creative Disciplines programme can also use those test results to satisfy English language conditions.

Our current requirement for School of Innovation and Technology programmes is IELTS for UKVI (Academic) with 6.0 overall and no less than 5.5 in each component.

For guidance, please email [admissions@gsa.ac.uk](mailto:admissions@gsa.ac.uk) or call +44 (0) 141 353 4512.



The Reid Building, 2023

# COST OF STUDY

## **FEES, FINANCE & HELP**

The annual cost of your study will depend on a range of factors including your tuition fee status, programme of study, accommodation arrangements and lifestyle. We understand, however, that for your effective planning it is really important that you have a good idea of how much studying at art school is likely to cost, and what kinds of costs you are likely to incur over and above tuition fees.

Have a look at the **GSA's Total Cost of Study Guide** for more help with your financial planning. You'll also find information on other costs associated with your chosen programme (called 'Indicative Programme Costs') on each programme page on the website.

## **TUITION FEES**

Your annual tuition fee will depend on whether you are a Scottish student, Rest of the UK student or international student, as well as the subject (programme) and level (undergraduate/postgraduate) of study.

You can find current information on Fees and Finance pages on the GSA website [here](#).

# APPLICATION TIMELINE

In order for your application to be considered complete, you must complete the two steps outlined by the relevant deadlines:

## **STEP 1**

### **UCAS APPLICATION FORM**

**DEADLINE - 18:00 (UK Time) January 14, 2026**

The first step is ensuring you complete your UCAS application via [www.ucas.com](http://www.ucas.com)

We suggest that begin the UCAS application form as soon as possible and don't wait until minute as there's a lot of information required to complete the form. You don't need to complete the UCAS application form in one sitting. You can save your progress and return to the form as often as you need to. However, please ensure you submit this before the deadline.

Read the advice from UCAS to help you through their application process, step by step, [here](#).

## **STEP 2**

### **DIGITAL PORTFOLIO & PORTFOLIO STATEMENT**

**DEADLINE - 13:00 (UK Time) January 21, 2026**

After the GSA receives your completed application form from UCAS, you will receive an email from the Admissions team at the GSA with an acknowledgement of your application and instructions on how to upload your Digital Portfolio and Portfolio Statement to the GSA Digital Portfolio Site. You can find Digital Portfolio examples at the end of this guide.

You are welcome to upload your Digital Portfolio as soon as you receive your invitation email from Admissions, but no later than the deadline given to you.

The Digital Portfolio site will open to new submissions from the end of October each year.

# APPLICATION TIMELINE



## DIGITAL PORTFOLIO

Your Digital Portfolio is a selection of images of work that you have made, laid out clearly. It demonstrates your skills, ideas, interests and your suitability for the programme you are applying to.

The Digital Portfolio must include no more than 15 slides and should be in PDF format. Remember, you can include more than one image on each slide.



## PORTFOLIO STATEMENT

The Portfolio Statement is an opportunity to expand on your Digital Portfolio, highlight a specific project, further detail Your interests or inspiration and tailor your application to your chosen programme at the GSA.

It must not exceed 3000 characters (approx. 500 words) and should not be the same as your UCAS Personal Statement. You will be asked to submit this alongside your Digital Portfolio.

# APPLICATION KEY DATES

01

**1**  
SUBMIT APPLICATION  
FORM TO UCAS

14 JANUARY 2026

18:00 (UK Time)

Apply via UCAS at  
[www.ucas.com](http://www.ucas.com)

UCAS Code **G43**

02

**2**  
UPLOAD DIGITAL  
PORTFOLIO

21 JANUARY 2026  
13:00 (UK Time)

GSA Portfolio  
Deadline

You will receive instructions on how to upload your digital portfolio and accompanying portfolio statement after you have submitted your UCAS application. You are welcome to upload your digital portfolio as soon as you receive your invitation email from admissions, but **no later** than the deadline given to you.

03

**3**  
INTERVIEWS

FROM EARLY FEB TO  
MID APRIL 2026  
(via Zoom)

GSA Staff will assess your application. If you are shortlisted, you may be invited to Interview. See **Interviews**.

04

**4**  
FINAL DECISIONS

13 MAY 2026

The outcome of your application will be communicated through UCAS.

05

**5**  
REPLY TO OFFER

When you have received decisions from all of your UCAS choices, UCAS will send you an email to let you know all your decisions have been received and you can now reply to any offers you've been given.

If you receive your last decision on or before 13 May 2026, your reply date is 3rd June 2026..

# HOW WE ASSESS YOUR APPLICATION

## ASSESSMENT

Admissions staff access your UCAS Application Form, Digital Portfolio, and Portfolio Statement all together.

Your application will be numerically scored against your chosen programme's specific assessment criteria (see OUR CRITERIA). The scoring is between 1-7 (7 being 'excellent evidence of' and 1 being 'unsatisfactory evidence of').

On the basis of your application score, you will either be:

### Unsuccessful

- This decision will be processed as a '**Rejection**' via UCAS

or

### Offered an Interview

- You may be invited to an interview by email (see **Interview**)

## OUR CRITERIA

It is important to know what the assessment criteria are for your programme.

You should try to respond to these criteria when creating your **Digital Portfolio**, writing your **Portfolio Statement**, and preparing for **Interview**.

SEE FOLLOWING PAGES FOR CRITERIA.

# **STAGE ONE: CRITERIA DIGITAL PORTFOLIO & PORTFOLIO STATEMENT**

## **1 Ability to apply analytical and conceptual skills**

- We want to see your practical skills and how you explore and use different media and materials. This could be demonstrated in a variety of ways, including images of your drawing/painting (analytical or abstract), 2D/3D work, photography, CAD, creative coding, etc. Several images can be grouped together in one slide. You could do this by photographing several pieces of work together at once or by photographing several pieces individually and using Photoshop, Canva, or PowerPoint to combine into one slide.

## **2 Ability to apply analytical and conceptual skills**

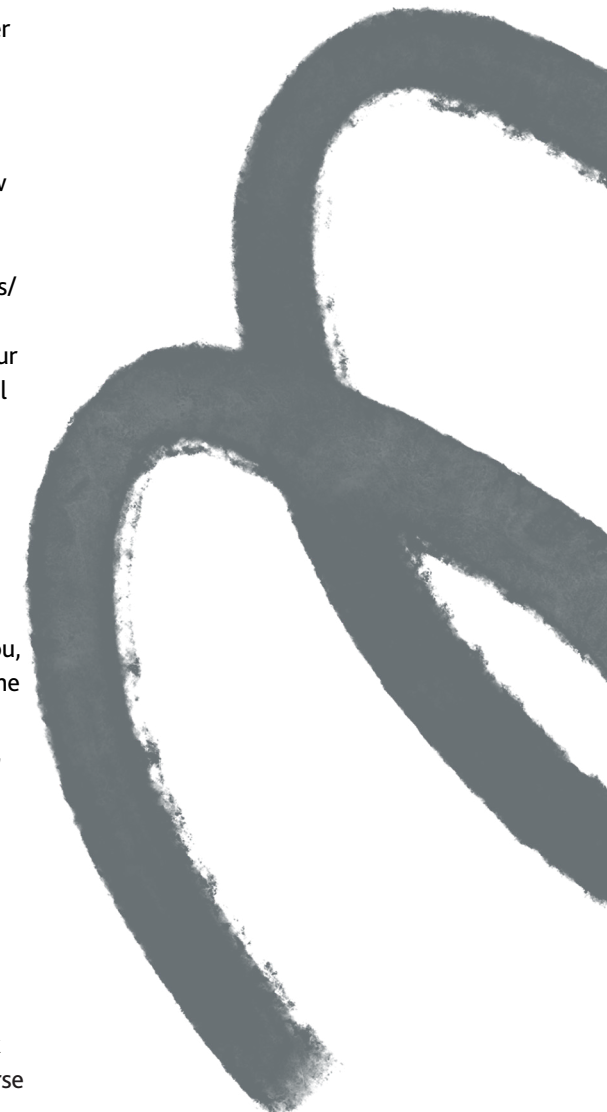
- We are interested in the concepts & ideas behind your work & how they progress and develop; from the initial starting point or source of inspiration through to a finished piece of work. This could be evidenced by images/photographs of sketchbook pages/notebooks/worksheets/development sheets & finished pieces. This should be 3-4 slides in your portfolio. These should be mainly made up of your own work; we do not want to see lots of secondary source material (magazine cutouts, printouts from the internet, photocopies from books). Ability to apply analytical and conceptual skills.

## **3 Ability to communicate about your work and to put it into context**

- We are interested in how you communicate about your work and the ideas and sources of inspiration behind it. Use your Portfolio Statement to tell us about the pieces of work and what inspired you, how your ideas develop throughout the project, and elements of the project you consider to be the most successful. Please do not use this statement to list the materials used; charcoal, paint, oil pastel, etc., or the size of the work.

## **4 Ability to demonstrate an interest in design and the specialist area applied for**

- We want to know what or who has motivated or inspired you to apply for the specialist programme. Reflect on the projects and how you made the work in your portfolio. Tell us what you think is successful, and what you'd do differently now. Include some independently generated work in your portfolio, i.e., self-directed work which you produce outside your current school/college/other course curriculum, demonstrating your own personal interests.



# STAGE TWO: INTERVIEW

## INTERVIEW

If shortlisted, you may receive an e-mail inviting you to attend an interview. Interviews are held via Zoom. They last 20 minutes or so and are usually with two members of staff.

This is a chance for staff from the programme to meet you, hear you talk about the work in your portfolio and find out more about your readiness for the programme. It is also a chance for you to get a clearer sense of the programme, find out about the facilities available and ask any questions that you may have.

Staff will score your interview using our interview assessment criteria below. The outcome of your interview will be communicated to you via UCAS.

If you are invited to interview (see **Interview**) the following criteria apply:

### **1 Ability to apply practical skills**

- Practical skills are important for creative subjects. We will use the Stage 1 evaluation for this as part of the Stage 2 assessment.

### **2 Ability to communicate about your work and put it into context**

- We want to find out more about the ideas and development of the work in your portfolio. We are interested to know about initial inspiration and starting points, how your ideas evolved and how you explored and developed your work.

### **3 Ability to apply analytical concepts**

### **4 Ability to demonstrate your interest and knowledge of the subject area**

- We want you to demonstrate your interest and knowledge in your chosen subject area, who or what inspires and motivates you, your personal and individual interests.

# MORE INFORMATION

## Start Early

Give yourself plenty of time to prepare your UCAS application, your **Digital Portfolio**, and refine your **Portfolio Statement**.

The Digital Portfolio site will open to new submissions from the end of October each year.

## Reach Out

Don't hesitate to contact us if you have questions. If you need help with your application:

- For any queries about the application process or issues with our application site, contact [admissions@gsa.ac.uk](mailto:admissions@gsa.ac.uk) or call +44 (0) 141 353 4512.
- Remember if you're in education currently, you can speak to your teachers or lecturers for support with your application.
- If you are interested in applying to the **GSA as a Study Abroad** student (single semester or one year study) you can contact [international@gsa.ac.uk](mailto:international@gsa.ac.uk) for information.
- If you are interested in attending one of our on-campus or online events you can sign up on **Eventbrite** or join our mailing list for updates on events, exhibitions and more **here**.



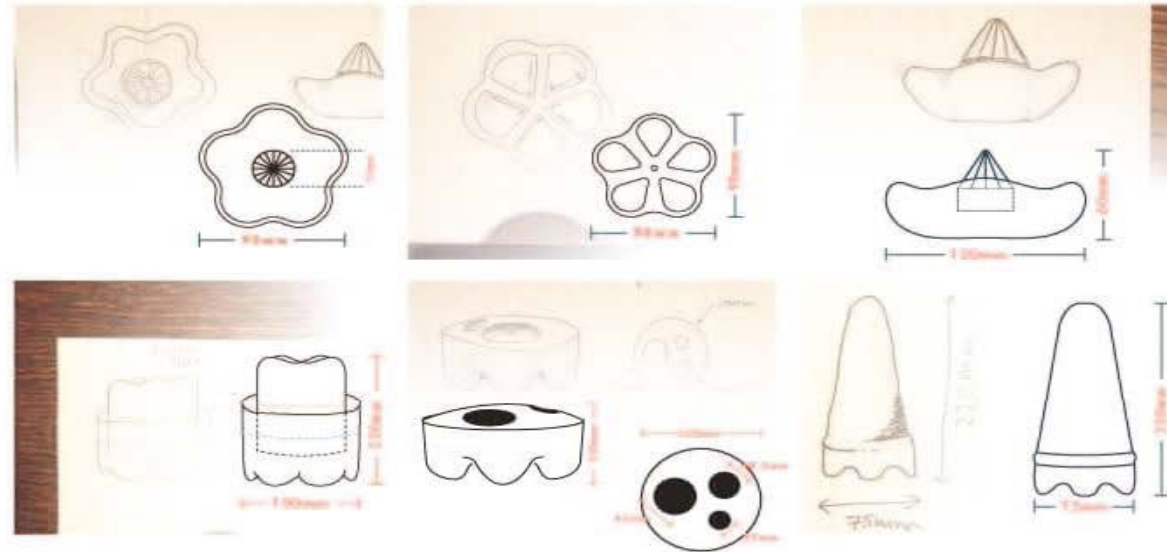
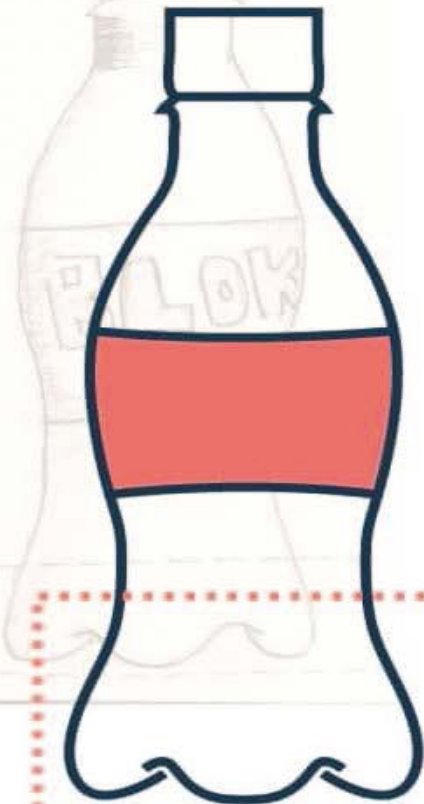
# **DIGITAL PORTFOLIO EXAMPLES**

## **SCHOOL OF INNOVATION AND TECHNOLOGY**

The following pages are sample portfolios by our current students, taken from their original application to study at the GSA.

You shouldn't use these as examples to follow in terms of style but do look at how they've presented their work and their making process.

## POTTERY KITCHENWARE PROJECT



### IMPRESSION OF A PLASTIC BOTTLE REUSABLE AS A MOULD

As we move further into the 21<sup>st</sup> century, we are hearing more about the devastation of the environment, especially concerning fossil fuels and its by-products, of which plastic is a major perpetrator. Both sea and land have become victim to the plastic waste problem and this highlights our inability to foresee or deal with any detrimental outcome to our creativity. The plastic bottle is a good symbol for this so I wanted to use it in this project as a symbol of hope for the future. The mould has produced a compelling organic shape that feels like it has a natural provenance. I would like to think that we can soon find a way to use plastic waste in a way that profits nature.



1. Lemon squeezer



2. Spice holder



3. Spaghetti portion measurer



## POTTERY KITCHENWARE PROJECT

I have always been very fond of cooking so when I was asked to provide a portfolio I thought what better place to start than the kitchen. There are some amazing products in the kitchen that are so simple and yet so perfect for the job that I thought it would be a good challenge.

I found a potter's studio and decided to base my theme around a modern and reusable shape - a plastic bottle. I did this because the plastic bottle is one of the most recognisable everyday shapes and can be used as a mould time and again. It also forced me to consider the number of ways I could use it in a culinary setting.

### 1.1 Brief

To create a set of kitchen ware that fulfilled many objectives but was taken from one simple everyday recyclable product - the plastic bottle.

## 1.2 Approach

My approach to this project was different to my other projects in that I had to use resources and tuition from an outside source because I did not have a potter's wheel nor a kiln. I had had a few pottery lessons when I was young but I could not remember what I had learned.

I wanted to use clay because it is so flexible and ubiquitous. It is also recyclable environmentally friendly and non-toxic which is essential in a kitchen.

## 1.3 Solution

Clay is a material that feels very at home in a kitchen so I felt that I needed to turn how it was used on its head in some way. For this reason I decided to make kitchen utensils that are common place but are all based on the design of one common denominator - the plastic bottle.

## 1.4 Reflection

I really enjoyed working on this project and I am very happy with the result. I liked the challenge of making one shape the basis of so many different utensils. I also felt that by turning a factory made object into hand made items, transformed it from something that is almost universally reviled into a useful tool with an organic beauty. I feel these ceramics would look lovely (when glazed and painted) in any kitchen whilst serving a good purpose.



4. Meat tenderiser



5. Egg holder



6. Egg separator



7. Garlic keeper



8. Used tea bag holder



9. Butter bell



10. Grater hand guard





1.

2.

3.

4.

5.



6.

7.

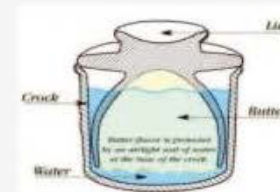
8.

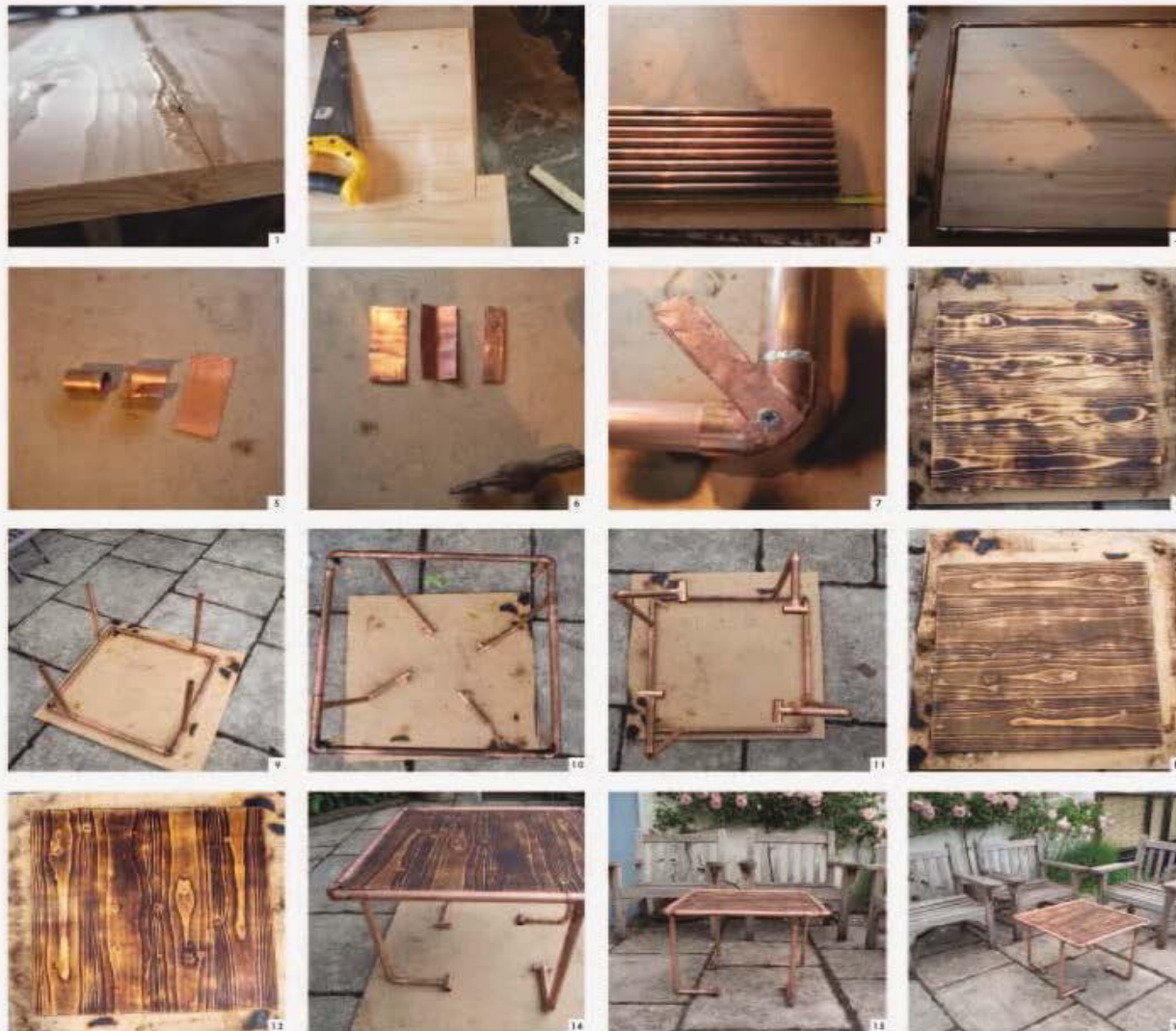
9.

10.

Pottery Kitchen Ware Project

## POTTERY KITCHENWARE INSPIRATION





## COPPER AND PINE COFFEE TABLE PROJECT

The copper and pine coffee table project arose directly out of the copper tap project (last project in portfolio). Whilst I was making the copper taps it struck me that the joins that I was making on the copper taps would be perfect for the legs of a table, specifically a coffee table in that it was smaller and needed to bear less weight.

I felt it was an ideal project for me as a beginner because I imagined I could make it on my own without tuition or power tools. The wood I had at hand was tongue and groove pine.

### 2.1 Brief

To create a small coffee table to bear the weight of cups, glasses and snack bowls.

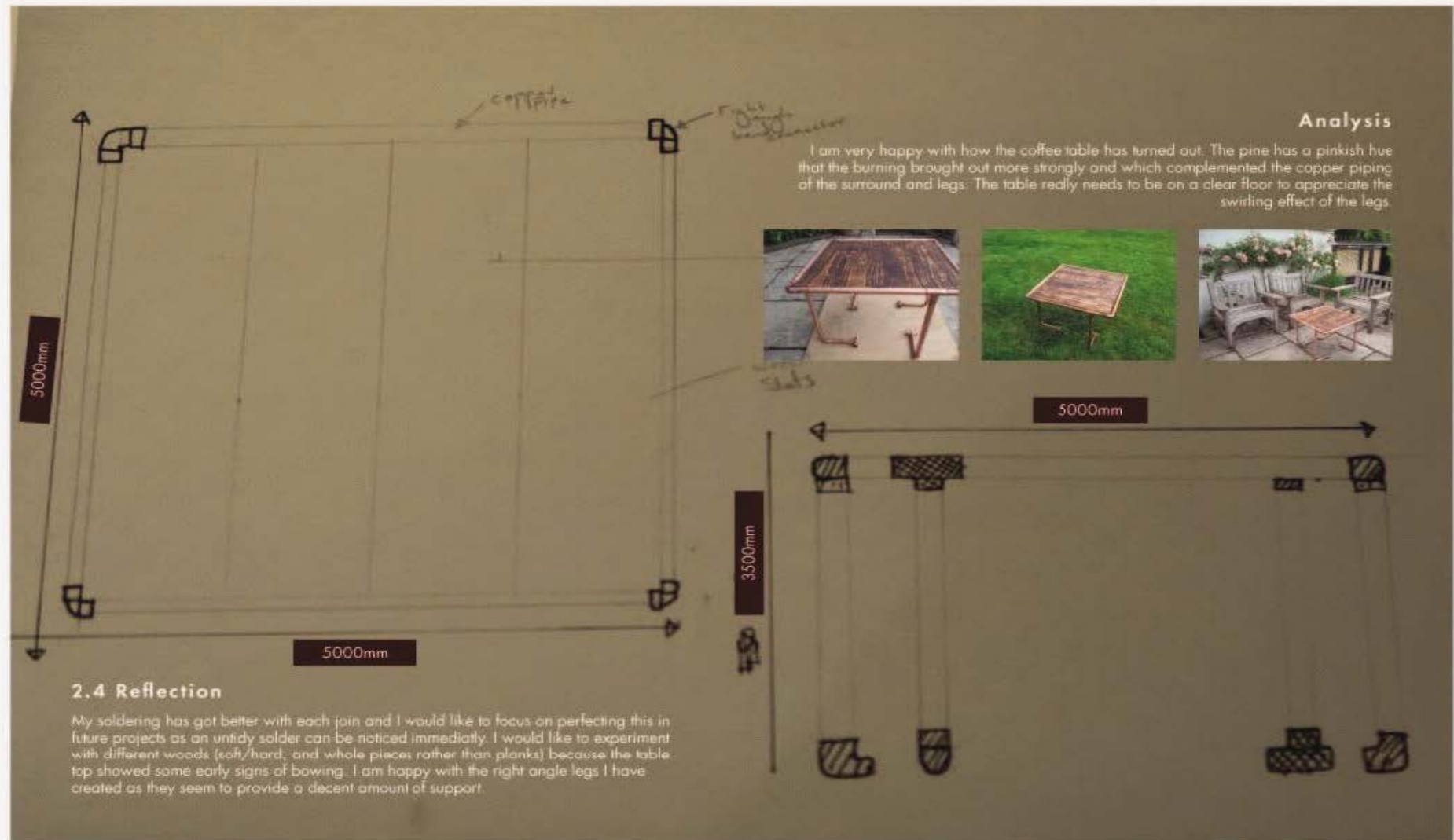
### 2.2 Approach

I used copper pipes and connectors that were surplus to requirement. My approach to this project was environmentally friendly in resources and easy on finances.

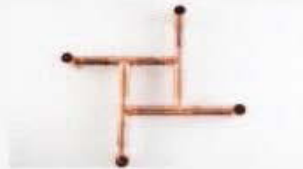
I sourced tongue and groove pine and glued 4 slats together (1). I cut and sanded the pine square to the required measurement (2). I cut the copper pipes down to the length of the wood (3). I measured the exact lengths of the wood square and soldered 4 lengths of pipes with right-angled copper connectors to form a surround to the pine table top (4). To strengthen the table top, I had to create some supports from the copper piping. I did this by cutting off 25mm of pipe and sawing it in a straight line from cut edge to cut edge, opening it up and then flattening it into a rectangle of copper (5). This was too flimsy so I experimented with folding it in half to increase its strength (6). I attached a doubled over flat piece of copper to each corner (7). I first sanded and then lightly burnt the surface of the pine table top square with the blow torch. This is a technique used in Japan, called Shou Sugi Ban, which both preserves the wood and increases the contrast of the grain (8). My design put the legs at the far end of each side to create a swirling effect. To do this, I had to cut the tabletop supporting frame exactly where I wanted the legs to sit. I finished each leg with a copper pipe as strut and a double connector, both designed for stability. (9,10,11). With the frame finished, I turned my attention to the wood, which I wanted to perfect. I burned and sanded the other side more fiercely to see what the grain would show. (12) I oiled the surface with extra-virgin olive oil as I wanted to give a darker hue whilst keeping it chemical free (13). The finished product, ready for a drink. (14, 15, 16).

### 2.3 Solution

I was able to make a coffee table from the resources and tools I had from making the taps with only a few connectors purchased.



## COPPER AND PINE COFFEE TABLE INSPIRATION



### COPPER PIPE PROJECT

I spent some time in Italy in a run down house that needs restoring. The next part of the restoration project will be putting in the pipes for plumbing the kitchen and bathroom. It surprised me that the copper pipes used for plumbing were always hidden under floor boards as they are beautiful in both colour and discolouration. I decided to bring the copper pipes up through the work surface and into view.

By doing this the house gains a copper accent as the drain pipes outside are copper and the water faucets in the house will be copper and on display.

#### 3.1 Brief

To create a pair of taps in an interesting material that highlighted the plumbing and is to be made as cost effectively and as environmentally aware as possible.

#### 3.2 Approach

I used copper pipes and connectors that were surplus to requirement. My approach to this project was environmentally friendly in finances, resources and the fact that the taps can easily be repaired or replaced if needed.

#### 3.3 Solution

I wanted to make some taps that used the material I had around me. I had not done any metal work before this project so I had to buy flux, solder and a blowtorch. When the taps are fitted there will be more soldering to do to connect them to the water mains.

#### 3.4 Reflection

I really enjoyed working on this project and I am very happy with the result. I learn how to solder more cleanly by heating the pipe before the solder was added. I now realise that I have to envisage the exact placing of all the components before starting the final solder. I have learned to take my time whilst concentrating fully. I also have learned that a project is not finished when you think it is as there are always details to fine tune.



1. I started this project by finding the rough measurements by gauging the size of the tap next to the butler sink. I then took the rough measurements of the taps and sketched what I thought was a nice looking design which could work well working within the parameters of the copper itself and its connectors.



2. After some research into the manipulation of copper I decided to use copper connectors rather than bending the pipe. The reason for this was initially stylistic but coincidentally improved the stability.



3. To join the copper pipes together a flux and soldering wire was needed. First you need to sandpaper the pipe then apply flux; flux stops oxidation occurring so the soldering wire can stick to the copper. After the flux is added the pipes are connected to the copper corner connector. The joints are then soldered.



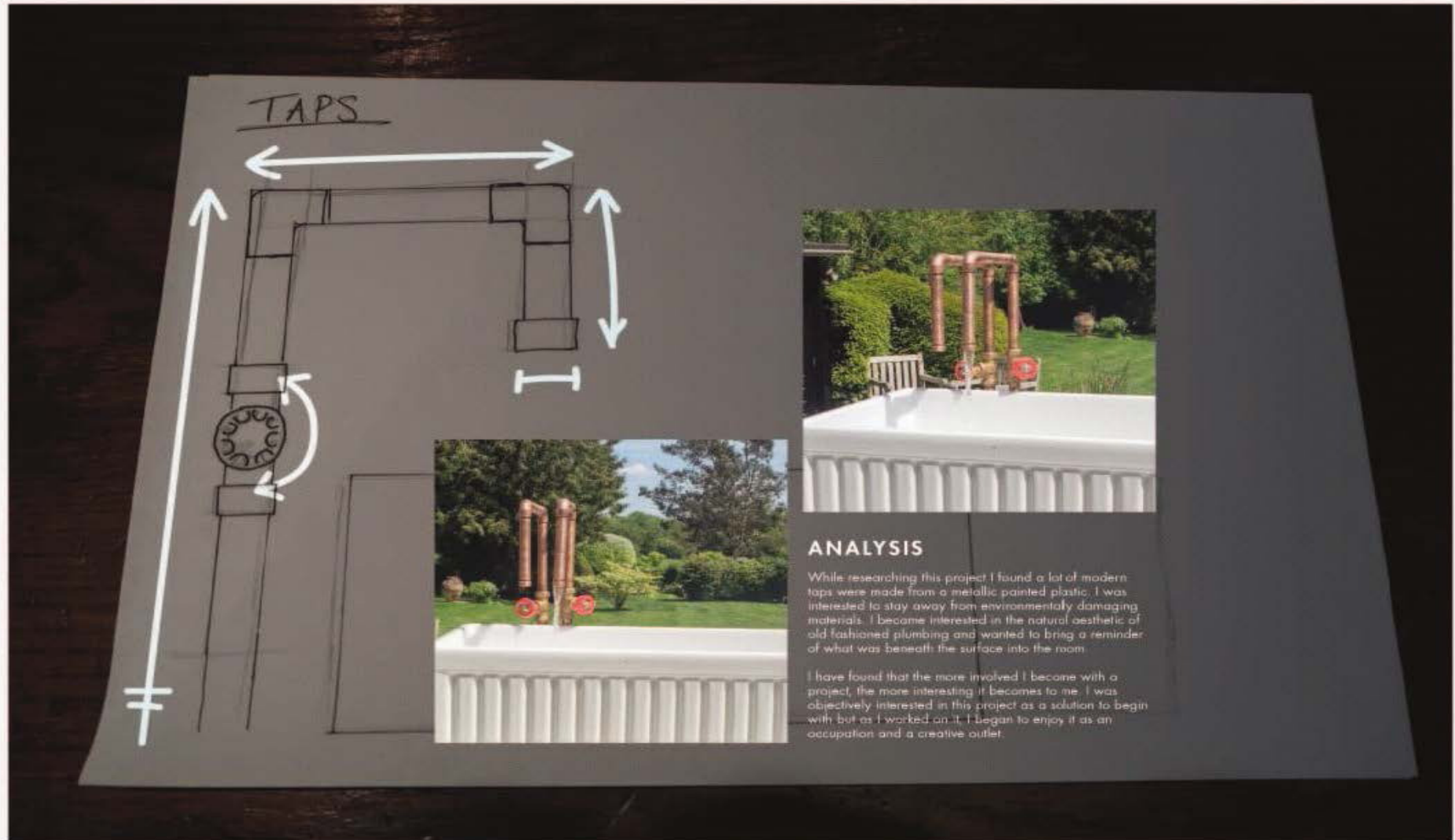
4. This image shows the basic structure of the two taps. It also highlights the effect that flux has on copper. The left hand tap is flux free but the left join of the right tap has been polished with flux showing the chemical reaction that leaves the unoxidised copper an orangey/pink colour.



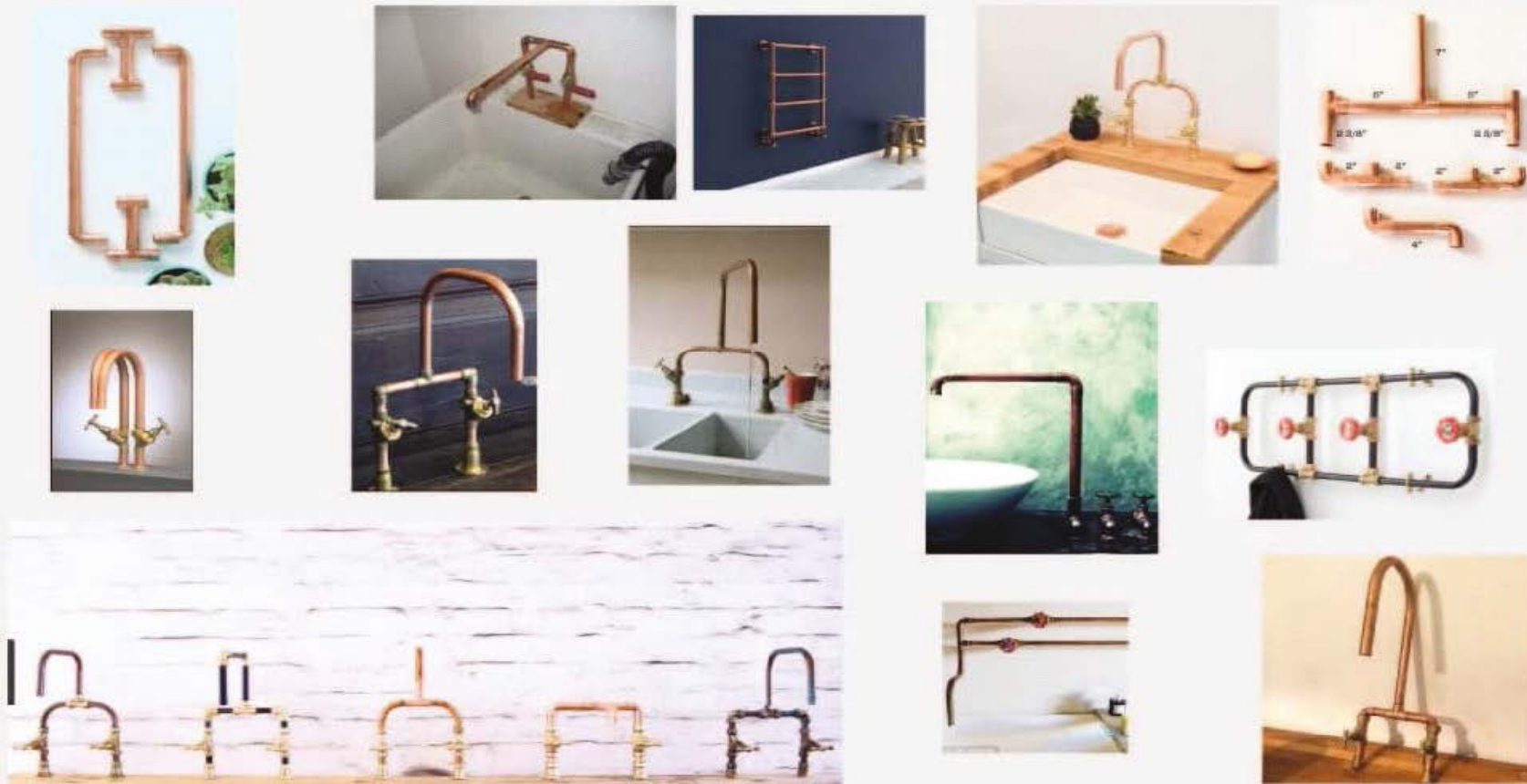
5. I wanted to be as economical as possible throughout this project in terms of finances and resources. I needed to finish the end of the taps so I hacksawed a small ring of copper from an extra right angle connector. I did this from both sides for both taps. See next picture.



6. Up to this point the taps were squared off pipes. I needed to add a revolving faucet mechanisms to finish the taps. I have used brass garden taps with red handles half way along the pipes. I used the an industrial look for the handle as it matched the large proportions of the butler sink.



## COPPER TAPS INSPIRATION



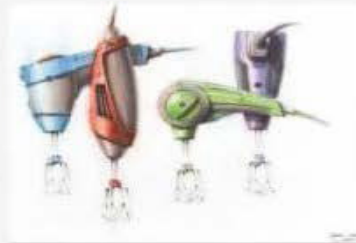
Copper Tap Project

## FUTURE PROJECTS INSPIRATION

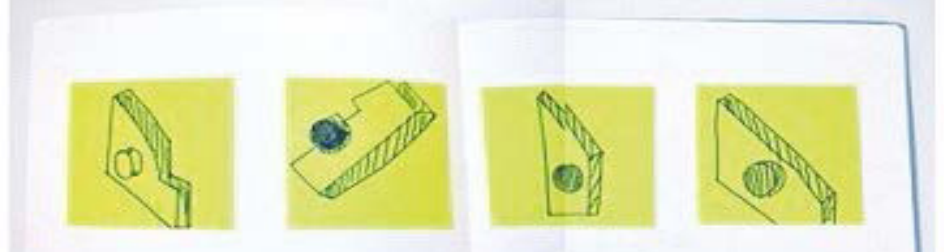
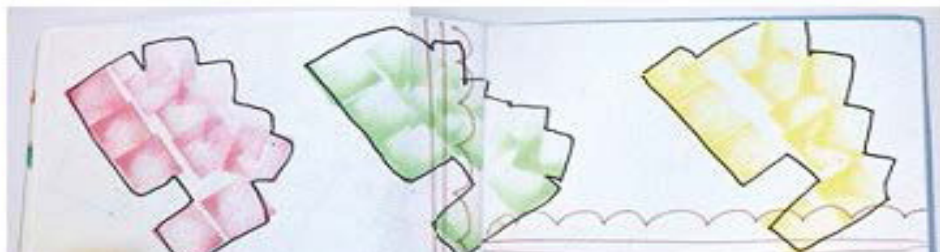
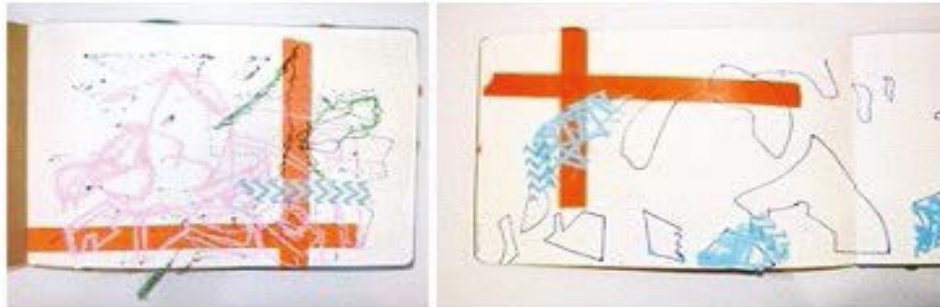
These images are just the very tip of the iceberg in terms of what inspires me. I am fascinated by shapes, patterns and colour, and I want to use these inspirations to inform the products that I design.

I want to learn how to sketch my designs in a cleaner manner.  
I want to learn how to use 3D computing software.  
I want to learn the practical skills and techniques that I need to bring my designs to the forefront of the design world.

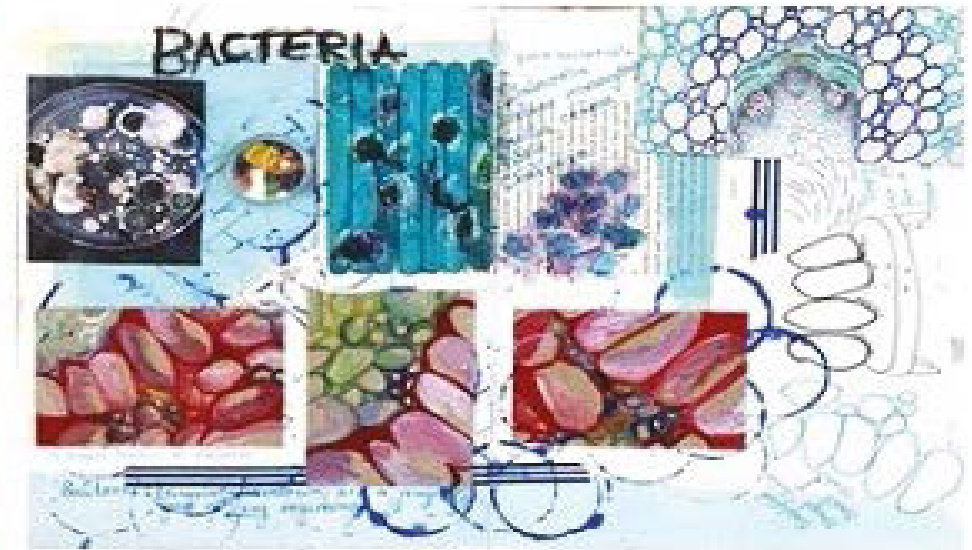
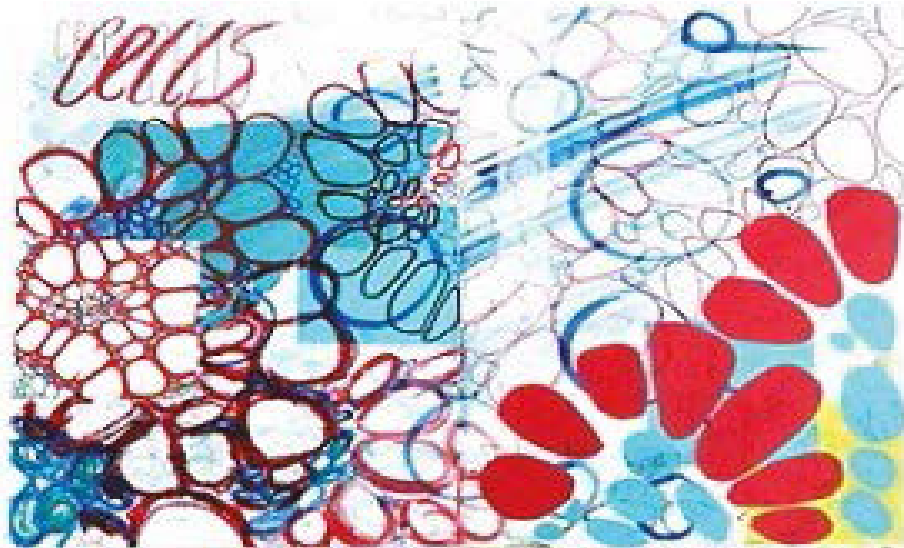
I am looking forward to sharing ideas and collaborating with lecturers and fellow students in the workshop.



### Future Inspiration



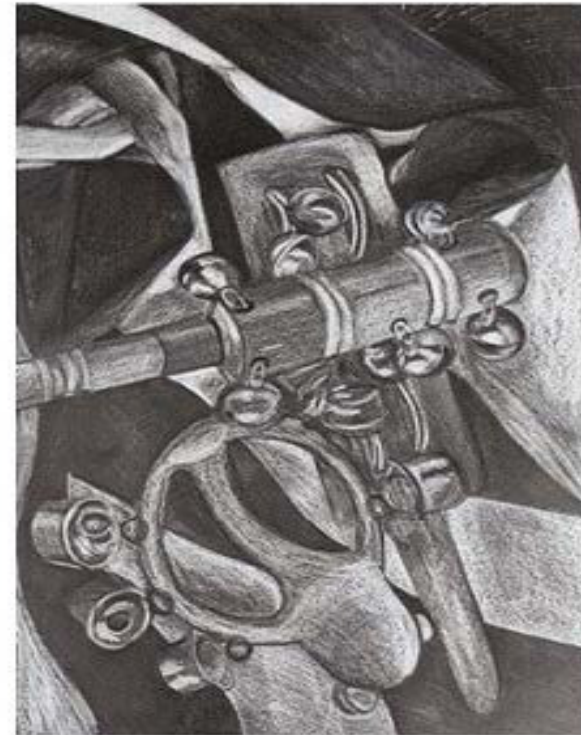
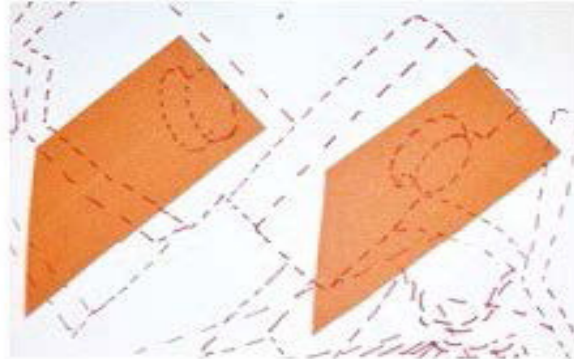




## YEAR 1 - PRODUCT DESIGN

Nicola Piggot



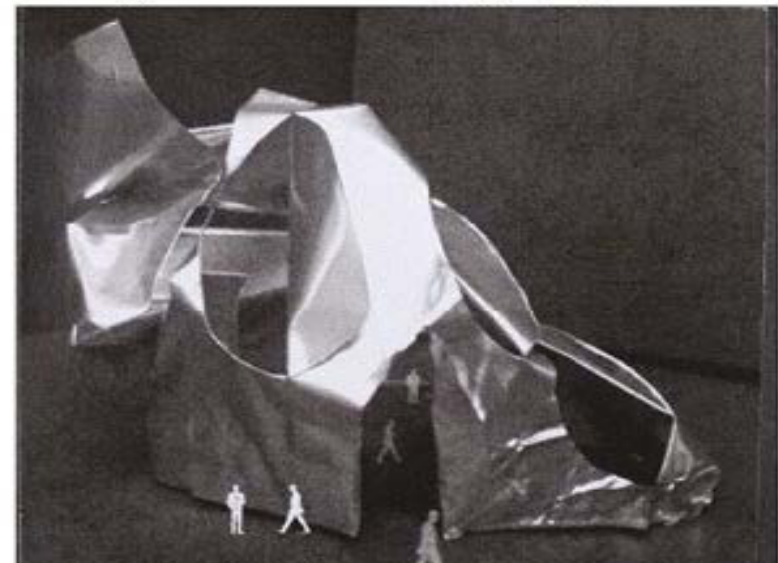
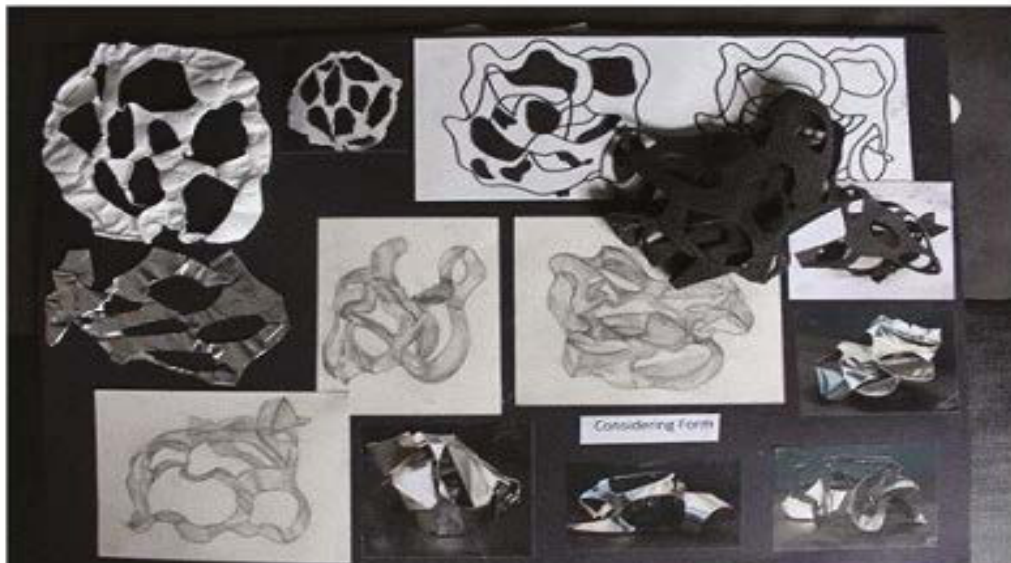


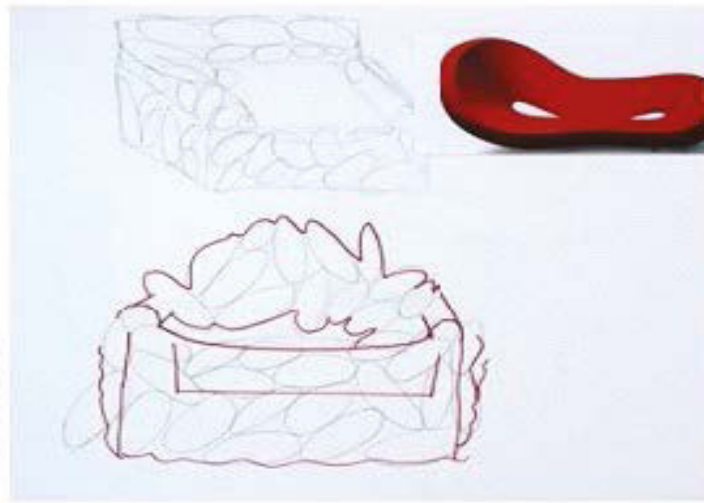
Darkroom Photography workshop



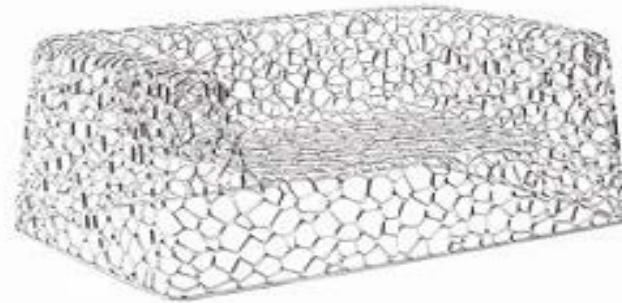


Higher Architecture design project.



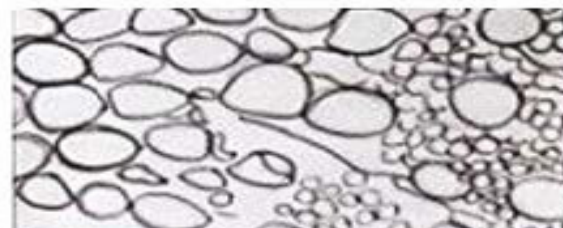
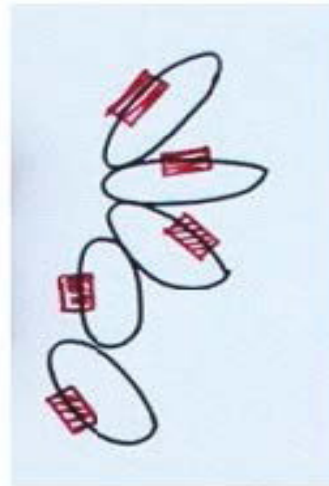


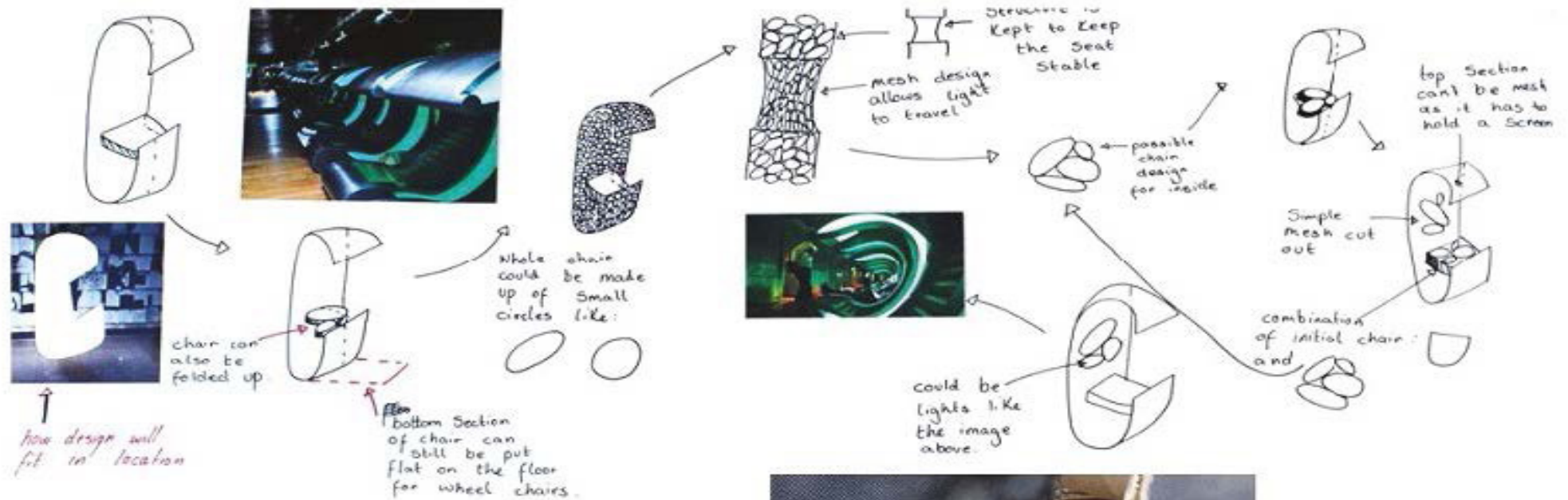
Prototype of initial idea for development.



Designer reference: Marc Newson





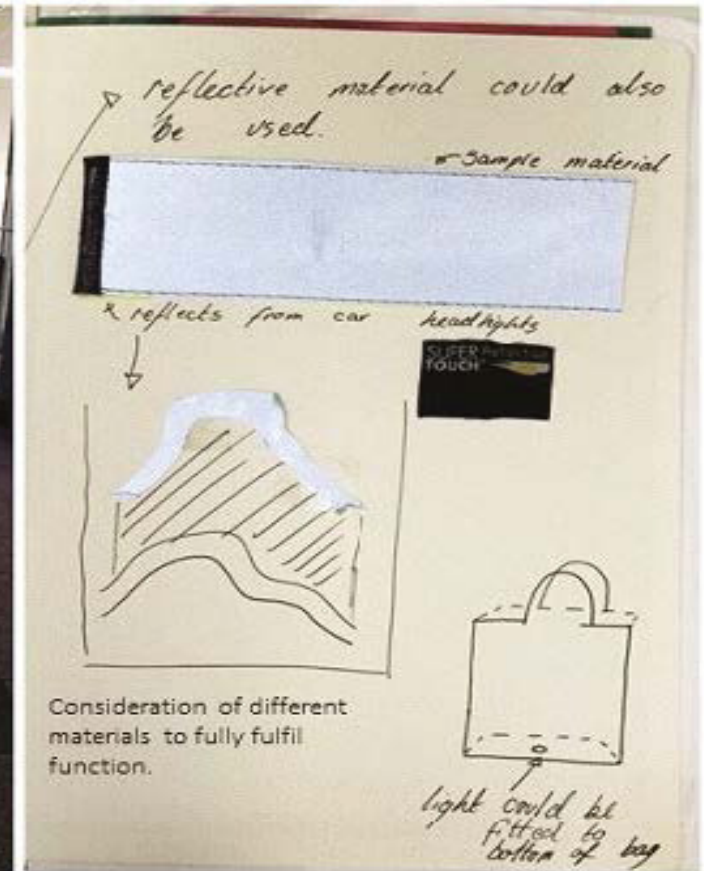
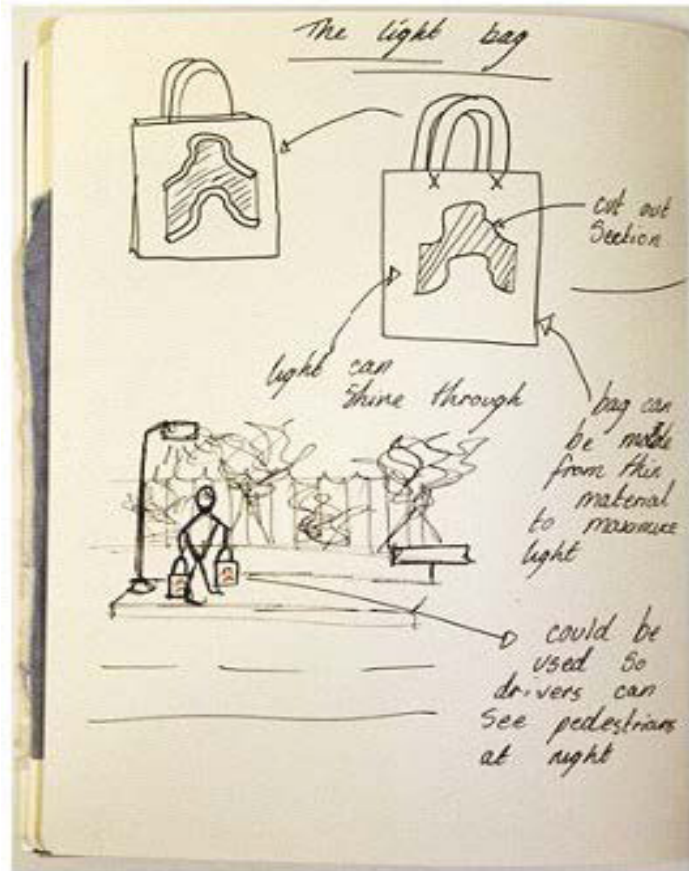




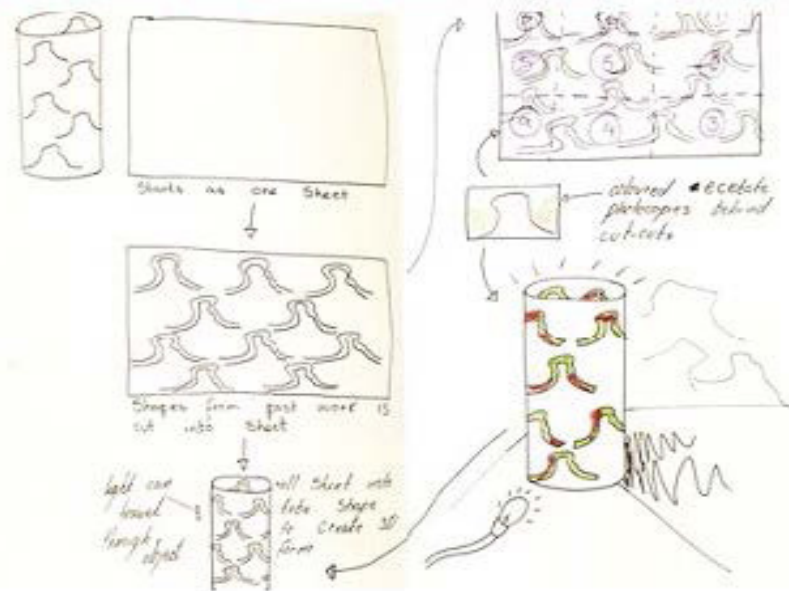
Exploration of the deconstruction of a basic chair.



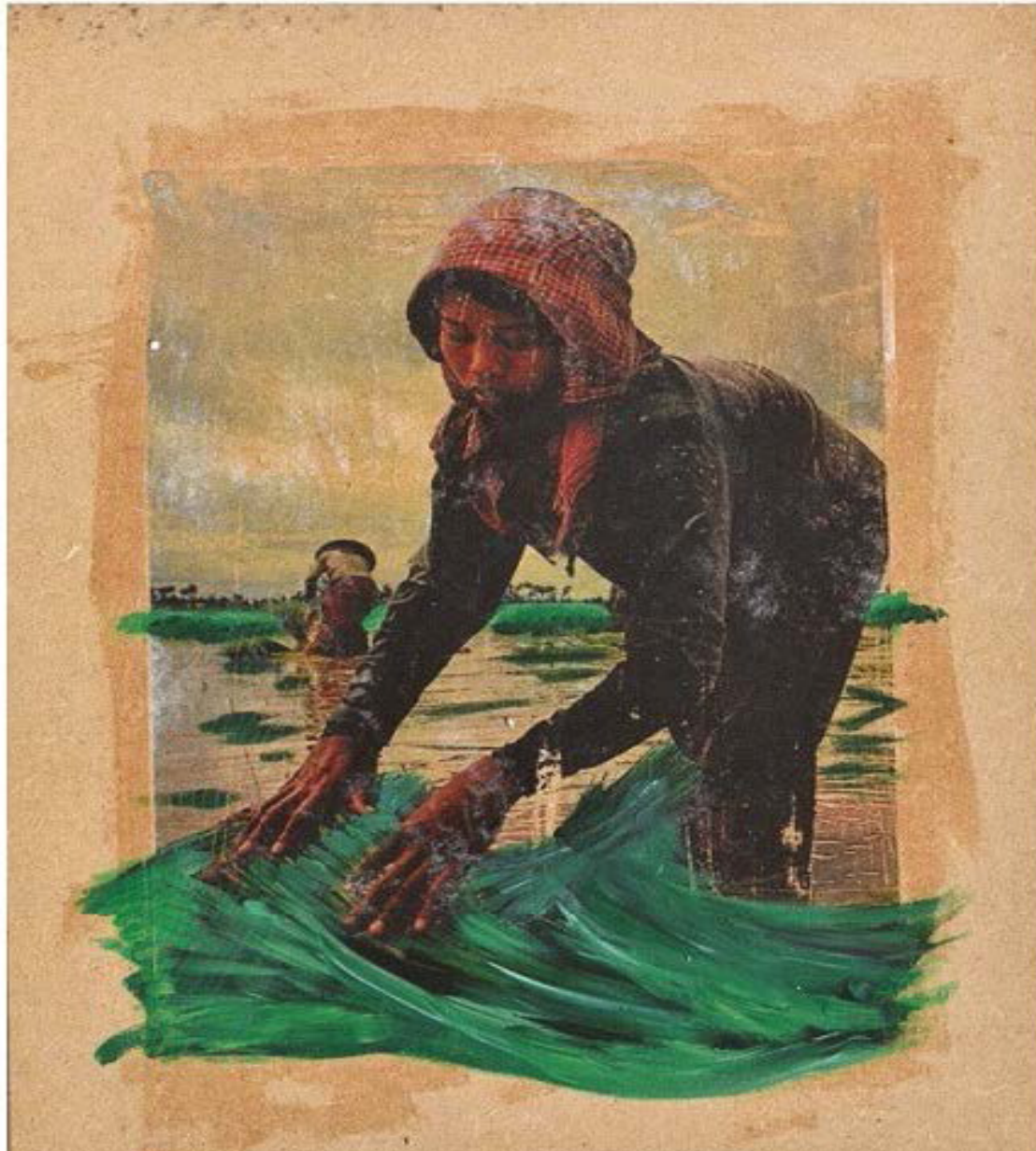
## 'The Light Bag'



Idea for a bag which also acts as a way for drivers to see pedestrians at night in an attempt to decrease the amount of night time road accidents.



Development from initial MDF paintings.



Acrylic on MDF boards

