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Welcome to Glasgow. Glasgow is a city of myth and imagination. Glasgow has remarkable coat of arms linked to the stories of Saint Mungo and the city's 6th-century foundation myth. It contains a shield framed by two salmon having rings in their mouth. In the shield, you see the same fish, a tree, a bird and a bell. In the past, Glaswegian schoolchildren were taught a rhyme to help them remember their city's extraordinary iconography:

*Here is the bird that never flew
Here is the tree that never grew
Here is the bell that never rang
Here is the fish that never swam*

That's some Hiroshima of a city motto! Frankie Boyle, the Glasgow comic, suggests that Glaswegians might as well have a coat of arms where St Mungo hangs himself from a disused Clyde crane...

Let me tell you some more stories about Glasgow, again steeped in foundation myth but also new imagining.

Firstly, our own foundation myth: Opened in 1807, [The Hunterian](#) at the University of Glasgow is Scotland's first public museum and one of the earliest in Europe. In 2018 we recognise the tercentenary of its founder, Dr William Hunter, born in 1718 (died 1783), one of the leading physicians, antiquarians, bibliophiles, experimental naturalists and art collectors of his day. In addition to his anatomical and pathological specimens related to his medical work, during the mid-18th century Hunter accumulated the single largest collection of books, manuscripts, coins and medals, natural history specimens and artworks outside the British royal family and aristocracy. Hunter commissioned the Scottish architect James Mylne to build a medical training school and laboratory on Great Windmill Street, Soho, London, with an anatomy theatre, preparation rooms and one large room as a museum which was to house his fast-growing collections. On his death in 1783 he bequeathed the collection to the University of Glasgow, a late medieval foundation – where he had long been a student – and provided money to construct a museum. Formed in the heady intellectual atmosphere of Enlightenment London, this encyclopaedic collection of human and natural history was intended for the 'improvement of knowledge' and to be used in ways 'most conducive to the improvement of the students of the University of Glasgow'. This first public

museum in Britain purpose-built with a picture gallery, together with accommodation for coins, a library, and antiquities and ethnographic and natural science specimens from around the world was to be a learning resource and one that would transform the University from teaching institute for the professions into a multi-disciplinary research organisation – the Enlightenment University. That transfer of the Hunterian collection from London to Glasgow and the 1807 museum, I would argue, represents the most important, if not defining, moment in the cultural history of modern Scotland.

By the middle of the nineteenth-century the city of Glasgow, having been a busy mercantile centre facing the Atlantic, had become the largest heavy industrial complex in Europe, supplying much of the infrastructure for the growing British Empire. Respectable citizens had already moved westwards to new suburbs. Pollution had marked effect on the buildings, including the Museum, and academic staff and students. A green field site on the western outskirts of the city was finally agreed on and the existing inner-city University estate was sold to a railway company. Extensive new premises, this time in a Gothic Revival style with Scottish baronial overtones, designed by the leading London architect, Sir George Gilbert Scott, rose here on Gilmorehill overlooking the river Kelvin between 1866 and 1870. The 1807 museum, a Palladian temple to the Muses, was demolished along with all the University's medieval to 17C buildings, and the collections transferred to this suite of halls and galleries within the new Victorian university campus. By far the greatest portion of the new university campus was to be occupied by its main research and teaching resources, its museum and library.

Over the course of the twentieth century various moves were taken to improve access and use of the collections. These have resulted in the construction of separate Museums of Anatomy (1903) and Zoology (1924). In recognition of the increasing importance of History of Art as single discipline the Hunterian Art Gallery was opened in 1980. At the same time the University opened the Mackintosh House, the reassembled interiors and furnishings from the private home of architect and designer Charles Rennie Mackintosh and his artist wife Margaret MacDonald. Whilst Gilbert Scott's main Museum galleries of 1870 continue to provide a broad spectrum of arts and sciences collections at the University, it is hard to disguise the fact that William Hunter's original vision for a museum that interrogates and connects the multiple human and natural history collections has been diluted. In keeping with latter-day art historical concerns the George Stubbs moose, for instance, is now displayed in the Art Gallery as an exemplary rendering of an animal from the New World by Britain's leading animal painter George Stubbs, and so divorced from its original purpose as an exercise in comparative anatomy designed to evidence contemporary theories of extinction. Today The Hunterian, with its five distinct museum offers for the humanities, arts and sciences provides a

rich visitor experience but that Enlightenment vision of Hunter that made such profound connections between the collections has been all but completely obscured. Separate buildings, and in the case of Hunter's great research library, separate administrations, have reinforced the obstacles to generating new research in support of a twenty-first-century trans-disciplinary research prospectus. The perpetuation of this arrangement poses a serious risk to the ambition of The Hunterian to contribute fully to the knowledge matrix of the modern broad-based research university.

The mission to experiment and to evolve new ventures around the object pedagogy is emerging quickly as the University of Glasgow campus expands for the first time since the late nineteenth-century from its currently compressed site. The Hunterian is taking advantage of its University accessing redundant civic buildings in order to expand and create a new campus for the future. The availability of the Kelvin Hall, an early twentieth-century trade fair hall and former indoor sporting arena on the edge of the campus with a ground floor area of 18,000 m², offers ideal space for The Hunterian to co-locate and centralise its current dispersed estate of nine separate storage facilities (sited both on and off campus) into one, together with the necessary physical infrastructure for collections research, teaching and training. The Hunterian development, due for completion in the autumn of 2016, is part of a mixed-use development by Glasgow Life, the University of Glasgow and the National Library of Scotland, together with Glasgow Sport, which will create unique mix of facilities for research, teaching and learning and fitness. Key elements include:

- High quality accessible storage for all of the Hunterian Museum's diverse study collections of 1.5 million objects, and 400,000 objects from Glasgow Museums' civic history collections;
- Hunterian Collections Study Centre and conference/seminar suite to facilitate object-based teaching and research, including:
 - 12 Masters Programmes in curatorial practice and collections research;
 - An Academy for Cultural Heritage Skills, providing nationwide and international CPD in professional and executive skills for the museums and cultural sectors;
- The National Library of Scotland's Moving Image Archive and access to digital collections where copyright restrictions mean that they can only be access on site;
- A Glasgow Club Gym and fitness studios, including:
 - Largest gym in the city at 1,000 square metres.
- Community/school learning facilities;
- Digital access to the partners' collections through a single online portal.

The Kelvin Hall development creates a world-leading university collections study centre for The Hunterian and the only one connecting the arts, humanities and sciences. Its inspiration derives directly from William Hunter's concept and design for his museum and teaching laboratory at Great Windmill Street in mid-eighteenth-century London.

In addition to encouraging the understanding, value and enjoyment of the historic environment and delivering a huge improvement in the management, documentation, care and accessibility of the collections housed there, the new KH facilities also meet Scottish Government priorities in Arts and Culture, including helping to:

- promote and develop the role of culture and creativity in making the strongest contribution to sustainable economic development by creating an internationally unique facility and visitor attraction;
- focus on the contribution that culture can make to improving the health, wellbeing, confidence and quality of life for our communities;
- promote the care and protection of this precious and dynamic resource by renewing and redeveloping a major public building as part of a cultural corridor from the Riverside Museum to the University of Glasgow's new Western campus

Phase 1 of the Kelvin Hall development is now at an advanced stage of construction and the next stage of development on the site is being considered by the partners. Phase 2 of the Kelvin Hall development offers the opportunity to re-articulate the University of Glasgow's nationally 'Recognised' museum galleries under one roof, whilst achieving an expansion and enhanced interpretation of Hunterian collections on show. The realisation of a New Hunterian Museum in this future phase of development will not only create a truly world class museum experience but also the opportunity to re-imagine The Hunterian as an institution for exploring the history of knowledge production from the Enlightenment to the present. The Hunterian was established two hundred years ago, its systematic taxonomy designed 'for the improvement of knowledge' amongst the university community and the wider civic realm. The Kelvin Hall project offers the prospect of re-forming The Hunterian as an Enlightenment Museum for the 21st century, cementing the historical 'connexion' between arts, culture and sciences. This trans-disciplinary inquiry is now as relevant to modern academic discourse it was in the coffee houses and assembly rooms of Georgian Britain.

A New Hunterian will be the first of a series of partner developments in the KH over the next decade. The brief for the architects and designers will be to communicate that the Kelvin Hall is a public

space, an indoor piazza where all are welcome and which is designed to promote conversation. Physically it might be seen as a cross between Milan's Galleria and the Great Court of the British Museum. The configuration of the individual and shared facilities will be designed to stimulate interaction amongst these elements and public engagement from diverse audiences. It will aim to be a creative space, capable of hosting installations, events and debates. Its civic spaces, exhibitions, programmes and retail and catering amenities will be designed as much to facilitate social interaction as learning, the combination being a vital part of the public sphere.

The Kelvin Hall builds on Glasgow's deep, living traditions and contemporary commitments. These might include:

- the Scottish Reformation commitment to education for all
- the belief of the 18th century Enlightenment in the liberating power of knowledge and the free exchange of ideas, expressed in the University's contribution to the Scottish Enlightenment and in the Hunterian Museum itself
- the Victorian belief in the power of libraries, museums and art galleries to heal the wounded city, scarred by industrialisation and poverty and to inspire and enrich the lives of citizens
- the power of culture (and sport!) – and of ideas and conversations – to inspire curiosity and to contribute to our sense of identity and self-worth, to the desire to understand and to health and wellbeing
- The power of creativity and innovation in the arts and sciences, so that it is now one of Europe's leading centres for contemporary visual art and scientific innovation
- The power of knowledge, culture and sport to contribute to the sustainable development of Glasgow's and Scotland's economy.

I liken this process of interaction to what environmental scientists call the 'edge effect', where separate habitats come into contact or collide to create new ecosystems. Kelvin Hall has the potential to develop as boundary habitat promoting greater (bio)diversity in the civic cultural space, sowing seeds for innovation in the cultural and educational ecology of the city. A rather Enlightened vision, you might think.

And finally, just to contextualise these developments for you:

Glasgow, with a population of c.600, 000 in a conurbation of 1.7 million, is the largest city in Scotland and the country's only City Region. In the 18th century, Glasgow became a boom town due to trade with the Americas. Its university also became a leading centre of the Scottish Enlightenment, hosting

such luminaries as Adam Smith, moral philosopher and the founder of modern economics, and James Watt whose modification of the steam engine created the energy source for the industrial revolution.

During the 19th century Glasgow became one of the 'shock cities' of the industrial revolution with one of the fastest growing cities in the world and great extremes of wealth and poverty. The industrial economy produced products, most famously ships and locomotives, which were exported all over the world – with the description 'Clydebuilt' becoming a byword for quality. Glasgow became a leading centre of the 'Victorian civic gospel' and created public services which were widely emulated from Chicago to Bombay, including attempts to address urban poverty and slum housing. The City also created significant cultural institutions, including the UK's first civic art gallery, the McLellan Galleries (1857), along with the St Andrew's Hall (1877), The People's Palace (1898), Kelvingrove Art Gallery and Museum (1901), the Mitchell Library (1877/1911) and the largest network of parks in the UK. The city's wealthy classes gathered significant collections which they gifted or bequeathed to their City and the University. The Hunterian and Burrell collections are just the two most prominent of many examples. The creation of an Art School in 1845 in this wealthy market meant that Glasgow became unique in having two internationally significant artistic movements named after it: the Glasgow Style (c1890-1910) and the Glasgow Boys (1890s) - not to count more recent schools which represent the 'Glasgow miracle' and the cementing of Glasgow as a centre of contemporary art scene in Europe.

This industrial economy collapsed after the Second World War, and between 1950 and 1990 the city's population fell from 1.1 million to 580,000. Combined with national and city planning initiatives which relocated over 200,000 people to 'overspill' estates and new towns, this had deep and lasting consequences in terms of unemployment and public health. The regeneration of the city involved a painful transformation to a service city, and culture was a key part of this. The opening of the Burrell Collection in 1983 was a global statement of the city's determination not just to survive, but to become a cultural tourist destination based on the amazing cultural assets acquired during the Victorian period. It is now one of the most vibrant cities in Europe, home to four of the five national performing arts companies (Scottish Opera, Scottish Ballet, the Royal National Scottish Orchestra and the National Theatre of Scotland) as well as the BBC Symphony Orchestra. Glasgow audiences are famously engaged and demanding so that the city has more live music performances, a higher level of museum attendance and a level of cinema going than any other UK city outside London. Glasgow is the UK's first UNESCO City of Music and is also a Learning City, with three universities

which together host nearly 70,000 students, 12% of the city's population, along with 50,000 Further Education students. Retaining these students as graduates to increase the city's skill base is critical to the city's future. Glasgow is Scotland's most diverse city, with the proportion of BAME citizens more than doubling to 16% in decade after 2001, when the City began accepting Refugees and Asylum Seekers.

Despite real and significant progress Glasgow still suffers from serious inequalities, with one third of the population (including 36,000 children) living in poverty. The city has some of the worst health and life-expectancy outcomes (especially for men) in Western Europe.

All the Kelvin Hall partners are committed to contributing to addressing these issues, both by supporting the city's economic development, and by contributing to improved health, education and civic engagement especially for the most deprived and excluded through direct engagement. The Kelvin Hall project is about connecting the local with the global and ensuring that all of the city's residents, no matter what their background, benefit from its vibrant cultural offer. It forms a critical ingredient in the recipe that will shape the Learning City of the future.

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