



SIMONE TEN HOMPEL

Coordinate The Glenmorangie Commission

LONDON METROPOLITAN UNIVERSITY
THE SCHOOL OF ART, ARCHITECTURE AND DESIGN

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Project details

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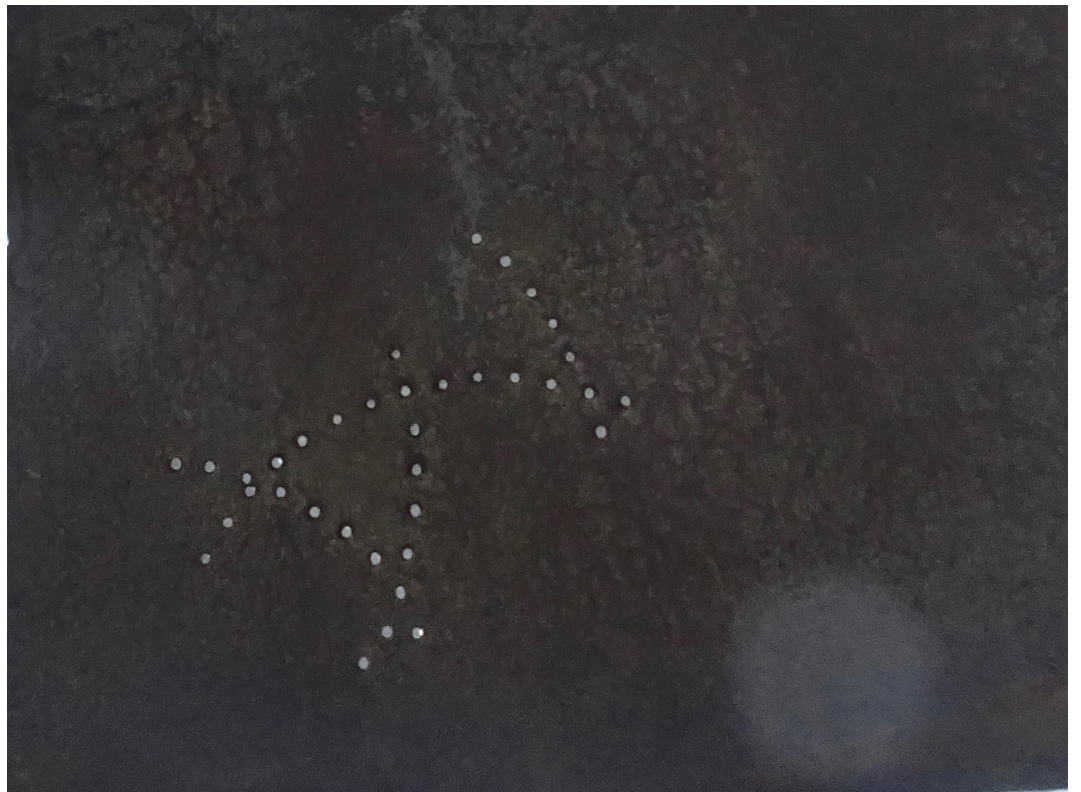


Figure 2. Details on final artwork by Simone ten Hompel. Screenshot from NMS film 3.



Figure 3. Final artwork by Simon ten Hompel. Screenshot from NMS film 3.

Research content and significance

DESCRIPTION

Coordinate is an artefact that resulted from a Glenmorangie Commission - a unique collaboration between the maker and curators in archaeology at the National Museum of Scotland, supported by the Glenmorangie Company. Through its form and production, the work aims to explore and articulate aspects of Scotland's story through the tectonic qualities and language of metal. The project revealed how new ideas in metalworking in the Early Mediaeval and Viking period in Scotland can be re-presented and embodied in the artefact and its production processes.

RESEARCH QUESTIONS

The project was designed to question who benefits from the ideas and themes underlying a museum artefact, constructed by interpreting conversations between a wide range of people about Scotland's history, and how long-established traditions of making can be recovered and reinvented.

PROCESS

The wider scope of the commission included workshop activities and field-studies, culminating in the production of a metalwork artefact. This process combined collaboration with different participants, site visits, and the presentation of designs followed by a masterclass.

DISSEMINATION

In October 2019 a lecture was delivered at the National Museum of Scotland, and in March 2020 'The Museums and Contemporary Craft Symposium' planned to reveal the completed artefact at the museum. Research findings were shared with archaeologists, conservators and curators, which were progressively documented in a blog. This collaborative dimension to the project, accessible on YouTube and the museum website, also served to deepen future curatorial possibilities of the institution as a whole – in relation to scholars, the public-facing museum and school groups.

STATEMENT OF SIGNIFICANCE

The contribution to knowledge is embedded in the materiality of the artefact - where silver items are brought into being in a manner that draws upon the cultural resources and context of the museum - and how different tools have been used in its production.

Introduction

Coordinate is the name given to the metal sculpture designed and manufactured by Ten Hompel, following a rigorous and highly competitive process that saw the metalwork maker awarded the inaugural commission by the National Museum of Scotland and The Glenmorangie Company, in 2018. The brief called for a contemporary silverwork piece that would form part of the National Museum of Scotland's Making and Creating Gallery from March 2020, and as part of the permanent museum collection. This was the first commission by a public institution of Simone ten Hompel, and the second permanent acquisition of her artwork by National Museums Scotland.

The Glenmorangie Commission commemorates a decade of the Glenmorangie Research Project, a pioneering archaeological research partnership between The Glenmorangie Company and the National Museums Scotland, that undertakes ground-breaking research into medieval Scotland, and shifted focus from the first millennium AD, to the archaeological evidence from the 9th to 12th centuries which underpins the formation of the nation state of Scotland. Research underpinning the conceptual development of *Coordinate*, was a culmination of detailed investigative studies into the objects and evidence

of the period, in close collaboration with museum curators, conservators, historians and archaeologists. The process brought to light new knowledge and research techniques, to fully encompass a crucial period in Scottish history, and Ten Hompel's critical study of the craft of metal to illuminate the history and physicality of Scotland as land, idea and smell through inventive metalsmiths.

The material composition of the final artefact comprised of silver, corten steel, guiding metal and stainless steel, to evoke these colours, textures, smells and decoration of Scotland's changing landscape in its peaty, rusty, whisky, earth tones. In addition to the sculpture, a series of short films documenting design concepts and research process; a masterclass on metal for the museum curators; and a public exhibition tour and a talk in the public symposium on Museums and Contemporary Craft (National Museum of Scotland, March 2020), were produced.

"This is really significant. Simone ten Hompel is an outstanding metal artist, she is internationally renowned, she's been based in the UK for over 30 years, yet no public institution has ever commissioned her to do a piece for their collection, and it's a real honour for myself to be part of this process, to

ask her create such a wonderful piece that will resonate with Scotland and be on display at the National Museum Scotland.”¹ Sarah Rothwell, Curator of Modern and Contemporary Design at National Museum Scotland.

1. National Museum Scotland. (2019) The Glenmorangie Commission: The Journey Begins. https://www.nms.ac.uk/media/1160902/ar19_web.pdf (Accessed: 18 December 2020).



Figure 4. Simone ten Hompel working in her studio. Screenshot from NMS film 3.



Figure 5. A series of photographs of the two design options, made from cardboard, and presented to The Glenmorangie Company

during the design process. Images: Simone ten Hompel.

Research context

The breadth of National Museums Scotland's (NMS) collections, with the support of The Glenmorangie Company, puts NMS in a unique position to reveal the role of silver in the development of the first kingdoms of Scotland. The collections reveal how silver, not gold, became the most important precious metal in Scotland over the course of the first millennium AD. One of the field trips to Orkney undertaken in the early stages of this research revealed the sites from which many of National Museums' Viking-age objects were excavated. A descent into Mine Howe – a 2000-year-old underground chamber and smith's workshop – was a particularly moving experience which brought me in touch with the rituals surrounding metalsmithing in the ancient past.

In my understanding, as a practitioner-researcher, of how artefacts that matter to us are and come into being, the importance of historical origins is manifested in both scholarly knowledge and also a sense of the material. Nigel Cross has been influential in his investigation of this material sensibility from the point of view of creative invention, which he refers to as a 'designerly ways of knowing' (1982)². I find his formulation useful inasmuch as it resonates with my experience of silversmithing in over four and a half

decades, in which I might say that metal has become my first language. As well as the precision of an understanding, and the specificity of knowing, that comes with experience there is the awareness of the way in which artefacts get produced – an area of study and enthusiasm for me. In this I am inspired by the insights of Lesley McFadyen whose studies of Mesolithic Britain bring the processes of material culture together with the mundane, embodied presence of the landscape, to demonstrate 'how they intersect and in so doing give rise to an understanding of space that is mobile and rendered through force'³.

The extent to which metal speaks for this vibrant period of Scottish history rhymes with my fluency in metal and its making. Only through the experience of making is a true understanding of craft possible⁴. In this project, several field trips to the Highlands with NMS archaeologists, archival study and knowledge exchange with museum curators shaped the way in which I – as an 'outsider' from the world of design practice; from outside the world of museums and from another country – saw the development of Scotland during the period studied. Through these studies I developed and created a work of art that would evoke the colours, textures and decoration of this epoch.

This process, about which I will say more in the next section, depended on being with the material and having the project in mind in the way that Tim Ingold reminds us of the overlapping of thinking and making⁵. As a designer who works in an a manner associated with craft knowledge that goes back to ancient traditions, I am familiar with the sense that creativity emerges within a play between materials and tools, with non-human things as well as human concerns with intelligence or aesthetics. All of these are active in how the making of an artwork happens.

Here in a space between geographically grounded history and the display case, my particular concern was with how the artefact could give a sense of location, allowing us to see Scotland in multi-dimensional views and incorporate views of and perspectives on Scottish landscape are intrinsic to the artwork. The resulting artefact is a modern take on both the museum collections and my experience of Scotland's landscape.

2. Cross, N. (1982)

3. McFadyen, Lesley (2007)

4. Marchand, T. (2010) : iii-v, 1-21.

5. Ingold, T. (2013)



Figure 6. Orkney. Image: Simone ten Hompel.

Research process

In 2018, Simone ten Hompel was selected from a shortlist of ten leading metalsmiths based in the UK. The final artefact was the product of eight months of research that involved an invitation to view and debate early Medieval silver. This research was conducted with conservators and archaeology researchers, focussing on aspects of the possibilities of making, how the artefact was used, and the cultural significance for the period between AD 400-1000 and Scotland's early people.

This rich and privileged access to the NMS collection was a catalyst for ten Hompel's debate on 'collection' and 'collecting' – both the museum, and the role of practitioner, are interactive forms of collating and collection. The museum brings together all the data, and focuses on specific subject matter, in order to fulfil a public service. We do not know all that is to know about the object or the collection, and this repository of knowing has the potential for change, through the debate and in the analysis. As a maker, collecting strives towards a complete collection, not necessarily extremely thorough, exhaustive or accurate, but foremost from a self-defined philosophy. In this case, however, benefiting from my originality and circuitous decision making. In turn, this is a process of thinking through making. The three artefacts,

in the museum, from which particular inspiration was drawn includes: a brooch and its dynamic; bowls and spoons in the Early People Spaces that are represented in metalwork – the geometric decoration from one particular bowl is traced onto the final piece as seen in Figure 2; and a series of chains.

A field trip to Orkney, Scotland visiting Howe mine and understanding the geometries and making of the landscape that the commissioned piece was to represent, formed another facet of exploration to inspire the final piece. "There are apertures, views into these particular spaces of Scotland. Places that I saw in Orkney. Where you walk up a landscape, green, and all of a sudden there is a hill, and it has a hole in there, and it's really luring you into it, the slate and the building of it was really precise, and very neatly organised, and inside there were again some square chambers, and it was very geometric. They are cavities of time, but they are also more an imagination of that time."⁶

The process of understanding, in order to develop the concept for the commissioned piece, went beyond

6. NMS (2019). The Glenmorangie Commission: Presenting Designs. Available at: <https://www.youtube.com/watch?v=w22ppGiynms> (Accessed 18 December 2020).

exploration of historic artefacts, and followed an interactive engagement with curators of NMS and research fellows at The Glenmorangie Company, through a masterclass workshop in metalwork. Adrian Maldonado, Glenmorangie Research Fellow, describes the impact and invaluable insight gained from the 'making' experience: "My prior experience of contemporary silver is almost non-existent. Almost right away I was seeing the artefacts completely differently. What she has allowed me to see is the experience of making those objects, the process by which it comes to us, and that has been completely invaluable."⁷

Corinne Julius speaks of the success in the appointment of Simone ten Hompel, and the impact her commission has made: "she's amazing, she's the most important teacher of contemporary metal work. She's been hugely influential. She has a body of students who have come after her, and I would say that some of the most exciting newcomers in the field, have been taught by Simone. ... she's involved people from the museum, she's taken them to places they never thought they could go – never even suspected they were there to investigate, which will reaffirm, and actually go back into their own studies into what they are actually doing in archaeology. And I don't think

you can ask more from a contemporary commission."⁸

Ten Hompel refers to metal as a language – as her first language - a phrase used in teaching and in an exhibition titled 'Metal Talks'. The metal in this final piece thus represents the colours, textures and sights of the places in Scotland. The evolution of the process of understanding culminated in a multi-faceted representation: "The whole piece is about locations. It represents places in the museum, and places in Scotland, and it resembles, loosely, an interpretation of Scotland. I imagined walking around the piece, seeing it from the dark side, from the underneath side, and that was really what I wanted to have – the discovery, the appreciating new things, and that is more important than one single point of view. The colour represents the peats, the heather landscapes and of course the shades of whiskey."⁹

7. NMS (2019). The Glenmorangie Commission: Presenting Designs. Available at: https://www.youtube.com/watch?v=MO3gR52imks&feature=emb_title (Accessed 18 December 2020).

8. Ibid.

9. NMS (2019). The Glenmorangie Commission: Presenting Designs. Available at: <https://www.youtube.com/watch?v=w22ppGiynms> (Accessed 18 December 2020).



Figure 7. Simone ten Hompel, Mary Davis and Dr Martin Goldberg, viewing part of the Galloway Hoard.

Figure 8. Concept development sketches presented at Glenmorangie House, June 2019. Screenshot from NMS film 2.





Figure 9. A visit to Orkney. Image: Simone ten Hompel.

Research insights

The journey that led to *Coordinate* did not start from nowhere. It was guided and framed by the broad-brush cartography of Creating Scotland: phase two of the Glenmorangie Research Project initiated in 2008. The project's first phase entailed investigating the historical period AD300–900. Its findings led to innovation in the gallery displays and enhancement of the NMS knowledge base, supported by a partnership with The Glenmorangie Company. Current work on the project moves to the next 300 years to examine the archaeological evidence underpinning the formation of the nation state of Scotland. The findings developed from and through *Coordinate* are meaningful within this specific context as well as having intellectual or cultural purchase more broadly, and here I will focus on three insights.

RECONSTRUCTING BELONGING THROUGH ARTEFACTS

The wider project brief sought to enable researchers to explore objects and evidence of the period with a view to bringing new knowledge and research techniques to bear on the period of Scotland's coming into existence, framed according to the premise of creativity. As designer and maker for the commission, I was given the opportunity to set out my own terms to not only investigate objectively what this historical material

culture is, and how it comes into being, but also to attempt to recreate its meaning so as to bring the living tradition of ancient silver into dialogue with the present. The insight for me is that this was not only about making something new that draws upon history, but also (in a particular, object-focused way) for putting our current understanding of who we are (or 'who Scottish people are' with regard to their cultural heritage) back in place. This was an effort to 're-place' historical material culture as a design commission; through a process of creative reconstruction. Here there is an echo of phenomenologist philosopher Gaston Bachelard in regard to the notion that treating objects with care has transformational potential '.. and they attain to a higher degree of reality than indifferent objects ... and they take their place not only in an order but in a community of order'.¹⁰ The design research project therefore attempts to 're-place' metal and its production in both the cultural and physical landscapes of Scotland, treating the creative act of making as recalibrating the relationship between the object and the place.

10. Bachelard, G. (c. 1958)



Figure 10. Orkney, Scotland. Image: Simone ten Hoppel. Screenshot from NMS Film 3.
Figure 11. One of the Skail Hoard torques

featuring thistle like beads that inspired the conceptual development of *Coordinate*. Screenshot from NMS Film 2.

This action has an almost ritual character; working in metal, whether in the tradition of silverwork or blacksmithing, calls upon the primordial practices of hammering out silver and steel, applying fire and dousing wrought and welded compositions in water to dramatically produce steam.¹¹ Parallels with alchemical traditions, with the heroes and immortals of myth (including the dwarf blacksmith brothers from Norse mythology Brokk and Sindri, whose stories are linked to the Viking heritage at the heart of the commission agenda), are easily drawn. In the iterative process of this work, the layering of studies, journeys, conversations, dreams; the workshop activities of cutting, welding, beating, grinding combine in an effort to restore the content represented by the object into the place as an almost ritual act that would engender belonging. The restorative impulse is experienced as that much more vital and desirable at a time of crisis and division. These metaphors, drawing upon elemental and primordial origins to reinstate structures of belonging, are set against the backdrop of the Scottish Referendum of 2014 and of the Brexit vote to leave the European Union initiated in 2016.

HISTORY-MAKING EMBODIED IN-RESIDENCE

A second insight is methodological in that it concerns the research process

(regarding its collaborative and interdisciplinary dimensions) and also the situated meaning of making from the perspective of what Hans Georg Gadamer calls 'effective history'.¹² Here, we have a silversmith who has embarked upon a commission to create a new artefact that – through the act of making (as both a practice and as collaboration) – aims to regenerate and, to an extent, make anew a collective relationship to history. What we can gain through this design process is an interpretive insight aligning with Gadamer's account of the event of 'understanding' '... which (can) be thought of ... as participating in an event of tradition, a process of transmission in which past and present are constantly mediated'.¹³

Collaboration has been at the heart of the conceptualisation of the research. The project brought the designer – as both artist and maker following the longstanding tradition of metalwork as craft – together with museum and field specialists: with archaeologists, curators, scholars and conservators. The aspiration for the project was that the cultural and institutional capital of NMS would be deepened and be enhanced.

11. Hem Eriksen, M. (2019).

12. Hans-Helmuth, G., and Drake, R. (2004).

13. Gadamer, H. (2006 c.1959).

A benefit of the discursive method (which includes an editorially organised series of dissemination activities that reported on the project in progress while diversifying its message, broadening collective ownership across the institution and beyond) is that the sense of iterative learning could be shared. This shared dynamic of discovery through doing, a knowledge now carried collectively by the network of ‘experts in the disciplines of archaeological and contemporary craft and design’ at the centre of the project, has the capacity to drive collegiality and learning, as expressed by Research Fellow Adrián Maldonado following a day spent with project colleagues ‘... in the Early People gallery. Simone’s enthusiasm and her knowledge of the material was immediately apparent – I found myself scrambling for paper and pen to make note of some of her observations on items like the massive silver chains, and the brambling on the Skaill thistle brooches.’¹⁴ This points to the social dimension of the research collaboration and its capacity to invigorate and spatialise the back of house context of the museum.

The collective aspect of this methodological insight (as expressed in the two key ways above) can be extended to encompass the mechanism of creativity in the work of art. This

act of bringing things together draws upon philosophical principles of poetic synthesis associated with the notion of genius loci that may be taken to be a touchstone of phenomenological analysis.¹⁵ In this way, the project’s process seeks out and celebrates an implicit kinship between human and non-human dimensions of embodiment in the artefact as well as the ‘in-residence’ format: of being there, and (in Heideggerian terms) ‘being-with’ (mitsein).¹⁶ The claim of the landscape, of the peat and the way that the sun falls on a hill, is brought together for the artist with highly articulated conversations about expertise and systematised knowledge.

14. Maldonado, A. (2019)

15. Norberg-Schulz, C. (1980, c.1979)

16. Heidegger, T.S. (1962)

THE EMBODIMENT OF TRADITION IN SOMETHING NEW

The final insight follows on from the methodological observations above but addresses the characterisation of the knowledge embodied in the work, as well as its production. As a form of understanding that extends beyond an abstract or codified manifestation of expertise, this practical intelligence is a 'designerly way of knowing ... that remains largely tacit knowledge'.¹⁷ This knowledge, notwithstanding its tacit dimension, is collectively developed and shared in the project; a particular instance of this is captured in the short film of a workshop masterclass hosted at the Glasgow School of Art.¹⁸ During a hands-on introduction, colleagues were struck by the all-encompassing quality of 'the language of metal' that Simone was teaching them. Maldonado described it as 'a full body experience ...' drawing attention to the sensory and mobile character of the context for practice – to 'the heat that comes off the material ... the smell, and acrid environment'.¹⁹ Curator Martin Goldberg continues: 'The actual physical experience of doing it teaches you things you can't learn in a book'. The film is effective at capturing acknowledgment of the embodied nature of the designerly knowledge in play which Tim Ingold would characterise as skill.²⁰ Making is – at least for this designer –

always a communicative impulse that both speaks through what is made, and involves 'listening to the metal'; the creative act channels the material through the artist, allowing it to come into being as something new. The Glenmorangie Commission sought to gather together these diverse elements into a unified piece: the inspiration of the Viking silver collection, fragments of the past, Norse smithy traditions, a feeling for the Orkney landscape. Its aspirations called upon a design sensibility that would be faithful to the past (after Gadamer) and also recall TS Eliot's 'historical sense' which "...involves a perception, not only of the pastness of the past, but of its presence".²¹ As such, the research project – in its claim upon the practising body, on the creative impulse, and on the collective exchange in which a group of colleagues convened and forged bonds for the sake of coming to terms with and addressing the topic – cultivates a 'being-with' that speaks to the challenge of Creating Scotland: an engagement with history in a new way that, notwithstanding its newness, serves to reframe and make present what is already in the past.

17. Cross, N. (1982)

18. NMS, The Glenmorangie Commission: A Masterclass in Metal (2019)

19. Maldonado, A. (2019).

20. Ingold, T (2000).

21. Eliot, T.S. (1919).



Figure 12. A metal workshop led by Simone at Glasgow School of Art, with NMS curators and GSA staff and artists in

residence, April 2019. Image: courtesy of Dr Adrian Maldonado and Sarah Rothwell.





Figure 13. Mine Howe. Image: Simone ten Hompel.

Dissemination

FILMS

National Museum Scotland (2019). *The Glenmorangie Commission: The Journey Begins*. Available at: <https://www.youtube.com/watch?time_continue=14&v=Gv__067TFql&feature=emb_logo> (Accessed: 18 December 2020).

National Museum Scotland (2019). *The Glenmorangie Commission: Presenting the Design Concepts*. Available at: <https://www.youtube.com/watch?v=MO3gR52imks&feature=emb_title> (Accessed 18 December 2020).

National Museum Scotland (2019). *The Glenmorangie Commission: Coordinate Revealed*. Available at: <<https://www.youtube.com/watch?v=w22ppGiynms>> (Accessed on 18 December 2020).

National Museum Scotland (2019). *The Glenmorangie Commission: A Masterclass in Metal*. Available at: <<https://www.youtube.com/watch?v=geQX7OT4EA8>> (Accessed 18 December 2020).

SELECTED PRESS

In addition to the films, tagged blog content on the NMS website and blog includes authored stories about the commission by Sarah Rothwell and Adrián Maldonado, and news briefings released as online stories by the NMS Press Office as follows:

Leadbetter, R. (2018). *Arts News: Silverwork commission awarded*. The Herald. (6 December 2018) Available at: <https://www.heraldscotland.com/arts_ents/17279852.arts-news-silverwork-commission-awarded-tamzene-rising-star-cromarty-hall-oates-play-glasgow/> (Accessed: 7 December 2020).

Maldonado, A. (2018). *Creating Scotland: A New Chapter in the Glenmorangie Commission*. Available at: <<https://blog.nms.ac.uk/2018/04/01/creating-scotland-a-new-chapter-of-the-glenmorangie-project>> (Accessed: 8 December 2020).

NMS Press Office (2018). *National Museums Scotland and Glenmorangie Commission Major Silver Artwork*. Available at: <<https://www.nms.ac.uk/about-us/press-office/national-museums-scotland-and-glenmorangie-commission-major-silver-artwork>> (Accessed: 8 December 2020).

Rothwell, S. (2019). *Learning the Language of Metal: Working with Simone ten Hompel*. Available at: <<https://blog.nms.ac.uk/2019/08/31/learning-the-language-of-metal-working-with-simone-ten-hompel>> (Accessed: 3 October 2020).



Figure 14. Coordinate display positioned by Sarah Rothwell and Carys Wilkins. Screenshot from NMS film 3.



Figure 15. Sarah Rothwell attempts to hammer silver. Screenshot from NMS film 4.

Maldonado, A. (2020). *Archaeology by Design: Contemporary Silversmithing and the New Glenmorangie Commission*. Available at: <<https://blog.nms.ac.uk/2019/01/18/archaeology-by-design-contemporary-silversmithing-and-the-new-glenmorangie-commission>> (Accessed: 3 October 2020).

Rothwell, S. (2020) *A Peek Inside the Museum's Silver Chest*. Available at: <<https://blog.nms.ac.uk/2020/02/03/a-peek-inside-the-museums-silver-chest>> (Accessed: 7 December 2020).

Rothwell, S. (2020) *An Outsider's View – The Making of the Glenmorangie Commission*. Available at: <<https://blog.nms.ac.uk/2020/06/01/an-outsiders-view-the-making-of-the-glenmorangie-commission>> (Accessed: 7 December 2020).

National Museum Scotland (2019). *The Glenmorangie Commission*. Available at: <<https://www.nms.ac.uk/explore-our-collections/stories/art-and-design/the-glenmorangie-commission-coordinate>> (Accessed: 5 October 2020).

Smith, K. (2020). *Glenmorangie Commission is Unveiled*. Scottish Field. (5 March 2020) Available at: <<https://www.scottishfield.co.uk/culture/visual-arts/glenmorangie-commission-is-unveiled/>> (Accessed: 7 December 2020).

Stephen, P. (2020). *New Sculpture on Display at The National Museum of Scotland*. The Edinburgh Reporter. (5 March 2020) Available at: <<https://theedinburghreporter.co.uk/2020/03/new-sculpture-on-display-at-the-national-museum-of-scotland/>> (Accessed: 7 December 2020).

Stephen, P. (2018). *Glenmorangie and National Museum of Scotland Commission Major New Artwork*. (4 December 2018). Available at: <<https://theedinburghreporter.co.uk/2018/12/glenmorangie-and-national-museum-of-scotland-commission-major-new-artwork/>> (Accessed: 7 December 2020).

Soret, M. (2020). *Pictish Drinking Horns and Pixelated Vases: Looking Back on the Museums and Contemporary Craft Symposium*. Craft Scotland. (6 May 2020) Available at: <<https://www.craftscotland.org/journal/article/museums-and-contemporary-craft-symposium-round-up>> (Accessed: 7 December 2020).

DISSEMINATION EVENTS

Glenmorangie Annual Lecture (2019). Simone ten-Hompel was keynote speaker on 10 October 2019 at the National Museum of Scotland, Edinburgh.

A symposium on Museums and Contemporary Craft (2020). Review by Craft Scotland. Available at: <https://www.craftscotland.org/journal/article/museums-and-contemporary-craft-symposium-round-up> (Accessed: 18 December 2020).

ten Hompel, S., (2020). Inside the Museum: An Outsider's Point of View. Keynote speaker at the two-day public symposium on 6 March 2020.

Media launch event: The selection of ten Hompel as The Glenmorangie Commission winner.

Media launch event: The reveal of Coordinate (March 2020), with national media coverage.

New Explore Our Collections factsheet with a 360° image and details of the artwork. Available at: <https://www.nms.ac.uk/explore-our-collections/stories/art-and-design/the-glenmorangie-commission-coordinate/> (Accessed: 18 December 2020).

Impact

The socio-cultural impact generated by the project is three-fold: First, the masterclass entitled “The Language of Metal,” delivered to NMS curatorial, conservation and research staff as well as academic and practitioner colleagues at the Glasgow School of Art, 12 September 2019, was a staff development event produced in order to advance the staff knowledge resource of contemporary and inventive silversmithing enabling the museum to acquire contemporary metal objects and adopt new techniques in metal conservation.

Second, the artefact *Coordinate*, as the inaugural Glenmorangie Commission, has initiated a tradition of intellectual artistic partnership expanding from archaeological research to artistic production in the study of medieval Scotland.

And third, the achievement of successful competing for the Glenmorangie Commission exemplifies Tel-Hompel’s research-led teaching, providing an indicator of her pedagogical success. This final impact claim builds upon acknowledgement of her position as a foremost metalsmith artist and longstanding educator, and on the fact that she saw two of her ex-students (both at LondonMet) being shortlisted (out of 15) for the award.



Figure 16 and 17. Details added to the piece: the sun and the decoration traced from a bowl in the NMS collection.

Screenshot from NMS film 3.

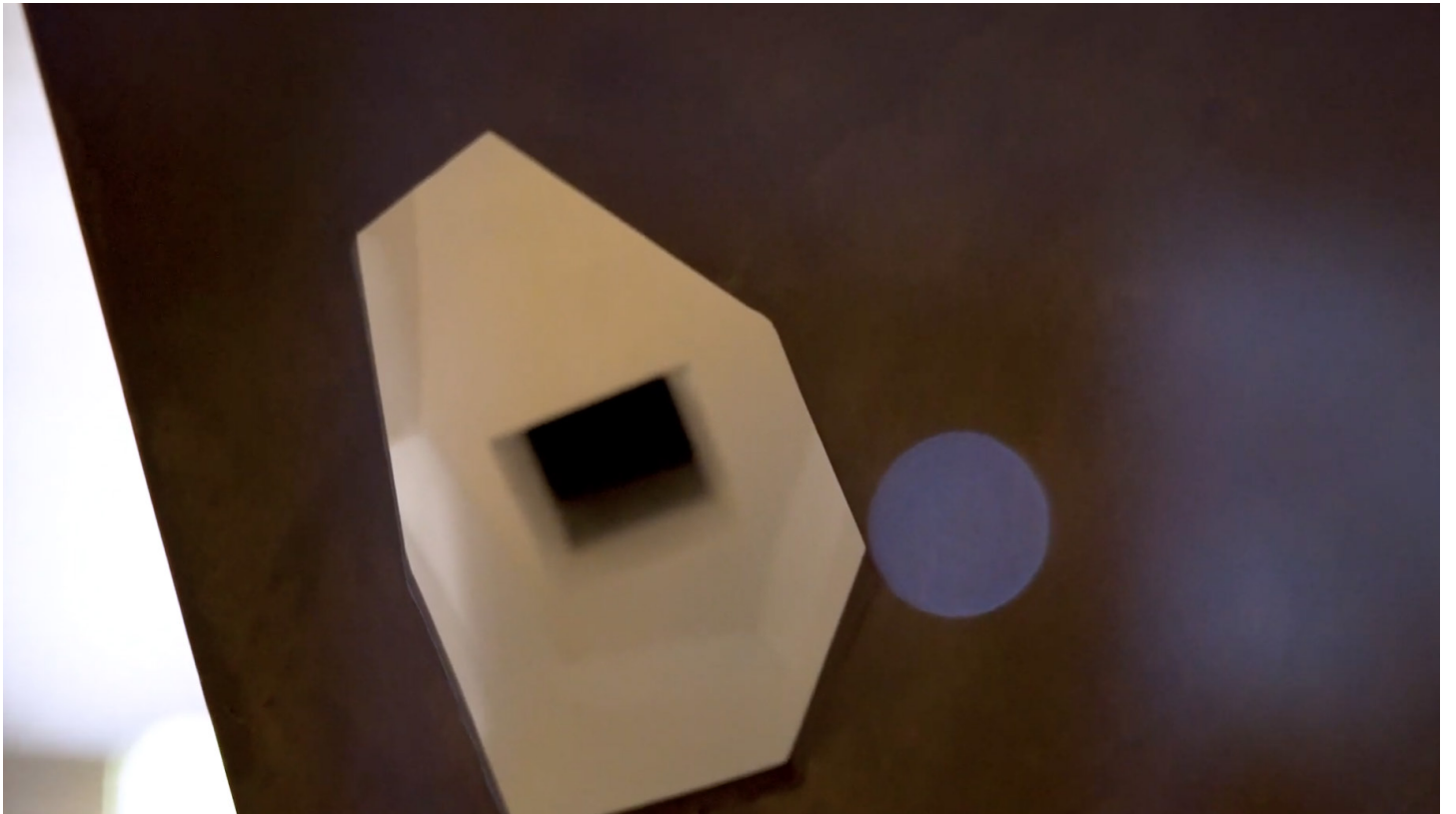


Figure 18 and 19. The apertures, as described by Simone ten Hompel, in the final piece. Screenshot from NMS film 3.

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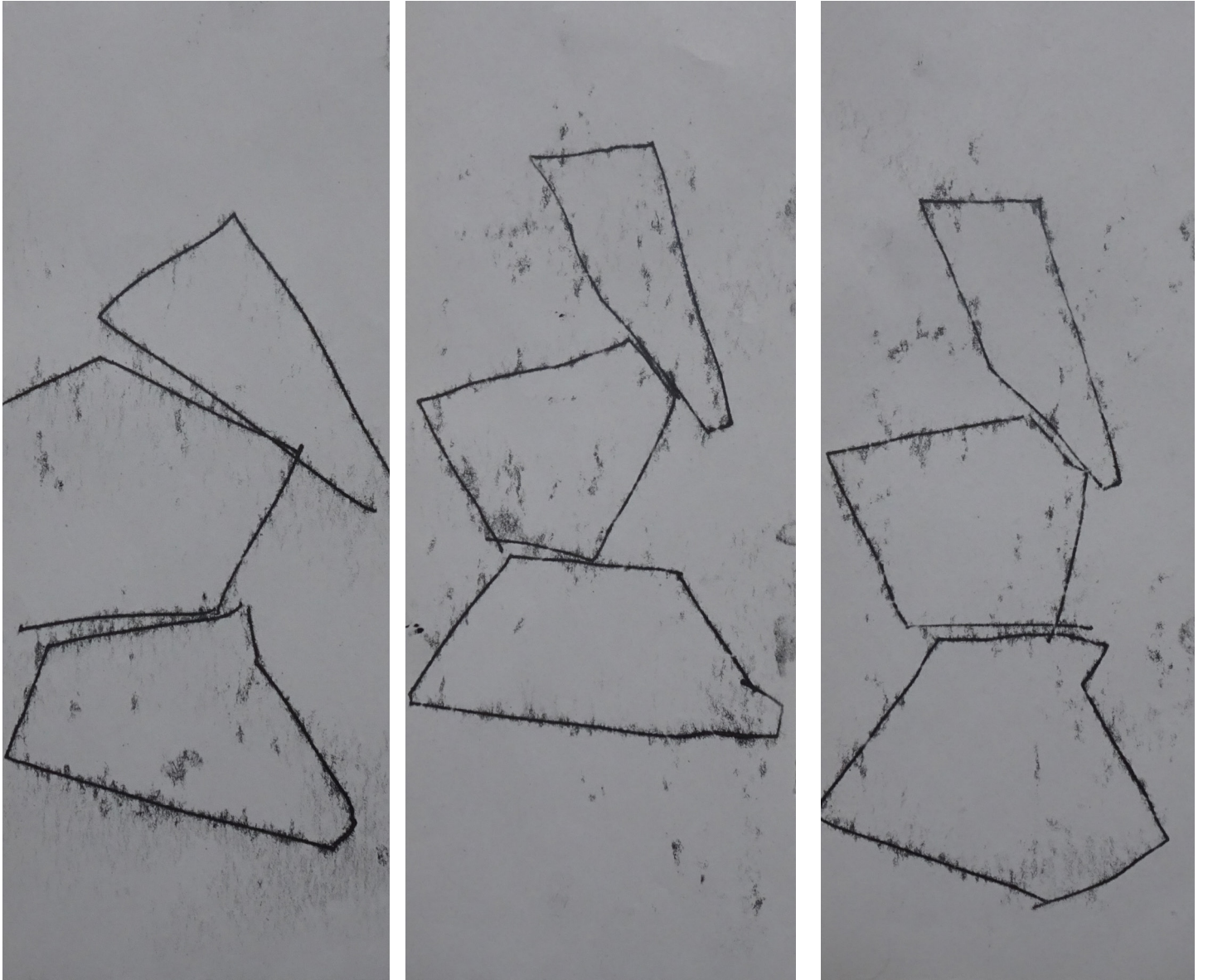


Figure 20. Concept development sketches.
Image: Simone ten Hompel.



Figure 21. Working development of the final piece. Image: Simone ten Hompel.



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