



**Royal College of Art**  
Postgraduate Art & Design

# Annual Review

'The objects of the College are to advance learning, knowledge and professional competence particularly in the field of fine arts, in the principles and practice of art and design and their relation to industrial and commercial processes and social developments and other subjects relating thereto through teaching, research and collaboration with industry and commerce.'

Charter of Incorporation  
of the Royal College of Art  
*28 July 1967*

# Royal College of Art Annual Review 2013/14

2	Rector's Review	14	<b>School of Architecture</b> Architecture Interior Design	50	InnovationRCA
4	Student Statistics			52	The Helen Hamlyn Centre for Design
6	Highlights 2013/14	20	<b>School of Communication</b> Animation Information Experience Design Visual Communication	55	Executive Education
10	Show RCA 2014			56	Research/Knowledge Exchange
12	Battersea Developments	26	<b>School of Design</b> Design Interactions Design Products Global Innovation Design Innovation Design Engineering Service Design Vehicle Design	60	Industry Partnerships
		32	<b>School of Fine Art</b> Painting Photography Printmaking Sculpture	61	FuelRCA
		38	<b>School of Humanities</b> Critical & Historical Studies Critical Writing in Art & Design Curating Contemporary Art V&A/RCA History of Design	62	SustainRCA
		44	<b>School of Material</b> Ceramics & Glass Fashion Menswear & Womenswear Goldsmithing, Silversmithing, Metalwork & Jewellery Textiles	63	ReachOutRCA
				64	Philanthropy
				66	AlumniRCA
				68	Donors & Sponsors
				70	College Honours
				71	Appointments & Departures
				72	Council & Court Membership
				75	Summary of Accounts



‘New programmes,  
pathways and research  
centres demonstrate  
that the RCA is leading  
change in art and design  
internationally.’

**Dr Paul Thompson**  
*Rector*



# Rector's Review

The first cohort of Master's students graduated from Interior Design; Information Experience Design; and Service Design this year. These new programmes have proved to be highly successful and mark the welcome return of Interior Design as a course of study at the RCA, while Information Experience Design and Service Design demonstrate how we are advancing into new areas of design practice and continue to innovate and expand our academic offer. 567 students graduated this year.

2013/14 also marked the launch of the HELIX Centre, a joint research centre established in partnership with Imperial College, supported by HEFCE's Catalyst Fund. Helix brings together designers, medics and healthcare professionals to devise low-cost, high-impact healthcare solutions for use in the developed and developing world. Uniquely, it is based within the clinical setting of St Mary's Hospital, London.

Building upon the success of the concept design for a new, NHS emergency ambulance, the Helen Hamlyn Centre for Design together with faculty from Vehicle Design have worked this year on a new taxi for London, funded by Karsan, the Turkish automotive manufacturer. This major corporate research contract has tasked the RCA team with creating an entirely new design for a hybrid London cab that incorporates vastly improved accessibility features for passengers with special needs.

This year we welcomed Professor Juan Cruz as the new Dean of Fine Art. Other new faces include Dr Sharon Baurley as the new Head of Design Products; Professor Victoria Walsh as Head of Curating Contemporary Art; and Jordan Baseman, Reader in Time-based Media and Head of Sculpture. These distinguished practitioners and academics add impressive weight to the faculty of the institution.

We bid a fond farewell to professors Wendy Dagworthy OBE and Andrzej Klimovski, who retired this year. And 2014 marked the final Convocation at which our Chairman Sir Neil Cossons presided, having announced his intention to retire in February 2015. Sir Neil will have served on Council for 26 years – eight of those as Chairman. We cannot thank him enough for the contribution and support he has offered this

institution over those years. The search for his successor will begin next academic year.

I wish to record my thanks to all members of Council, upon whose expertise and guidance the staff and I rely. We were delighted to welcome the eminent ceramicist and academic Professor Magdalene Odundo OBE to Council this year as we bid farewell to Professor Sir Keith O'Nions. You will note that Caragh Merrick now serves as Treasurer, following the retirement of Eric Hagman.

In financial terms, the RCA delivered a surplus of £933,000, which will be reinvested in the infrastructure and improvements to equipment that are so vital to any university.

Especially thanks to all of those foundations, corporations and individuals who have supported the RCA over the past year. We were particularly delighted to welcome longstanding donors such as Lady Helen Hamlyn, Sir James Dyson and Basil Alkazzi to our annual Provost's Circle dinner. In particular, we thank Arif Naqvi, founder and group chief executive of the Abraaj Group for making the largest-ever gift to fund scholarships at the RCA in its 177-year history.

In 2013/14 the RCA began construction of the Woo Building at Battersea. This facility will house the Ceramics & Glass and Jewellery & Metal programmes and is named in honour of Sir Po-Shing and Lady Helen Woo. It will welcome its first students in 2015, providing the best facilities for ceramics, glass, jewellery and metalwork of any university in Europe.

Finally, our thanks to HEFCE, the Higher Education Funding Council for England, for its continued and generous support of our work.

I hope you enjoy learning more about the remarkable students and faculty of the RCA over the ensuing pages of this report.

**Dr Paul Thompson**  
*Rector*

# Student Statistics

School	Applicants 2013/14	Admissions Sept 2013	Student Numbers
<b>Architecture</b>			
Architecture	222	63	105
Interior Design	98	17	36
<i>School Total</i>	320	80	141
<b>Communication</b>			
Animation	91	21	46
Information Experience Design	48	22	38
Visual Communication	240	64	125
<i>School Total</i>	379	107	209
<b>Design</b>			
Design Interactions	71	19	42
Design Products	190	49	103
Global Innovation Design	42	12	12
Innovation Design Engineering	156	44	93
Service Design	46	20	41
Vehicle Design	73	29	63
<i>School Total</i>	578	173	354
<b>Fine Art</b>			
Painting	334	51	85
Photography	139	34	62
Printmaking	87	30	56
Sculpture	173	50	80
<i>School Total</i>	733	165	283
<b>Humanities</b>			
Critical & Historical Studies	12	4	17
Critical Writing in Art & Design	40	14	39
Curating Contemporary Art	95	19	40
V&A/RCA History of Design	68	29	69
<i>School Total</i>	215	66	165
<b>Material</b>			
Ceramics & Glass	52	22	48
Fashion	248	49	91
Goldsmithing, Silversmithing, Metalwork & Jewellery	54	41	43
Textiles	96	24	84
<i>School Total</i>	450	136	266
HHCD Doctoral Programme	2	2	2
<b>Grand Total</b>	<b>2,677</b>	<b>729</b>	<b>1,420</b>

# Student Nationalities

	Australian	1		Austrian	12		Belgian	5		Brazilian	5		British	572		British (Guernsey)	1
	British (Jersey)	3		Bulgarian	1		Canadian	24		Chilean	3		Chinese	113		Croatian	3
	Cypriot (EU)	7		Czech	2		Danish	23		Dutch	14		Estonian	2		Finnish	16
	French	41		German	61		Ghanaian	1		Greek	15		Hong Kong	6		Hungarian	6
	Icelandic	1		Indian	14		Iranian	4		Irish	18		Israeli	13		Italian	26
	Japanese	25		Kenyan	1		Latvian	3		Lebanese	1		Lithuanian	2		Luxembourg	2
	Malaysian	1		Maltese	1		Mexican	3		New Zealand	6		Norwegian	4		Omani	1
	Pakistani	2		Polish	17		Portuguese	10		Qatari	2		Romanian	7		Russian	6
	Saudi	1		Singaporean	7		Slovakian	4		Slovenian	5		South African	5		South Korean	110
	Spanish	28		Swedish	16		Swiss	17		Taiwanese	33		Thai	10		Turkish	8
	Ukrainian	1		US American	68												
Total																Total	

# Highlights 2013/14

2013  
Autumn Term  
September



SustainRCA Awards honoured projects as diverse as loofah-based building materials, a toolkit for removing land mines and a waterless sanitation system for India.

October

The School of Fine Art launched two new pathways in Moving Image and Performance.



RCA won a bid to lead the London Doctoral Design Consortium, bringing up to 30 PhD studentships to the College and its partner universities from 2014.

November



The School of Communication celebrated the fiftieth anniversary of the seminal 1963 exhibition *GraphicsRCA* with *Mapping Futures*.



Young Kuwaiti artists made their London debut in an exhibition supported and curated by the RCA's Head of Painting David Rayson.

The RCA-curated synthetic biology exhibition *Grow Your Own* drew crowds in Dublin.



RCA start-up Loowatt Ltd secured a \$1 million grant from the Bill & Melinda Gates Foundation.



The Helen Hamlyn Centre for Design 'Accident and Emergency' project won top award from the Industrial Designers Society of America.





RCA and Imperial College London together launched the HELIX Centre, Europe's first dedicated centre for healthcare design and innovation.

# December

School of Communication students designed seven exclusive Christmas cards for Tate.



The Creative Exchange (CX) Research Hub participated in a major three-month exhibition at FACT, Liverpool.

# 2014 Spring Term January

Vehicle Design and the Helen Hamlyn Centre for Design launched designs for the first fully inclusive and electric London taxi at City Hall.



RCA Furniture Design alumna Katie Walker crafted a highchair for the royal baby Prince George.



The History of Design programme launched the Bonita Trust Scholarship for Indian nationals.

## February

Critical Writing in Art & Design students published Philip Hoare-inspired anthology, *As is the Sea*.



Visual Communication students exhibited experimental image-making in *When Nothing is Sure, Everything is Possible* at London's Hanmi Gallery.

Two decades of RCA footwear design went on display at Somerset House for London Fashion Week.



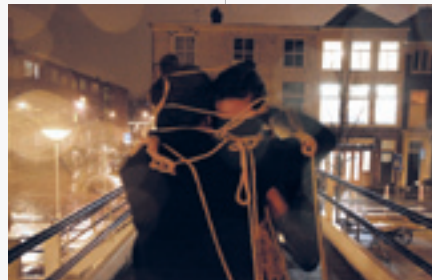
Topping out ceremony marked the completion of the Woo Building frame in Battersea.

## March

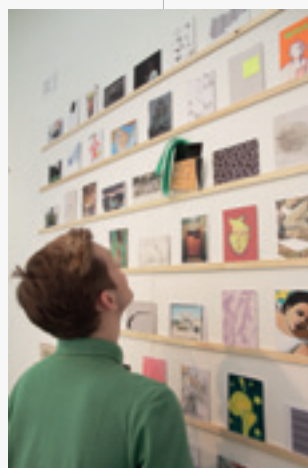


CCA graduate show *...all silent but for the buzzing...* immersed visitors in cutting-edge sonic and performance-based work.

Performance students participated in a live working exchange with Dutch students in The Hague.



GSM&J student Carrie Dickens won the Worshipful Company of Founders Grand First Prize for her piece *Home/Here*.



2,900 postcards were donated to the Stewarts Law RCA Secret fundraising auction.

Internationally acclaimed ceramicist Magdalene Odundo OBE joined RCA's Council.

## Summer Term April

The College led a hands-on introduction to data manifestation workshop with the Arts Council as part of digital innovation lab FutureEverything.

Design Products alumni showed craft reinventions at *Milan Salone* 2014.



The James Dyson Foundation Scholarship launched, offering £24,000 a year to three IDE students.



The School of Humanities hosted the 40th Association of Art Historians Conference.

Student-project SOLO was shortlisted for the Mayor's Low Carbon Entrepreneur prize 2014.

The Kensington Common Room Block was renamed in honour of former Rector Christopher Frayling.

Critical Writing in Art & Design students published a celebratory book exploring the College's historic and influential visual arts journal, *Ark*.



May

IDE students presented paralympic winter sports concepts at Imperial Festival.

The RCA Fund was launched to support students most in need.

*Show Fashion 2014* marked 16 years of RCA Fashion under programme head Wendy Dagworthy, ahead of her retirement in July.



GoGlobal marked its tenth anniversary with Israel-Palestine design project.



June

RCA GSM&J students reworked Pitt Rivers Museum collection.

Over 550 students from 23 programmes exhibited in *Show RCA 2014*.



*VIVAT! VIVAT! MY ENGLAND!* retrospective of John Hedgecoe's most iconic photographs, exhibited at the RCA.



A unique Meissen Fountain was remodelled and restored by RCA Ceramics & Glass staff for the Victoria and Albert Museum.

# Show RCA 2014

School of Material Exhibit in the Hester Road Gallery



Flowering Transition: Flower Monster, Marcin Rusak, MA Design Products, 2014







Using six historic woodblock type fonts from the College's letterpress studio – unnamed but designed within the RCA and used by generations of students there – RCA Visual Communication alumni Giulia Garbin and Jack Llewellyn's design characterised the persistence and dynamism of the RCA. Encompassing advertising, posters, invitations and an online catalogue, the design approaches digital and print as equal partners.

To create this tension, the designers produced multiple printed variations of each of the six typefaces, capturing the tactility and non-uniformity of the analogue printing process. These fonts were digitised and overlaid, to recreate the optical impression of the original. With digital comes flexibility and the possibility of a generative process – a digital version of the typeface that can be different every time you use it.

Throughout the year, the College is a living space, as students experiment with processes, ideas and making across 24 art and design disciplines. The Show takes that energy and makes it static, temporarily capturing a moment in time before students take their hard-won work out into the world.

The School of Architecture's 2014 graduate show positioned the discipline in a more critical context, with a body of work ranging from visually sophisticated thought experiments examining political, environmental, economic and financial issues through an architectural lens,

to site-specific research that draws out the whys as much as the hows in approaches and methodologies.

The School of Communication demonstrated confidence in taking critical, expressive and experimental directions, going beyond digital media to delve into what's behind image-making – and communication.

Innovation, enterprise, critical thinking and experimentation best described the breadth of design work in the School of Design, with a notable appetite for exploring the space between technology and tactility, and digital facilitation and cognition.

The School of Fine Art's Painting, Sculpture, Photography and Printmaking programmes demonstrated ease in stepping across boundaries, exploring the harmonies and conflicts of disciplines.

The School of Humanities four exhibiting programmes engaged widely with *Show RCA 2014* audiences in reviews, symposia, radio broadcasts and physical displays, collectively challenging the boundaries of traditional exhibition making.

The School of Material demonstrated the diversity of applied arts, taking visitors from breathtaking aesthetics to the potential of fresh contexts.

*Show RCA 2014* attracted over 40,000 visitors to Kensington and Battersea, intense media scrutiny and attention from top employers, policy makers, funders, researchers and patrons from all over the world.

# Battersea Developments

## Woo Building

Construction of the Woo Building, named in honour of Sir Po-Shing and Lady Helen Woo, continued throughout 2013/14. It will house a world-leading research and teaching centre for Ceramics & Glass and Jewellery & Metal, once it is occupied in 2015.

The building, which has an internal area of 2,752sqm, and adds over 9 per cent to the College estate, was 'topped out' on 27 February 2014, in a celebration that marked the completion of the building frame. Led by Rector of the Royal College of Art Dr Paul Thompson and Leader of Wandsworth Council Cllr Ravi Govindia, it was a fitting occasion to acknowledge the work and support so far in helping realise the RCA's ambitious plans for the £8.4m Woo Building, and to celebrate the RCA's successful ongoing relationship with the London Borough of Wandsworth.

'Updating our estate is essential to continue to provide the space and facilities that will attract the very best graduate artists and designers to study at the Royal College of Art' commented Rector Dr Paul Thompson.

The Woo Building is a technically complex structure, replicating the four-storey academic block and single-storey machine hall of the Dyson Building and extending southwards for approximately 40 metres, with a balconied southern facade and a top floor of north-light studios.

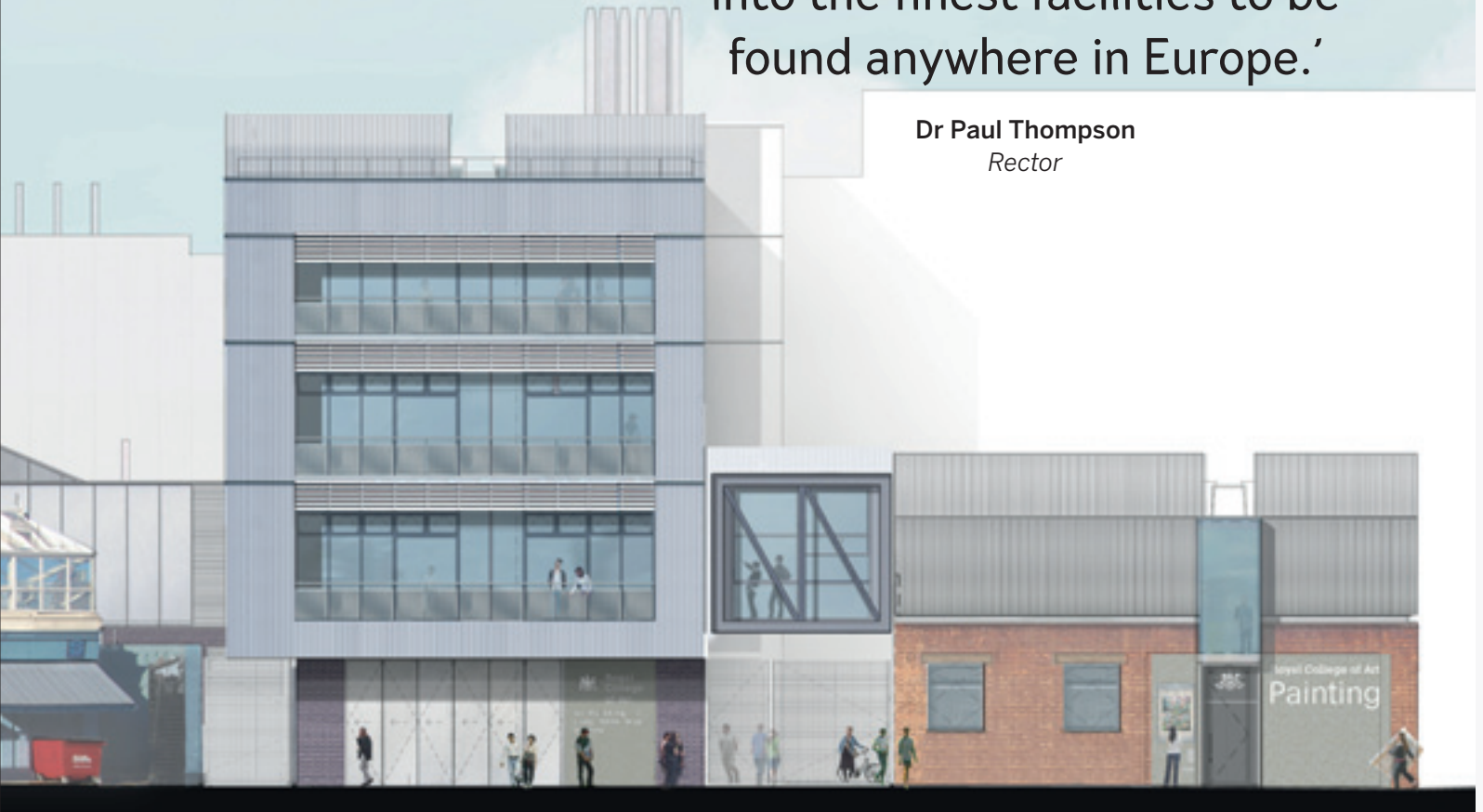
On completion, the state-of-the-art studio and workshop spaces for the two programmes will include some 27 heavily serviced workshops including precious metal plating, hot/cold glass and metal workshops. The space will also provide technical facilities to foster innovation for future generations of applied artists, as well as a new dispatch and waste recycling facility for the Battersea campus and material storage facilities. At the entrance to Howie Street, a set of coloured pedestrian and vehicular gates have been commissioned from product designer and RCA graduate Max Lamb (MA Design Products, 2006).

The Woo Building joins the Dyson, Sackler and Sculpture Buildings at the Battersea campus. The interplay between disciplines is core to what makes studying at the RCA such a transformational experience for students and researchers. In having two of the School of Material programmes as neighbours, an added dimension will be brought to the work being produced by the School of Fine Art.



‘When our applied arts programmes move into the Woo Building in summer 2015, they will be moving into the finest facilities to be found anywhere in Europe.’

Dr Paul Thompson  
*Rector*



### Clore Duffield Foundation and Lydia and Manfred Gorvy

In November 2013, the College announced major donations from the Clore Duffield Foundation and Lydia and Manfred Gorvy. In recognition of these gifts, the College's 225-seat lecture theatre, designed by architects Haworth Tompkins as part of the Dyson Building complex, was named the Lydia & Manfred Gorvy Lecture Theatre and opened with an inaugural lecture by author and ceramicist Edmund de Waal in December. The home of the College's centre for incubation and business support, InnovationRCA, was named the Clore Innovation Centre.



# School of Architecture



Long Section of 3D printed Recycled Plastic Housing – Stay Plastic. Renjie Huang, MA Architecture 2014

Overleaf: Cities: Game-Over?, James Pockson, MA Architecture, 2014

The year commenced with a charismatic presentation by architect Kazuyo Sejima, the first woman to be appointed director of Venice Architecture Biennale and a Pritzker Prize winner for her internationally acclaimed buildings such as the Rolex Learning Centre, Switzerland, the Museum of Contemporary Art, New York, and the Serpentine Pavilion, London. Last year Sejima accepted an Honorary Doctorate from the RCA.

Sejima's presentation was followed by two series of evening open lectures: a joint series with the British School in Rome with eminent architects and artists discussing collaboration entitled Meeting Architecture, which included Adam Caruso and Thomas Demand; and an impressive series of architects and designers discussing interior spaces entitled Talking Interiors.

Interior Design recruited new visiting lecturers including Jenny Jones, and benefitted from the invaluable input of Dinah Casson as External Examiner.

A design project initiative with developers Londonewcastle undertook research into and proposals for the adaptation of Erno Goldfinger's Balfron Tower social housing scheme, currently empty. The work was exhibited *in situ* as part of the London Design Festival.

In Architecture, the Live Project programme established in 2012 welcomed Senior Tutor Adrian Friend, and offered two opportunities for incoming students to realise public works. Our second collaboration with Brent Council was won by students led by ADS6, whose winning proposal for the 'Place Agency' was a series of rotating vitrines. ADS7 students won the competition to design a timber and glass HELIX Centre, a joint initiative between the RCA and Imperial College London for the first Healthcare Innovation Exchange – a research pavilion that will be built at St Mary's Hospital Paddington, to be opened in the New Year.

**Professor Alex de Rijke**  
*Dean of School*

## Architecture

Architecture Design Studios grew in number from six to eight. We introduced award-winning architect Jamie Fobert, currently working on Tate St Ives with Oliver Bindloss and George Dawes as ADS7, and Dr Guan Lee, who runs design and fabrication workshops at Grymsdyke Farm, here working with Clara Craft and Satoshi Isono as ADS6.

This year the sense of social and political comment latent in the architect's role prevailed in a rich variety of student work. Students have been expanding the boundaries of architecture, working at all scales from the bottom up and top down; as activists, designers, masterplanners and makers. The School was happy to have the critical services of Peter Carl as External Examiner, replacing Frederic Migayrou.

Research in the School of Architecture welcomed Dr Adam Kaasa on a research fellowship attached to an Anglo-Brazilian research project, Public Spaces and the Role of the Architect: A comparative study of influential Modernist and contemporary examples in London and São Paulo. Continuing the Brazil theme, Lina Bo Bardi Fellow Jane Hall gave her presentation at the RCA as part of a joint collaboration with the British Council.

Student achievements last year were prolific with many outstanding projects. Highlights included Amelia Hunter winning the RIBA Drawing Prize, Shoichi Sado and Andy Matthews being awarded the New London Architecture Prize, and James Pockson and Olivia Wright being included in The Architecture Foundation autumn exhibition *Futures in the Making*.

The end of year show once again surpassed previous years in the variety, scope, epic scale and skills of projects presented.

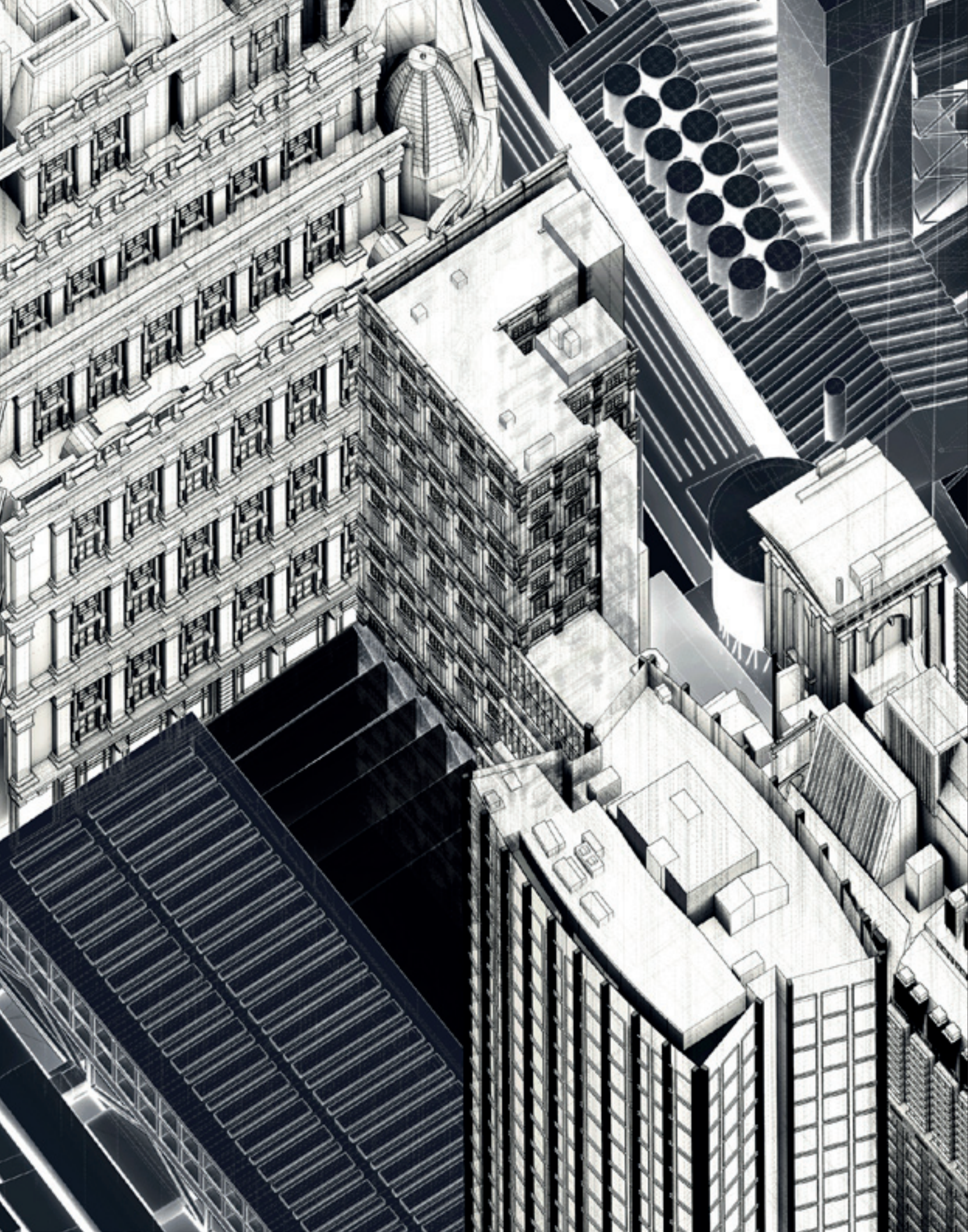
**Charles Walker**  
*Head of Programme*



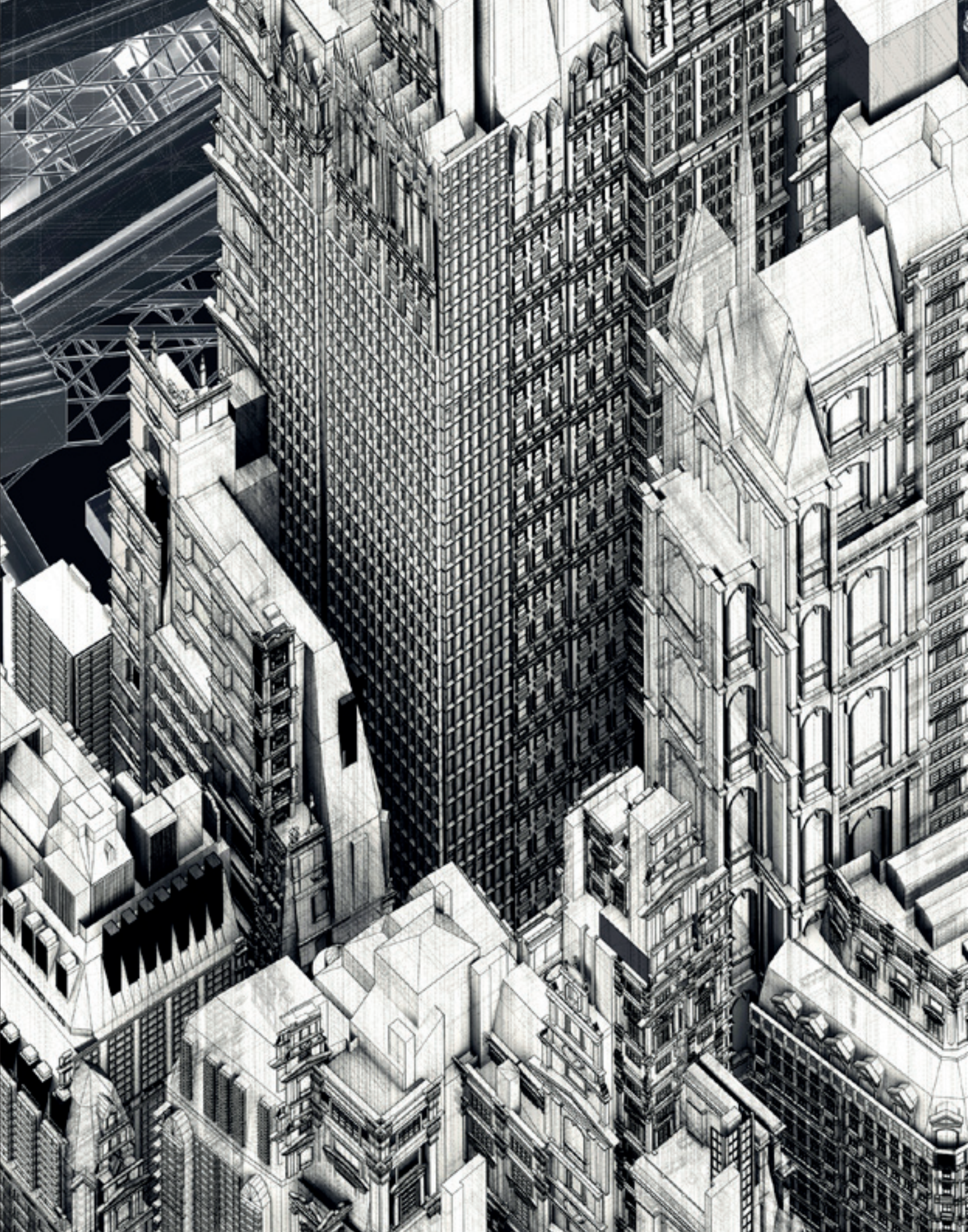
*The HELIX Winning Project (internal view of model),  
ADS7 First-Year Students, MA Architecture, 2013*

*Amelia Hunter, Myrke Myrke Mote and the Playing Fields of Eton (section details),  
Nuntius de Navibus, MA Architecture, 2014*













*Drawing, Rob Vinnall, MA Interior Design, 2014*

Audience Participation at the Immersive Sound Installation Exhibition





## Interior Design

2013/14 was the second year of the Interior Design programme at the Royal College of Art, and the first time the course had supported both first- and second-year cohorts in parallel.

The first years engaged in a range of briefs focusing on a combination of real, complex sites and immersive sonic installations, as well as considering the reinvention of the domestic dwelling. The year culminated with a finale at Erno Goldfinger's Balfour Tower, where they took part in a vertical carnival held as a part of the London Festival of Architecture.

Meanwhile the second years explored a collection of fascinating subjects including the development possibilities of an unused tunnel in Camden Town as accommodation for 'Preppers' (a group concerned with preparing for disaster survival), mobile educational interventions for schools, an exploration of the outer parameters of social housing and new concepts for live-work developments.

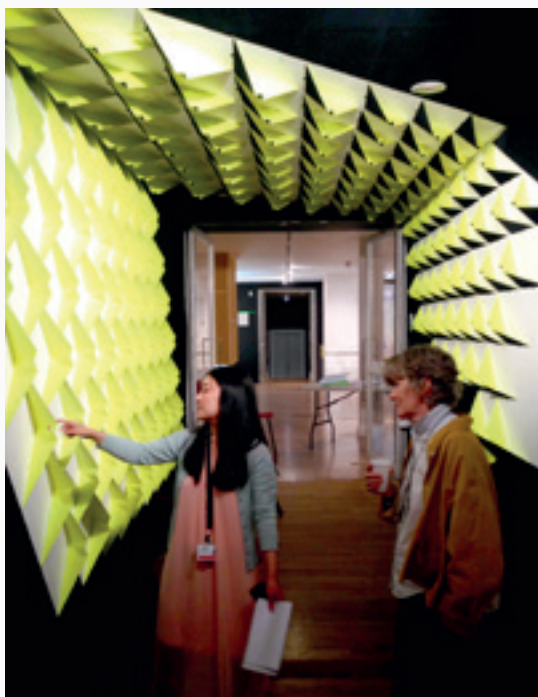
– New Visiting Lecturers included Howard Sullivan, Jenny Jones, Suzanne Martin, Robbie Belmore and Zoe Smith.

– A live project for sponsors Londonewcastle saw first years creating radical design solutions for the Balfour Tower and exhibiting them as part of the London Architecture Festival, in collaboration with the British Council and Bow Arts.

– The Talking Interiors lecture series hosted talks by: Anabelle Selldorf, Ben van Berkel, Dinah Casson, Jamie Fobert, Konstantin Grcic, Luis Laplace, Marcus Fairs, Mark Dytham, Morag Myerscough and William Russell.

– The first-ever year of RCA MA Interior Design students successfully graduated with an end-of-year show exhibiting 1:1 manifestations of their design theses.

**Ab Rogers**  
*Head of Programme*



Show RCA 2014. Installation, Wei Gei in conversation with Dinah Casson, MA Interior Design, 2014

# School of Communication



Overleaf: *Somewhere*, Film still, Nicolas Ménard, MA Animation, 2014

Posterland, *An Adventure to Reconnect Two 'Lost Entities'*, Overall view, Laura Jouan, Visual Communication, 2014

2013/14 has been a year of continued and deep response to increased challenge, with a greater focus on consolidation following a year of major dynamic change and disruption. Growth in numbers and targets have been balanced with a greater emphasis on integration and provision of quality teaching, rationalising resources, facilities, space, shared electives and new cross-School staff appointments.

*Show RCA 2014* was widely acknowledged as the best in a long time, and was the first graduating year for Information Experience Design (IED). The presence of IED has provided a valuable stimulant to the School, and has helped catalyse a greater dissolving of subject borders. The successful IED Lab model has been continued and added to with the launch of the AniLab, a physical and spiritual home for Animation activities, promoting subject development and innovation, simultaneously enabling greater cross-subject integration throughout the Stevens Building.

A strand gaining clarity is the development of interdisciplinarity as a new

discipline, with many graduating students operating freely between a number of media, technologies and skills, the associated CX Lab having helped foster this approach. Common threads are emerging, with the College needing to support greater interest in coding, programming and sound design.

Successful studio projects with external partners have promoted the building of a number of long-term relationships, while a significant number of award-winners across the School lays testament to the high quality of the student cohort and teaching. This year Visual Communication again saw a high number of distinctions in dissertation results, revealing the depth and calibre of critical and contextual thinking promoted in the School.

Research and Knowledge Exchange activity has increased significantly over the year, and simultaneously our post-graduate research students now stand at 20 per cent of School cohort, revealing the strengthening of our strategic line of travel.

**Professor Neville Brody**  
*Dean of School*



## Animation



*Forgot*, Film still, Stephen McNally, MA Animation, 2014

The Animation programme was proud to be awarded Best Animation School at the 2014 AnimaFest, World Festival of Animated Film, Zagreb, Croatia.

Student success continues with work being exhibited at over 60 festivals and winning a number of awards, including Luca Toth, Luiz Stockler and Daniela Sherer winning awards at the Stuttgart International animated film festival.

Other successes include Best Student Film and Best European Student Film at Festival Premiers, Plans, France. Carla MacKinnon won Best Documentary Award at CinéGlobe, Switzerland with her film, *Devil in the Room*. 2014 graduates Nicolas Ménard, Stephen McNally and Marcus Armitage were all winners in the 2014 Adobe Achievement Awards, and *Half Wet*

by Sophie Gate has been selected to premiere at the prestigious London Film Festival.

A variety of exciting and diverse visiting lectures and speakers included David O'Reilly, Andrew Kötting, Igor Kovalyov, Annabel Jankel, Esther Leslie, Laurie Hutzler and Lokesh Ghai, and Nina Sabnani.

The Animation programme continues to attract successful live projects such as Blink pitching project (now in its third year), the Nokia/Microsoft Sleep Screen, Creative Graphics project, and a collaboration with Cast Iron Radio and drum and bass artist Goldie, for his Wellcome Trust project on the brain.

**Professor Joan Ashworth**  
*Head of Programme*











## Information Experience Design

*Physics Happens in a Dark Place, Information Experience Design Exhibition in Shoreditch Town Hall, May 2014*

Information Experience Design produced its first graduating cohort in June 2014, who have moved on to work as creative strategists, curators, fine artists, designers and researchers.

The programme's first summer Show was very well received, with student work being purchased, commissioned and selected for further exhibition.

First-year MA students won the Battersea Sculpture Prize, worked with quantum physicists for high-profile exhibition *Physics Happens in a Dark Place*, had work purchased by Sir John Soane's Museum, and designed new signage for Battersea Park.

Staff and students together designed interpretive materials for long-term display at Kensington Palace.

MA and research students presented research and ran workshops in Amsterdam, Copenhagen, Lapland, New York, Oxford, Paris, Seoul and Stockholm; and undertook residencies at Harvard, MIT and Tufts.

All this led to a surge of press and applications, establishing IED as a leading programme in the College and a recognised international destination for post-disciplinary research and practice.

**Dr Kevin Walker**  
*Head of Programme*



*Computational Rube Goldberg Transcoder,  
Oliver Smith & Francesco Tacchini, MA  
Information Experience Design, 2014*





## Visual Communication

Re—Port: A Magazine on Independent Documentary,  
Jörg Schwertfeger, MA Visual Communication, 2014



Many graduating students achieved accolades through award-winning activities this year, including Tamsin Nagel in the Jerwood Drawing Prize 2013, and JingJing Shen, who was Photography category winner in the Adobe Design Achievement Awards 2014.

Other students were highly visible through external projects and shows: Jonas Skafte designing the brand identity for a new Danish political party; Jörg Schwertfeger's widely-referenced redesign of the College's *Ark* magazine; Laura Jouan exhibiting as part of the Whitechapel show *Unbinding the Book*; and the student-organised gallery show *When Nothing is Sure, Everything is Possible*.

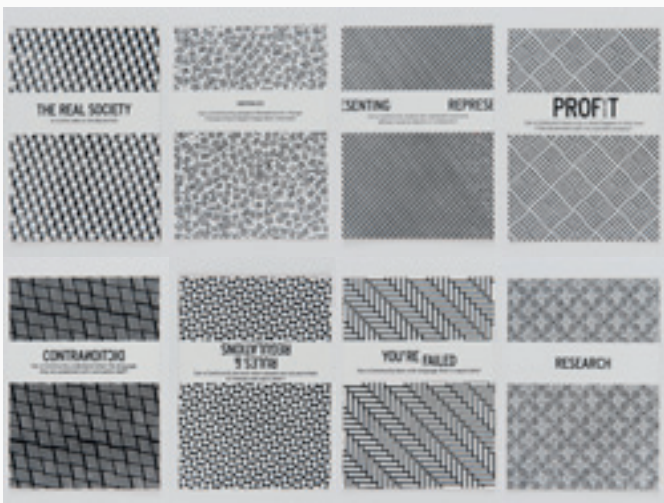
This has been a watershed year in the history of the programme, with Professor Andrzej Klimowski and Al Rees both retiring after many years of dedicated service, two extraordinary, irreplaceable and unique characters. Professor Klimowski has been appointed Professor Emeritus.

External projects with Hyundai and Royal Navy complemented the BlackBerry project in challenging students and staff alike to explore new questions and lines of enquiry, while building deeper relationships for future and continued collaboration.

Mapping Futures, the graphic design conference and set of workshops led by Associate Dean Professor Teal Triggs, attracted many course leaders and set the agenda for current thinking in the subject. The event precedes the upcoming *GraphicsRCA* exhibition in November 2014.

**Professor Neville Brody**  
*Head of Programme*

The Real Society, Series of Postcards,  
Abbie Vickress, MA Visual Communication, 2014



# School of Design

‘The School has had a very successful year with numerous research and industrial collaborations involving other universities, institutions and innovators from around the world, which continue to enrich the student and staff experience.’

Programmes range from the highly conceptual to the deeply practical, and share a strong culture of experimentation, innovation and debate within differing approaches and curricula. Their shared aim is to provide a dynamic and vibrant environment that encourages risk and originality, diversity in thinking, opinions and ideologies. The School is increasingly

focused on research-led teaching and innovation. The appointment of a School Research Leader has contributed to a significant increase in bids for external funding. The School made a strong contribution this year to the College's submission to the government census of research quality, REF 2014.

**Professor Dale Harrow**  
*Dean of School*



## Design Interactions



In 2013/14, we ran our first in-house, hands-on biohacking workshop and did a remote collaboration with production designer Alex McDowell's film students at the University of Southern California in LA.

Staff, graduates and students continued to have an impact on design discourse through publications, conference presentations and exhibitions, for example, PhD student Daisy Ginsberg organised a Friday Late biological takeover at the V&A with over 20 workshops, installations and talks exploring connections between design and synthetic biology.

In research we completed the final commissions for our EU Studiolab project and presented the work in a solo exhibition at V2 in the Dutch Electronic Arts Festival in Rotterdam.

We hosted the first Intel Design School Network gathering to exchange ideas and approaches on teaching electronics to art and design students. And our Intel-funded technologist-in-residence ran the first series of cross-school electronics workshops and seminars bringing students from different disciplines together to reflect on the social implications of digital technologies.

**Professor Anthony Dunne**  
*Head of Programme*

## Design Products



The 'Feast Automata' project, set at the beginning of the year in collaboration with Fortnum & Mason, was developed into an exhibition held at Fortnum & Mason during the London Design Festival.

Design Products alumni David Amar, Roger Arquer, Bahbak Hashemi-Nezhad, Tom Higgs, Dafi Reis Doron, Tomek Rygalik, James Shaw and Marjan van Aubel, exhibited at the Milan Furniture Fair in April.

2014 graduate Ayca Dundar's sprung steel umbrella was featured on the BBC website.

A small group of DP graduates, including Jess Fügler, Marcin Rusak and Tomomi Sayuda, will be exhibiting during the London Design Festival.

2014 graduate Joel Hoff is now working for Sam Hecht at the Industrial Facility; Joel also won this year's Hay Talent award.

**Dr Sharon Baurley**  
*Head of Programme*

Top: Polo Chair, Dustin Jessen, MA Design Products, 2014  
Above: Tray Table, Joel Hoff, MA Design Products, 2014







## Global Innovation Design



Above: GID Student Nassia Ingleiss Works on Wearable Technology Project  
Right: Imagination in Motion User Testing, Peter Spence, MA Innovation Design Engineering, 2014

In summer 2013, the first 12 GID pioneers arrived in London for their five-week induction prior to their New York semester.

Successful cultural immersion to Kochi City in Shikoku, Japan to explore fishing, farming and knife-making industries as a warm up to the students studying in Tokyo.

We welcomed 15 visitor students from the Pratt Institute, New York and Keio University, Tokyo and gave them an intense RCA/Imperial experience around innovation methodology.

We are developing new partners, new experiences and new directions for the future – prepare for difference.

The response to the programme has been positive, and it was five times over-subscribed in terms of applicants to places for 2014/15 entry.

**Professor Miles Pennington**  
*Head of Programme*

## Innovation Design Engineering



Highly successful first-year Master's project 'GoGlobal' travelled to Israel and The Palestinian Authority – 40 IDE students worked with local students and artisans on new enterprise solutions.

The Rio Tinto Sports Innovation Challenge (RTSIC) project developed ideas for new Winter sports for paralympians. Supported by Rio Tinto, the international metals and mining company.

Two firsts: the largest graduate cohort in IDE history, with 42 MA/MSc and PhD students; and the first year of the Master's programme had over 50 per cent female students.

Research continues to grow with 18 registered students with research interests in the interfaces of design and technology futures.

Two new Professors appointed to the programme; Professor Ranulph Glanville in the research programme and Professor Ashley Hall was appointed Professor of Design Innovation.

Sadly Professor Frank Height passed away on 28 July 2013. Frank was one of the original founders of the Joint Course with Imperial College London and IDE is his legacy.

**Professor Miles Pennington**  
*Head of Programme*



## Service Design



The first Service Design students graduated in June 2014.

Project highlights included workshops in 10 Downing Street, the Ministry of Justice and the Department of Health, project initiatives with the Cabinet Office, research partnership with Sainsbury's, Samsung and joint EPSRC research initiatives with Imperial College.

Project sponsors included the NHS, the Ministry of Justice, Transport for London, Sainsbury's, Fiat, Mind, Samsung and the Design Museum.

International academic collaborations included a jointly hosted summer school at Aalto University, and Harvard Graduate School of Design.

The programme supported first-year students with paid internships at Jaguar Land Rover, the Helen Hamlyn Centre for Design, Livework, the Cabinet Office and the United Nations.

A Service Design research hub was initiated, combining research, design and testing for public service innovation, as well as training and support for new social enterprises delivering services. The arrival of Dr Qian Sun strengthened the intellectual foundation of the programme and extended research activities.

The first cohort of graduating students were employed by Arup, Barclays, Capita, DigitasLBi, Engine, Fjord, IDEO, Innovation Unit, Intel, Samsung, Smart Design, the Ministry of Justice and the National Trust.

**Dr Nick de Leon**  
*Head of Programme*

## Vehicle Design



Vehicle Design was revalidated for six years (until 2019/20). The panel made five commendations.

A prestigious cross-disciplinary industrial collaboration project with Fiat included fortnightly reviews with industry, dedicated lectures and final design awards offering 12 paid work placements in Turin.

Collaborative first-year projects were arranged with Hitachi Rail Europe, to design the next generation of London's deep tube train interiors, and OI Pejeta, to produce advanced safari vehicle concepts that were more sustainable and respectful of nature.

Staff and students continued to have an impact on design discourse of low carbon vehicles through the realisation of new electric vehicle proposals for Zyngo.

In research, six students were involved in the developmental stage of the London Taxi project under the management of the Helen Hamlyn Centre for Design.

The research output of a project on future city mobility conducted with the London Transport Museum has been exhibited at the museum's future gallery for a number of months.

High-profile visiting speakers included Anne Ascensio (Vice President for Design Experience at Dassault Systèmes), Laurens van den Acker (Head of Renault Design), and Peter Wouda (Head of VW Exterior Design).

**Professor Dale Harrow**  
*Head of Programme*

# School of Fine Art



L-R: *Trophe for Hettie: Hermit (she named him Billy)*, Oil on canvas on wood, ink and oil on canvas with mixed media, Abraham Kritzman & Marlene Steyn (as Abrahame Maraham Kriteyn) MA Painting, 2014

This year the School of Fine Art continued to establish its presence as a consolidated entity at the Battersea campus.

The Fine Art Lecture Series included international artists, curators, critics and philosophers presenting recent projects or discussing their latest research. These included: Michael Corris, Katrina Palmer, Ed Atkins, Anthea Hamilton, Peter Kennard, Valérie Jouve, Marie Muracciole, Alexander García Düttmann, Martin Guttman, Cerith Wyn Evans, Owen Haterley, Benedict Drew and Carol Mavor.

Masterclasses were scheduled for students across the School of Fine Art with the guest speakers taking part in the Visual Cultures Lecture Series, giving students the opportunity to present their works to high profile artists such as Mark Leckey, Gerard Byrne, Christine Borland & Brody Condon,

Laure Prouvost, Ulla von Brandenburg and Thomas Hirschhorn.

StudioRCA was established at Riverlight Battersea and will officially launch in October 2014 providing significant opportunities for exhibitions, research development and knowledge exchange.

The Film Night series *A Rhinestone as Big as the Ritz* considered issues of style and the artificial as they relate to aesthetics, gender, history, theatricality, praxis and the construction of the subject. Selected artists and directors included: John Cassavetes, Dario Argento, Laurie Anderson, Saskia Olde Wolbers, Jaki Irvine, Frances Stark, Bruce Nauman, Nancy Holt, Anne Truitt, Carl Theodor Dreyer, Hans-Jürgen Syberberg, Ryan Trecartin, Kenneth Anger, Jean Painlevé, Cindy Sherman, Errol Morris and more.

**Professor Juan Cruz**  
*Dean of School*

Right: *Leopold of Belgium (1790–1865)*, Melted bust, wax and steel, Marco Sanchez Godoy, MA Photography, 2014

Overleaf: *Restore to Factory Settings: Monument to the Curiosity Zone*, Felicity Hammond, MA Photography, 2014

## Painting

After a summer of building works in the Sackler Building, mezzanines were installed providing wonderful new studio spaces.

A study trip to Berlin took place during the autumn term, to coincide with the *Painting Forever* exhibition in which the major galleries showcased painting.

Painting students were extremely active, receiving prestigious awards and with many of their works being included in eminent national exhibitions:

- John Thole and Melissa Klime were selected for *Bloomberg New Contemporaries 2014*
- Vivian Yung won the Riverlight award including a commission for a site-specific work
- Lexi Strauss and Neal Rock were selected as John Moores Painting Prize 2014 exhibitors
- Jonathan Lux and James Ng were selected for the Royal Academy Summer Show.

Research students and staff were included in high profile exhibitions and conferences.

- Sarah Jones performed *Spoken Weird* at the Whitechapel Gallery, and at An Independent Voice, Modern Art Oxford
- Lee Trimming delivered the paper *Does Contemporary Art Need Sculpture?* at Henry Moore Institute, Leeds
- Professor David Rayson curated the exhibition *Out of Kuwait* at the Edge of Arabia gallery, in collaboration with the British Council
- Ian Kiaer presented *Tooth House* at the Focal Point Gallery, Southend-on-Sea, and a solo show at Marcelle Alix, Paris, and Centre International d'art et du Paysage, Vassivière, France.

A number of exchange programmes supported our students to study abroad, and led to artists visiting the RCA from key international institutions, including the Kunstakademie Düsseldorf, École Nationale Supérieure des Beaux-Arts Paris and University of Calgary.

**Professor David Rayson**  
*Head of Programme*

## Photography

Personal tutors Edward Thomasson and Tai Shani joined the academic team, with expertise in performative and narrative art complementing the programme's involvement in the current expanded field of photography.

Newly appointed Visiting Professor Carol Mavor delivered a series of lectures that demonstrated her critical and inventive approach to writing, cultural theory and the photographic image.

Digital provision and expertise for photography increased, and the new large-format digital printer that uses a chemical wet process was well-used by students for their degree show.

*Science and Fiction*, produced by MA second-year students in collaboration with Black Dog Publishing, received a number of positive reviews.

Research projects with external collaborators involving staff and students included the Rothschild Foundation, the Weltkulturen Museum in Frankfurt and the Friday Salon at the Institute of Contemporary Art.

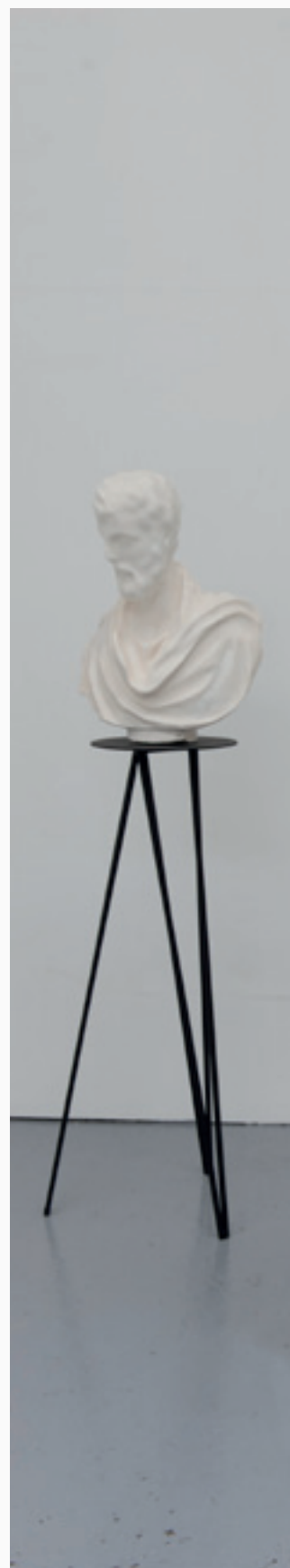
Two site-specific exhibitions were initiated and organised by our MA students: *Non-Knower* at the Library Space, Battersea and *Believe in Something Better*, in an office space in Pimlico.

Silje Lovise Gjertsen was the winner of the European Student Award for Photography, awarded by a consortium of photography programmes that included the École Supérieure des Arts Décoratifs, Paris; Zurich University of the Arts; Gerrit Rietveld Academie Amsterdam; Bielefeld Fachhochschule and the RCA.

Joanna Piotrowska, 2013 graduate and Genesis scholar, won the Mack Books First Book Award. Her first book, *FROWST*, launched at Hayward Gallery's Project Space as part of the exhibition *What's Love Got to Do with It*.

Three graduates were included in the *FreshFaced+WildEyed 2013* exhibition at the Photographers' Gallery and two were selected for *Bloomberg New Contemporaries*.

**Professor Olivier Richon**  
*Head of Programme*











## Printmaking



Printmaking is experiencing a renewed interest due to the ubiquity of digital images and the computer. We teach printmaking as a way of thinking about the circulation, reception and creation of images in an increasingly visual culture. A diverse student body addresses questions that include the nature of the copy, appropriation, the materiality of the image, the politics of print, and print as a collaborative practice. Artists' books and web-based works, as forms of image distribution and ways to explore narrative structures, are a growing aspect.

*The Negligent Eye* exhibition at the Bluecoat Gallery Liverpool, curated by Professor Jo Stockham, highlighted the cultural implications of print and scanning technologies. Many Printmaking graduates were shown alongside artists such as Rachel Whiteread and Wolfgang Tillmans. It provided a study day and, along with a trip to the Venice Biennale, a focus for discussion. Other highlights of the year included:

- The programme was revalidated for six years.
- *Against Nature*, curated by Finlay Taylor at Camberwell Space with a related symposium, was a focus for staff research.
- Nine students took part in *Thought Machines* at University of Applied Arts Vienna alongside colleagues from Budapest, Bratislava, Leipzig and Vienna.
- Printmaking graduates showed in *Multiplied* at Christies, and five students were selected for *Bloomberg New Contemporaries* 2014.
- During the final show students organised a panel discussion 'Invisible Lens' with Gill Saunders, Shubigi Rao and Faisal Abdu'llah.

**Professor Jo Stockham**  
*Head of Programme*

## Sculpture



Sculptural practice at the RCA is an open field full of the potential to create fleeting (or prolonged) physical, conceptual encounters with objects, architecture, site, materials, things, stuff and people. RCA Sculpture is a fluid mix of materiality, spatiality, time-based and temporal elements that incorporate a broad range of technical, material and conceptual approaches. This range of activity, elements of which are often hybridised, is a mainstay of current sculpture-related interests and research at the RCA. Artists continue to explore and develop ideas of expanded materiality: beyond form, process, texture, physicality and surface in order to communicate meaningful relationships with audiences.

- The programme was successfully revalidated.
- 15 students curated an exhibition and a series of events at Flat Time House.
- A new student exchange programme with University of Texas, Austin and RCA Sculpture to begin this autumn (2014).
- Established the Matt's Gallery/David Troostwyk Studio Award with Robin Klassnik from Matt's Gallery, to provide a free studio and mentoring for a graduating artist. Inaugural recipient is Johnny Williamson – starting October 2014.
- Nicole Vinokur spent six weeks as the first Grizedale Arts resident. The residency is divided into two parts: to assist Grizedale in the curation of various exhibitions; and to use Grizedale for the production of artworks.

**Jordan Baseman**  
*Head of Programme*



Karolina Magnusson Murray, MA Painting  
(Performance Pathway), 2014

### Moving Image Pathway

In September 2013, the Moving Image pathway was established as a new study route within the School of Fine Art. The formation of the pathway reflects moving image not only as a major form within contemporary art but also recognises the long-standing presence of film and video within the School. New permanent staff, including tutor Aura Satz and technician Bruno Ramos, have been appointed.

Students on the pathway have access to a newly expanded schedule of visiting lecturers, group crits, critical theory seminars, teaching workshops, study visits and a series of professional practice seminars built around the discipline.

In 2013/14, the Moving Image Studio, the College's teaching centre for film and video, continued to provide regular support to the wider community of students from the School and the College.

Visiting lecturers on the pathway included Melanie Manchot, Shezad Dawood, Steven Eastwood, Anna Lucas, Lindsay Seers, Charlotte Ginsborg, Doug Fishbone, Gareth Evans (Whitechapel Gallery), Paul Luckraft (Zabludowicz Collection), Steven Cairns (ICA), Matt Carter (Lux) and Anna Mandlik (Arts Council).

Students went to Oberhausen Film Festival and Julia Stoschek Collection, Germany, in May 2014; made work and organised an artists' moving image festival in partnership with international artists at a residency at Tomma Rum, Sweden, in August 2014; and showed in venues including Whitechapel Gallery London; South Kiosk Gallery London; the Library Space Battersea and Worcester Art Gallery.

### Performance

The Performance Pathway was established in September 2013 to focus attention on a subject that has been present and strong in all areas of Fine Art at the RCA over many years.

We have a steady flow of talks and workshops from relevant visiting artists, from emerging artists to leading figures in the field. Our emphasis though is for our students to be critically located within practice through an ongoing engagement with the manifestation of their work.

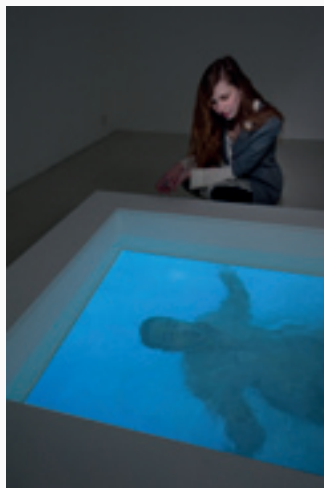
Within Performance the presentation and staging of work is essential to the forward momentum of the practice, and we therefore encourage our students to take up opportunities to produce new work in a variety of live and broadly differing situations, within and outside the college environs and also in other contexts and countries.

- The first cohort of students presented strong performances in the School's annual Work-in-progress Show.
- Students took part in the annual exchange for all Performance first-year students with the MAR at the Royal Dutch Academy in The Hague, Netherlands, and in January/February students from both institutions made new work and exhibited in The Hague and London.
- In May nine students made work in the Friction Festival in Uppsala, Sweden.
- At the end of the College year students participated in a live public performance festival at Testbed, Battersea.
- In 2013/14 a number of our current students independently made performances and exhibitions in many countries internationally including in Argentina, China, Ireland, Spain, Sweden and the UK.



# School of Humanities

...all silent but for the buzzing... Installation view



2013/4 has been an exciting year for Humanities. Professor Victoria Walsh became head of Curating Contemporary Art, and Dr Marquard Smith joined us as School Research Leader and Head of Doctoral Studies. Student successes included new publications from Critical Writing in Art & Design such as *Ends Meet: Essays on Exchange* and *Ark: Words and Images from the Royal College of Art Magazine 1950–1978*; and the CCA graduating exhibition, *...all silent except for the buzzing...*, which received glowing press reviews. The V&A/RCA History of Design students staged a successful end-of-year symposium to showcase their dissertation research. Five Humanities students successfully completed their PhDs this year.

Amongst the many exhibitions and publications produced by Humanities staff were Brian Dillon's show *Ruin Lust* at Tate Britain; Martina Margett's *Time Machines*:

*Daniel Weil and the Art of Design* at the Design Museum; and Marquard Smith's book *The Erotic Doll: A Modern Fetish* (Yale). Staff research projects included two continuing AHRC Network Projects: 'Fashion in Translation' (Sarah Cheang) and 'Art and Conflict' (Michaela Crimmin) and an AHRC Research Development Award for 'Cultural Value within New Media Cultures of Networked Participation' (Victoria Walsh). The Arts Council 'Inspire' Project, led by Karen Alexander, concluded with 'Curating Conversations', a summer curatorial programme for young and emerging curators.

In April, the School hosted the 40th Annual Conference of the Association of Art Historians, convened by Jane Pavitt, which brought together over 400 international delegates. Keynote speakers were cultural theorist and curator Professor Mieke Bal and artist Grayson Perry.

**Professor Jane Pavitt**  
*Dean of School*



## Critical & Historical Studies

### Students:

Research student Nina Trivedi presented a lecture on 'Object Oriented Ontology and Politics' at the New York Public Library; Elisa Adami organised the conference Archives for the Future at the University of Westminster; Kevin Biderman co-curated a series of films on public and private space in the City of London for the Architecture and Design Film Festival, London; Luci Eldridge took part in the group exhibition *On New Grounds* at Bluecoat, for the Liverpool Biennale; Angels Miralda Tena took part in *Bibliothèque Kandinsky* at the Centre Pompidou Summer University in July; Helen Kearney spoke at the Victorian Cities conference in Middlesborough; and Dionea Rocha Watt's essay on the work of Louise Bourgeois will be published to accompany an upcoming exhibition at Munich's Haus der Kunst.

### Staff:

Lucy Soutter's book, *Why Art Photography*, published by Routledge in 2013, is currently being translated into Spanish for publication early in 2015.

Chantal Faust wrote the catalogue essay for Random International's exhibition *Studies In Motion* at Lunds Konsthall in Sweden. She also published a short text in the National Trust publication as part of their guide to the re-creation of Erno Goldfinger's Flat 130, led by Hemingway Design.

Harriet McKay was made Patron of Cape Town township-based not for profit design group Monkeybiz and is currently working with the RCA Students' Union to organise a design competition that will allow the winner to travel to South Africa and see their product developed.

**Joe Kerr**  
Head of Programme

## Critical Writing in Art & Design



Left and overleaf: Spreads from *Ark: Words and Images from the Royal College of Art Magazine 1950-1978*

Tutor Brian Dillon curated *Ruin Lust*, a show at Tate Britain (opened March) that served as 'a guide to the mournful, thrilling, comic and perverse uses of ruins in art from the seventeenth century to the present day'. His anthology of essays, *Objects in this Mirror*, was published by Sternberg in January.

Tutor Nina Power was invited to contribute to *Flamme éternelle*, a 'living' work of art curated by Thomas Hirschhorn at the Palais de Tokyo, Paris in August.

CWA&D recent graduates produced their first books: David Morris's *Schizo-culture* (two-volume set, MIT press, January 2014); and Iris Long's study on data visualisation, the first book of its kind in Chinese.

**Professor David Crowley**  
Head of Programme





A

R

K

R

C

A



**3** PREFACE by Rick Poynor

**5** ARK MAGAZINE FROM COVER TO COVER  
by Jay McCauley Bowstead

**9–55** ARK COVERS

**59** ARK –  
AN INTRODUCTION by the Editors

**66** TIMELINE

**69** ADVERTISING: THE SKELETON IN WHOSE CUPBOARD?  
by Raymond Hawkey & Jack Beddington  
introduced by Rhianon Flemming  
ARK 5, 1952

**77** THE MACABRE IN ITALY by Bruce Lacey  
introduced by Sean Stoker  
ARK 14, 1952

**80** SELF PORTRAIT  
Anonymous author  
introduced by Emily Beber  
ARK 14, 1955

**83** BUT TODAY WE COLLECT ADS by Alison & Peter Smithson  
introduced by Pascale Cumming-Benson  
ARK 18, 1956

**86** SHOES HAIR AND COFFEE by Toni del Renzio  
introduced by Giulia Damiani  
ARK 20, 1957

**95** A MOST SOPHISTICATED WEAPON  
by Derek Hyatt & A.J. Bisley  
introduced by Jessie Bond  
ARK 21, 1958

**99** KURT SCHWITTERS, PAUL NASH & MRS NEVELSON  
by Derek Hyatt  
introduced by Lucy Biddle  
ARK 23, 1958

**104** THE LEANING TOWER OF VENICE by Ralph Rumney  
introduced by José da Silva  
ARK 24–26, 1959–60

**111** BETTER AND WORSE DREAMS (SOME IDEAS ABOUT DESIGN) by Ken Baynes  
introduced by Cecily McNamara  
ARK 30, 1961/1962

**119** THE SINGLE FUNCTION OF ART by E.N.L. Jean-Baptiste  
THE SINGLE FUNCTION OF THE ARTIST by Hubert (Tony) Laws  
introduced by Keren Goldberg  
ARK 33, 1962

**126** VISUALIZING...  
by Fine-Artz  
introduced by Susanna Davies-Crook  
ARK 35, 1964

**133** FUN PALACE  
by Cedric Price  
introduced by Elizabeth Riggan  
ARK 35–36, 1964

**138** A CONVERSATION ON DESIGN EDUCATION  
by Reynier Banham, Leslie Julius, Cedric Price & Michael Myers  
introduced by Hannah Newell  
ARK 36, 1964

**145** THE HUMMING BIRDS  
by George MacBeth  
introduced by James A. Holliday  
ARK 38, 1965

**165** SPACE MADE REAL BY ITS DEFINITIONS  
by Maurice Agis & Peter Jones  
introduced by Liza Premiyak  
ARK 39, 1965

**171** MUSIC by John Tilbury  
introduced by Renyi Ng  
ARK 45, 1969

**175** INDEX OF CONTENTS

**184** CREDITS

## Curating Contemporary Art

The MA students took part in interim projects with national profile partners Wysing Arts, ACME studios and Hackney Picturehouse.

Their final graduate exhibition *...all silent but for the buzzing...* a multimedia, multiplatform exhibition bringing together the work of 18 artists focused on the relationship between the visual, sound, performance space and time.

Staff research projects included:

- *Transfigurations* – a research exhibition (and publication), which took place at MACBA, Barcelona, working with international curators, artists, and galleries as part of major four-year EU funded project (led by Victoria Walsh).
- *Cultural Value and the Digital* – an AHRC-funded research collaboration with Tate, which examined the impact of digital on the cultural sector (led by Victoria Walsh).
- *Art and Conflict Network* (AHRC-funded) that brought together artists, curators, critics and policy makers to examine what role art and artists play in conflict zones (led by Michaela Crimmin).
- Exhibition curated as part of the Chinese Academy of Fine Arts Biennale with CCA alumni Olga Fernandez and November Paynter (led by Kit Hammonds).

**Professor Victoria Walsh**  
*Head of Programme*

*...all silent but for the buzzing... Installation view*







Workshop for AHRC Network project Fashion and Translation: Britain, Japan, China, Korea, led by Dr Sarah Cheang

## V&A/RCA History of Design

History of Design Seminar

Staff and students took part in the first of two British Council-funded workshops between UK and India: 'Anxious Bodies: Design and Uncertainty in the Global Present' led by co-organisers Suchitra Balasubrahmanyam (Ambedkar University, Delhi) and Christine Guth (RCA/V&A).

– AHRC Network project Fashion and Translation: Britain, Japan, China, Korea (principal investigator Sarah Cheang, RCA; co-investigator Elizabeth Kramer, University of Northumbria) held its first two-day workshop in April at the RCA, Clothworkers' Centre for the Study of Textiles and Fashion, and the V&A.

– Four students interned on the Crab Tree Farm Dated Book project in Chicago, led by Angela McShane (V&A).

– Angela McShane was appointed co-investigator for a new ESRC project entitled 'Intoxicants and Early Modernity, England 1580–1740' investigating the importance of intoxicants and intoxication on the economic, social, political, material and cultural life of England.

– Alumni: Jasmine Kilburn-Toppin (PhD, 2013) was awarded a six-month Paul Mellon fellowship at the Centre for British Art; Tania Messell (MA, 2014) secured funding at Brighton University for her PhD 'Representing the Industrial Design Profession on the World Stage, 1957 to the Present'. Miranda Clow and Lauren Fried (MA, 2013) return to the RCA to begin AHRC-funded PhDs in 2014.

**Professor Jane Pavitt**  
*Head of Programme*

## Humanities Research



### PhD completions:

– Stefano Cagol (CCA): Towards a Genealogy of the Thematic Contemporary Art Exhibition: Italian exhibition culture from the 'Mostra della Rivoluzione Fascista' (1932) to the Palazzo Grassi's 'Ciclo della Vitalità' (1959–1961)

– Duncan Cook (CHS): Art, Agency and Eco-Politics: Rethinking urban subjects and environment(s)

– Jessica Jenkins (History of Design): Visual Arts in the Urban Environment in the German Democratic Republic: Formal, theoretical and functional change, 1949–1980

– Núria Querol (CCA): The Impact of Globalisation on Curating Contemporary Art in India, 1990–2012

– Alice Twemlow (History of Design): Purposes, Poetics, and Publics: The shifting dynamics of design criticism in the US and UK, 1955–2007

**Dr Marquard Smith**  
*Head of Doctoral Studies*

# School of Material

‘Student activity in an international context continues, including presenting in trade fairs and exhibitions, winning prizes and awards.’

The School of Material's focus on innovation in the use of material through our teaching, professional practice and research continues to provide a platform for the development of new forms and new thinking about the material world.

This year has seen significant international collaborative projects, bringing together industry and academic partners. As part of the ArcInTex network, our proposal for future collaboration with the Heatherwick Studio on doctoral programmes was incorporated into a major EU bid for an innovative training network under the Marie Curie scheme for researcher mobility. In Ceramics & Glass, collaboration with manufacturers in China enabled the

realisation of a major commission in Qatar. The Chinese National Union of Garment Workers visited in June 2014. We look forward to participation in the UNESCO silk route project on the technological road of global culture and industry in the future, and continuing work with the Swiss-based Sustainable Luxury Forum.

Student activity in an international context continues, including presenting in trade fairs and exhibitions, winning prizes and awards, complementing the work of academic staff on the international platform.

Dean of School Professor Wendy Dagworthy OBE retired in July 2014 and was replaced by Professor Judith Mottram.

**Professor Judith Mottram**  
*Dean of School*



## Ceramics & Glass

Digital: Archaeology, Alison Rees, MA Ceramics & Glass, 2014

A collaborative research project with the V&A was undertaken to remodel and restore an eighteenth-century Meissen porcelain table fountain. Parts of the fountain were reconstructed by RCA ceramicists Dr Steve Brown and Professor Martin Smith.

Felicity Aylieff was commissioned to make an installation for the Tornado Tower (QIPCO Tower), Doha, Qatar, consisting of three monumental ceramic sculptures up to 4.5m in height, which were designed in the UK, made in China and installed in Qatar.

Alison Britton published her book *Seeing Things, Collected Writing on Art, Craft and Design*.

Students worked with the Cmielow Porcelain Factory in Poland and exhibited at Sketch restaurant, London. Three out of the four selected artists for the *Jerwood Makers Open* exhibition were recent graduates of the programme.

**Professor Martin Smith**  
*Head of Programme*









## Fashion Menswear & Womenswear



*Inside Me, Nam Jung Choi, MA Womenswear, 2014*



Johanna Dindler (MA Menswear, 2014) won first prize in the Tsinghua Design Competition in Beijing.

Menswear students exhibited in the Brioni Bond Street shop in May 2014.

Menswear students' Shirt Project exhibited at Milano Unica, followed by a display in the Emmett shop on Jermyn Street and a small print run.

Natalija Mencej, (MA Menswear Knitwear, 2014), won the Camera Nazionale della Moda Italiana Award at ITS, which included a prize of €2,500 and a six-month internship in Trussardi.

The RCA Womenswear programme was invited to propose students for the British Fashion Council 'Inspire' initiative, a privilege open to just two colleges.

At the ITS 2014 competition, two 2014 Womenswear graduates gained the most coveted prizes: Katie Roberts-Wood won both the Vogue Talent and Best Collection awards (€15,000 and the opportunity to show her work at the 2015 show in Trieste next year), and Zoe Waters won the Diesel Award (€25,000) with a six-month paid internship at Diesel Italy.

Marta Jakubowski, (MA Womenswear, 2014), was selected by the British Fashion Council for the *Ones to Watch* exhibition and given a platform to present her collection at Somerset House London Fashion Week.

Christopher Bailey (MA Womenswear, 1994) took over as chief executive officer of Burberry, while maintaining his role as chief creative, overseeing all collections, product lines and international marketing.

Milliner Justin Smith (MA Womenswear, 2007) was credited with transforming Angelina Jolie for her acclaimed role in *Maleficent*.

Recent Womenswear graduates have taken up design positions at Lanvin, Stella McCartney, Celine, Givenchy and Burberry, and RCA Womenswear alumni including Christopher Bailey, Danielle Romeril, Julien Macdonald, Justin Smith and Sophia Webster presented collections during London Fashion Week.

Professor Wendy Dagworthy retired after 16 years as head of Fashion Menswear and Womenswear and was replaced by Zowie Broach.

**Zowie Broach**  
*Head of Programme*

Jewellery & Metal Exhibition at Susannah Lovis Jewellery in Burlington Arcade, London



## Goldsmithing, Silversmithing, Metalwork & Jewellery

The 'Three Schools Project' saw staff and graduates travelling to the Mizuno School of Jewellery, Tokyo, and the Academy of Fine Arts, Munich, with a programme of exhibitions and lectures.

Student projects of note this year included:

- A jewellery competition with exhibition at Susannah Lovis Jewellery in Burlington Arcade, London.
- Theo Fennell Jewellers, London, annual awards for jewellery and silver designs with a showcase exhibition in the London flagship shop for the winners.
- MA first-year project with exhibition at the Pitt-Rivers Museum, Oxford.
- *The Digital Soane* an analogue/digital exhibition by alumni at the Sir John Soane's Museum, London, and a competition, exhibition and project for products for the museum shop
- An analogue/digital jewellery exhibition and seminar at the Goldsmiths' Centre, London, organised and conducted by two RCA staff.
- A medal competition at the British Art Medal Society, won by first-year GSM&J student Carrie Dickens.

Student projects showing engagement in sustainability: Max Danger raised awareness of the plight of bees in the city environment through his Bee-Aware project; and Rui Bao turned a disability into an ability by exploring the use of ears as eyes (and hearing as seeing) with the development of new sensory strategies for people with visual impairment.

The College agreed to change the name of the programme to Jewellery & Metal in 2014/15.

**Professor Hans Stofer**  
*Head of Programme*

## Textiles



Textiles participated in many exciting collaborative and prestigious projects throughout the year, including:

- The Fiat project, with teams from Vehicle Design, Service Design, Design Interactions and Textiles.
- The Balfour Tower project, with teams from Textiles and Interior Design.
- The Jaeger Textile and Fashion project challenged students to explore the company's heritage to revitalise contemporary fabrics and tailoring.
- Eight RCA Textiles graduates were selected to show in the Texprint London showcase and Paris Indigo exhibition; six of the seven prestigious awards went to RCA graduates.
- First- and second-year Textiles students took part in the Spinexpo project and exhibited work in the international trade show in Shanghai.

Staff changes and new academic appointments in the Textiles programme included: Freddie Robins becoming Senior Tutor for Knitted Textiles; Fiona Curran joining Julian Roberts and the team as Senior Tutor for Mixed Media Textiles; Jemma Ooi being appointed Tutor for Printed Textiles and Kirsty McDougall as Senior Tutor for Woven Textiles.

**Professor Clare Johnston**  
*Head of Programme*

Textiles Students in the Workshops

# InnovationRCA

Loowatt, Founded by InnovationRCA Incubatee Virginia Gardiner



InnovationRCA, the home of entrepreneurship and enterprise at the Royal College of Art, continued to make an impact on the future of start-ups and graduates who accessed its services and advice.

During the year, nine start-ups were supported under its incubation programme, bringing the total number of graduate companies that have been incubated at the RCA to 22. Of these, 12 have begun trading and generated revenues of over £6 million in the last financial year. Over the course of the year, six secured over £1.6 million in competitive grants and five have raised investment of over £8 million.

A further 22 graduate SMEs were mentored during the year and InnovationRCA continued to offer intellectual property, social enterprise and commercialisation support to students and graduates wishing to protect their work and commercialise it through its fellowships programme. It received almost 100 student applications for support and four new fellowships were awarded to the creators of *AirGo*, an innovative cycling helmet, *Gravity Sketch*, a design tool that allows users to create and visualise 3D drawings in mid-air, *Path*, a walking aid for sufferers of Parkinson's disease and *Plan Bee*, a scanning system to combat bee hive decline.

Throughout the year, InnovationRCA continued to provide commercialisation support in the form of drop-in clinics, intellectual property workshops and entrepreneurial networking meet-ups. It delivered a highly rated Investor Event with London Business Angels, and from June to September ran Entrepreneurs' Launchpad Summer School, in its business incubator. Over 35 recent graduates and students received mentoring and attended masterclasses helping them to develop the skills needed to progress their business ideas.

Many of the start-up ventures supported by InnovationRCA continued to make substantial progress over the course of the year. Loowatt, having secured a \$1 million grant from the Bill and Melinda Gates Foundation last summer to continue development of its sustainable solution for global urban sanitation, is now set up independently of the InnovationRCA incubator and is continuing work on its pioneering waterless toilet system pilots in Africa. It unveiled its mobile off-grid, energy-generating luxury loo system at Latitude music festival this summer. ROLI secured \$12.8 million of Series A Financing from a consortium of leading investors, led by Balderton Capital, to increase production capacity of its revolutionary *Seaboard Grand*, which continued to garner interest and accolades and was awarded the Design Museum Designs of the Year award in the product category.

Additionally, four start-ups in the InnovationRCA incubator collectively raised over £1 million, marking a milestone in the development of their businesses. One of these, *BuffaloGrid*, which has developed portable small charging units for power generation in off-grid regions, received almost £200,000 from the Technology Strategy Board (TSB). *BuffaloGrid* was also selected as a winner of Virgin Media Business '3 New Things' competition, and a host of other awards. *Cupris Health*, *Ikawa* and *Yossarian Lives* also received grants and awards from angel investors and organisations including the TSB. For such young start-ups to win such significant amounts of competitive Technology Strategy Board funding is testament to their strength – and to the value that InnovationRCA has added to these companies that are developing tools, services and systems to change the way we live, work and play.





‘The financing will enable us to build our team, and accelerate our product roadmap. The Seaboard is just the first in a line of breakthrough music hardware and software products, and the investment will speed development of core platform products.’

Roland Lamb  
ROLI founder

# The Helen Hamlyn Centre for Design



The Helen Hamlyn Centre for Design is the RCA's largest and longest-running centre for design research. Endowed by the Helen Hamlyn Trust, its purpose is to conduct practice-based research and projects with industry that will contribute to improving people's lives. The Centre's approach is inclusive and interdisciplinary, based around the activities of three research labs: Age & Ability, Health & Patient Safety and Work & City.

In 2013/14, the Centre's Age & Ability Research Lab advanced its flagship project to develop a 'super-inclusive' London taxi in partnership with RCA Vehicle Design and a Turkish manufacturer – the prototype of which was shown to London Mayor Boris Johnson in spring 2014. The Lab worked with Arthritis Research UK on new kitchen tools for people with arthritis and with Stannah on new ways to support the balance of older women prone to falls. It explored how people can save energy in their homes through a European project, and it continued its groundbreaking work in design for autism in partnership with the Kingwood Trust.

The Lab also notched up seven years of collaboration with BlackBerry, showcased in the book *Inventory*.

In 2013/14, the Centre's Health & Patient Safety Research Lab continued with the commercial development of its award-winning emergency ambulance and with its work on improving instrumentation for knee surgery in partnership with DePuy Synthes Joint Reconstruction. It completed a study of care home furniture in Scandinavia with Swedish manufacturer Kinnarps, which resulted in the development of four prototypes. Two senior members of the team, Jonathan West and Gianpaolo Fusari, were seconded to the new HELIX Centre at St Mary's Hospital, a joint venture between the RCA and Professor Ara Darzi's Institute of Global Health Innovation at Imperial College London.

In 2013/14, the Centre's Work & City Research Lab continued to make influential advances in workplace design research, completing projects with Herman Miller, Haworth and Philips Lighting. The Lab explored the balance or blend between working and living through a UK Research Council





### Powerchord

The project shown here is from the European SusLabNWE research project, which is exploring ways to reduce domestic energy consumption. The Helen Hamlyn Centre for Design and Sustain RCA worked with partners in the UK, Germany, Sweden and the Netherlands to explore how people view energy use in the home. Powerchord is a prototype system that gives audio feedback on electricity use through birdsong. Researchers: Flora Bowden and Dan Lockton. Funded by: Interreg NWE Programme and European Regional Development Fund.



### Togetherness

This project explores new furniture concepts for the care market in Scandinavia, based on in-depth user research in care homes in Sweden, Norway and Denmark and with older people living independently in their homes. Four prototype designs were developed, including this conversation chair for people who are hard of hearing. Researcher: Lisa Johansson. Research partner: Kinnarps.

### Future London Taxi

This design study shows a new London taxi that will be greener than current taxis and will cater for all ages and abilities. Developed with two Turkish manufacturing partners, the vehicle prototype reflects an inclusive design approach in which passenger needs and the voice of the London cabbie have been carefully considered. Research Leaders: Rama Gheerawo (HHCD); Professor Dale Harrow (RCA Vehicle Design). Research partners: Karsan and Hexagon.

### Time & Motion

This innovative co-working space, entitled Hybrid Lives, was developed by PhD researcher John Fass as part of a major project within the Creative Exchange hub looking at the impact of digital technology on working life. It formed part of an exhibition, *Time & Motion: Redefining Working Life*, at FACT (Foundation for Art and Creative Technology) in Liverpool, from 12 December 2013 to 9 March 2014. John Fass was among the contributors to a book of essays published by Liverpool University Press to coincide with the exhibition, edited by Helen Hamlyn Professor of Design Jeremy Myerson and Emily Gee.

funded project, Family Ritual 2.0, looking at how new technology can help mobile workers keep in touch with their families. This theme of work-life balance was further explored in an exhibition and book, *Time & Motion: Redefining Working Life*, which was produced as part of the Creative Exchange, a national AHRC-funded knowledge exchange hub in which the Helen Hamlyn Centre is playing a key role.

The Work & City Lab also completed a two-year project on lighting the secondary school classroom to support learning, supported by Megaman Charity Trust Fund, and participated in a major study, Creative Citizens, led by former *Independent* editor and Professor of Digital Economy at Cardiff University, Ian Hargreaves. This looks at the rise of digitally enabled communities and resulted in a major conference and exhibition at the RCA in September 2014.

At the end of the year, the real-world impact of Helen Hamlyn Centre for Design projects was the subject of a special exhibition, *Breaking Through*, which went on show in the Dyson Gallery as part of the London Design Festival 2014.



## Helen Hamlyn Research Associates 2013/14

### Senior Research Associates:

Ross Atkin  
Gianpaolo Fusari  
Catherine Greene  
Merih Kunur  
Dr Dan Lockton  
Dr Chris McGinley  
Niels van Roij

### Research Associates:

Flora Bowden  
Amanda Buckley  
Lottie Crumbleholme  
Katie Gaudion  
Shruti Grover  
Lisa Johansson  
Simon Kinneir  
Dr Alan Outten  
Imogen Privett  
Gail Ramster  
Hawys Tomos  
Paulina Yurman



# Executive Education

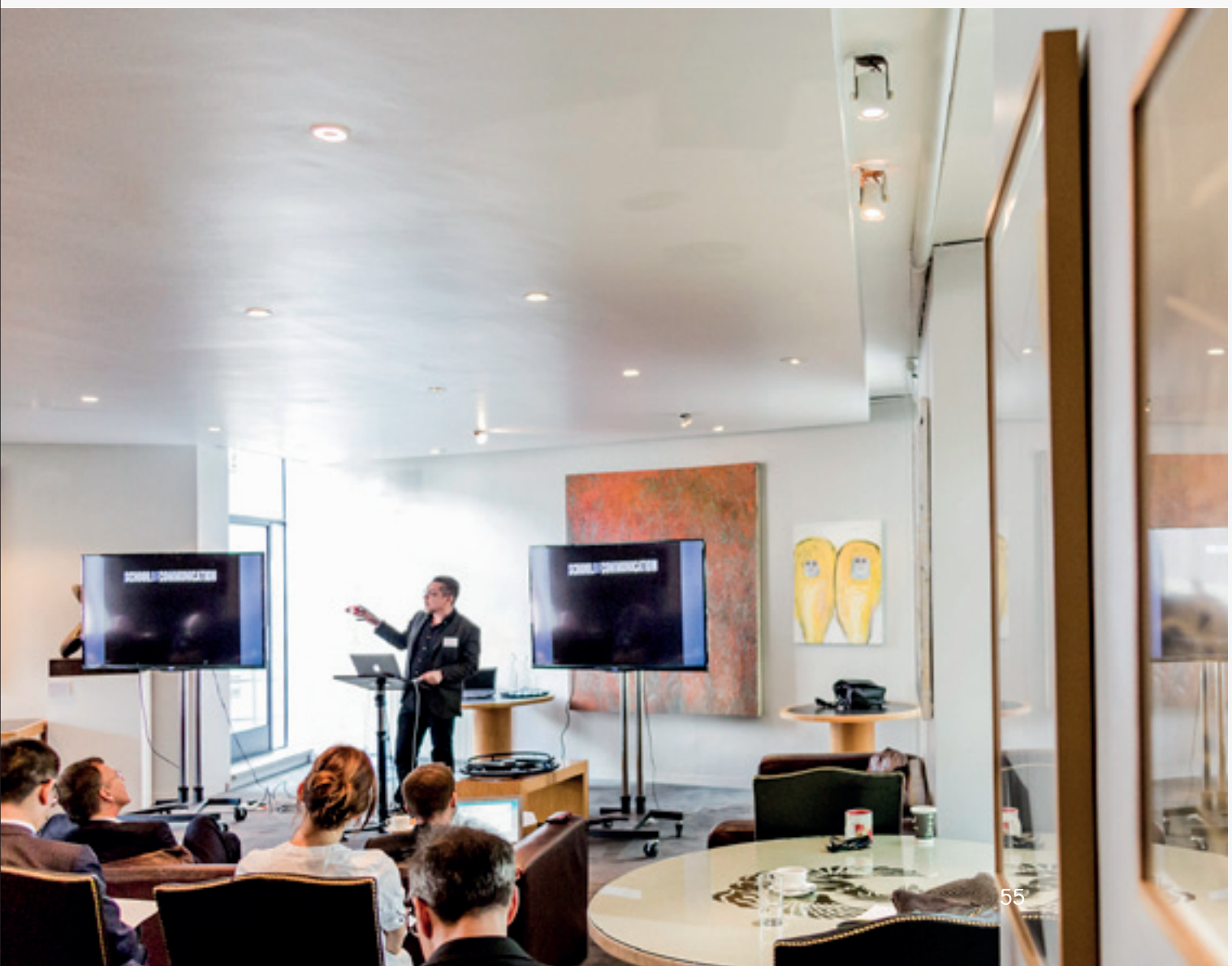
As part of the new emphasis on Knowledge Exchange, the Royal College of Art offers tailor-made education and training programmes that will empower organisations to drive innovation, integrate design thinking at all operational levels and provide a deeper understanding of the needs of customers and end users.

At the heart of our approach to partnering with industry lies collaboration, so that we build lasting, meaningful and mutually beneficial relationships. Working with partner organisations, of all sizes, we bring together subject experts to work closely with partners in developing programmes that map to organisational needs, culture and purpose.

## Samsung

The RCA worked in close partnership with Samsung to deliver a holistic education package for its most talented staff. Not only did a select number of Samsung employees undertake the full two-year Master's programme in London, but they were joined for one term by a larger group, who benefited from an accelerated and immersive programme that equipped them to return to Samsung as Design Ambassadors, helping to create a grassroots culture of design thinking and innovation.

As part of this strong partnership, Dr Nick de Leon and a team from the Service Design programme delivered a week-long course on Design and Innovation of Services and Service Systems in Seoul, South Korea. Aimed at Samsung professional designers and technical specialists, the programme helped Samsung to develop their Service Design skillbase by harnessing existing technical or design specialisms (traditionally geared towards products) and reapplying these to the design of entire service systems.



# Research & Knowledge Exchange

Economist Plaza, London



The RCA leads internationally in the development of high quality and impactful research and knowledge exchange in art and design.

Along with universities nationwide, in November the College submitted its research from the period 2008–13 to the government census of research quality, the Research Excellence Framework 2014. The College's submission included almost 350 individual research outputs carried out by some 100 academic staff, and seven in-depth case studies demonstrating the social, cultural and economic impact of our research.

Through the newly created role of Head of Knowledge Exchange, the College is committed to strengthening its research and teaching through growing and developing

its knowledge exchange activities. This will enable the RCA to more actively contribute to and stimulate growth and innovation in the wider economy.

Research students are a critical feature of our research and knowledge exchange culture. Following successful applications to the Arts and Humanities Research Council, in January the College guaranteed significant future PhD scholarship and research training funding through its leadership of the London Doctoral Design Centre (LDoc) in partnership with Kingston University and University of the Arts London, and as a member of the Royal Holloway-led TECHNE doctoral training consortium. The first cohorts of LDoc and TECHNE students commenced their PhD study in October 2014.





Further highlights of the year included:

### Public Spaces and the Role of the Architect

Another major Arts and Humanities Research Council-funded project launched, in collaboration with the São Paulo Research Foundation (FAPESP), 'Public Spaces and the Role of the Architect: A comparative study of influential Modernist and contemporary examples in London and São Paulo'. Led by the School of Architecture in partnership with the Faculty of Architecture and Urbanism, University of São Paulo, the three-year project takes advantage of the complex and often spectacular legacy of architectural Modernism in both London and São Paulo as a way of reflecting historically on contemporary public space design, an important contribution to the current debates on 'place-making'.

### Meissen Table Fountain

Working alongside curators and conservators at the V&A, RCA ceramicists used 3D scanning and CNC machining to complete the reconstruction of a unique eighteenth-century porcelain table fountain made by the pioneering Meissen factory just 50 years after they had invented European porcelain. The fountain will be displayed in the V&A's new 'Europe 1600–1800' galleries, opening in 2015.

### So Far/So Good

RCA research students organised the third biennial student-led conference, this year entitled 'So Far/So Good'. The theme of the sold-out, two-day event across the Kensington and Battersea campuses was 'inspired by a leap into the space of research and practice', and included presentations and discussions from researchers internationally.





Key highlights showcasing RCA Knowledge Exchange projects include:

### Hyundai Motor Company

Hyundai Motor Company believe that change comes from innovative thinking. Putting this into practice, Hyundai approached the School of Communication to initiate a research collaboration with staff and students in order to gain fresh approaches, new ideas and insights that would allow the company to look at developing innovative approaches around the wider subject of mobility and transport. The results from this highly successful project culminated in the book titled *The Horse is Dead, Long Live the Horse*; a multi-lane textual and visual highway of a publication, speculating on the future of mobility and the automobile.

### John Lewis Partnership

The RCA collaborated with the John Lewis Partnership for their 150-year anniversary. The College curated *Future Room*, the finale to the retailer's museum exhibition shown at its Oxford flagship store as part of the celebration. Over three months, *Future Room* provided visitors with a glimpse of future living through exhibiting 13 artefacts and projects developed by RCA students, staff and alumni.

### Hexagon and Karsan

This year saw the continuation of the close collaboration between the RCA, Turkish design studio Hexagon and vehicle manufacturer Karsan to develop a new London Taxi design based on research with drivers and passengers. The project draws on the expertise of the RCA Vehicle Design programme and the Helen Hamlyn Centre for Design's Age & Ability Research Lab.





'The RCA understands that the new attitude of openness between the "art school" and businesses can provide resources for innovation, creativity, applied design thinking and new kinds of learning experiences for both partners.'

**Seokhoon Kang**  
 Director of the Market Insight Group, Hyundai

# Industry Partnerships

'Partnerships with industry are an integral part of studio learning at the RCA, and help companies to gain a competitive edge by running bespoke studio projects in collaboration with academic programmes, research centres and their students.'



In 2013/14 partners from a range of industries including government, transport, digital media, technology, fashion, retail, fast-moving consumer goods and food and drinks collaborated in studio projects at the RCA.

## Feast Automata, Fortnum & Mason

In February 2014, historic British luxury goods and grocery retailer Fortnum & Mason collaborated with the Royal College of Art's MA Design Products programme.

'Feast Automata' set a brief for students to design a self-operating machine that transforms, entertains and functions within the setting of a feast. Students were asked to design the object so that it would sit on a tabletop and transform using mechanical means, rather than electrically or digitally. The context of feasting, the history of automata and the iconic Fortnum & Mason store were key considerations.

The project launched in October 2014 with Andrea Tanner, Archivist at Fortnum & Mason and Martin Smith from Laikingland. This was followed by lectures by Yuri Suzuki on making mechanical and analogue works, Dr James Auger on robots, and Tim Hunkin on making automata. Students also visited the Fortnum & Mason store in Piccadilly, as well as the *Saints Alive!* exhibition at the National Gallery.

For final presentations, each student discussed their work for four minutes in the form of models, prototypes, drawings or digitally, alongside guest critics from Fortnum & Mason and the RCA.

## Judica, Ministry of Justice

In 2013/14, the Ministry of Justice/Criminal Justice System worked with the Royal College of Art's MA Service Design programme on a group student project, offering a real-life opportunity to transform a public service through design.

Four Service Design students worked on the brief to devise Judica – a human-centred umbrella service that gives witnesses a cohesive communications experience through their CJS 'journey' from witnessing a crime to giving evidence. The concept manifests itself in three elements: the overarching Judica brand, the Judica Passport and the Judica Digital Board. The aim is to give witnesses a sense of control, being valued and purpose. Judica compiles all the different agencies and becomes a one-stop-shop, resulting in a more straightforward and more transparent journey through the Criminal Justice System.

The service has been successful in creating value for all key stakeholders involved – the witnesses, those working inside the Criminal Justice System and for the system itself. Judica creates an effective layer of communication woven into already existing structures without the need of additional staff or restructuring. Furthermore, the Criminal Justice System benefits from more motivated and engaged employees, more satisfied witnesses and victims and, therefore, substantial savings.





FuelRCA is the Royal College of Art professional development service. It helps students prepare for life after graduation, and supports alumni as they set up their own practices and gain employment in the creative industries. It complements the discipline-specific support given by RCA schools and programmes, and incorporates latest thinking on enterprise, employability and entrepreneurship education.

Over 35 live events were held, from a webinar on time management with Stanford University's B J Fogg to communication skills workshops in collaboration with the Students' Union and a series of creative business masterclasses with Sotheby's and 10 Downing Street curator Janice Blackburn. Many of these were streamed live and made accessible on the FuelRCA website.

Employability activities included 'Finding your Dream Job' – a two-day workshop on identifying transferable skills, entering the 'hidden' job market, and successful CV writing and interview techniques. Heads of design at Mazda (Germany) and Sisley (Italy) were among senior alumni taking part in a new series of employment webinars for recent graduates, and we collaborated on the RCA's first-ever Industry Night for employers during *Show RCA 2014*.

Enquiries to the Fuel helpline, staffed by a panel of business, legal and career-change mentors, increased significantly over the year, with questions ranging from 'How can I get legal protection for my work?' to 'How should I adapt my CV to professional standards?'

Fuel's mentoring partnership with the Faculty of Royal Designers for Industry (RDIs) at the Royal Society for the Encouragement of Arts, Manufactures and Commerce (RSA) was strengthened by a workshop hosted by new media designer and Master of the Faculty, Malcolm Garrett RDI.

A second 18-month PwC-RCA mentoring programme was launched for ten alumni who had started their own creative enterprises since leaving College. Each start-up was matched with a PwC consultant whose role is to help grow the graduate's confidence in business planning, marketing or finance at regular review meetings.

**'FuelRCA's talks, workshops, mentoring and website provide great support for RCA students and alumni. They cover a wide range of professional development topics and skills which help with graduates' transition into the real world, whatever their creative discipline.'**

**Ritika Karnani**  
*Students' Union President 2013/14,  
Royal College of Art*

# SustainRCA

Right: Environment-enhancing Bales, *Chicken Run*  
Far Right: Vibe Prototype, Timothy Sadler (MA  
Innovation Design Engineering, 2014)



SustainRCA is the Royal College of Art's dedicated sustainability support and research hub. During their Master's degrees, RCA students are encouraged, inspired and mentored through SustainRCA's programme of tutorials, talks and workshops. Through SustainRCA, students have access to specialist resources and a professional sustainability network.

Throughout the year, Sustain Talks were well attended, with each of the five talks filling the lecture theatre; topics included 'The Future of the UK's Energy?' and 'The Real Price of Food?' Over 70 students accessed tutorial support during term-time. The 2013 *SustainRCA Show and Awards*, held during London Design Festival to showcase excellence in socially and environmentally led graduate work, received 66 applications from across 11 programmes.

SustainRCA embarked on its Circular Economy research strand, forging relationships with academic- and commercial-facing organisations, the Ellen MacArthur Foundation and tradeshow Resource. Bringing together these organisations with designers, waste processors, manufacturers and retailers, the aim is to transform wasteful linear production-consumption business models systemically into those based on remaking, reuse, repair, reselling and recycling. SustainRCA mentored the RCA's first Ellen MacArthur fellow, Tim Sadler (MA Innovation Design Engineering, 2014) to produce a prototype that radically

simplifies the material and component use in computer electronics, making critical raw materials recovery much easier.

The year also saw the launch of SustainRCA's Redesigning Agriculture research strand. A project with leading farm consultancy FAI Farms, *Chicken Run*, was the first step in developing new and innovative ways of improving the lives of farmed poultry. Ongoing research with scientists at FAI Farms into poultry 'enrichment' is now leading to the development of new types of bales to encourage natural behaviours, new laying systems, and a consumer education and awareness app.

SusLab NWE, a joint research project with the Helen Hamlyn Centre for Design, and an INTERREG-funded European collaboration between European research organisations signalled the launch of SustainRCA's Rebooting Energy research strand. SusLab explores domestic energy use through the design and trialling of new people-centred products, services and interfaces, developed collaboratively with householders. Making energy use more tangible has emerged as a focus. SustainRCA researchers Flora Bowden and Dan Lockton presented a series of papers including 'Drawing Energy: Exploring the Aesthetics of the Invisible' at the Congress of the International Association of Empirical Aesthetics (IAEA), New York, in August 2014.





**'Today I learnt that there is no right or wrong in art and many artists start by looking around them.'**

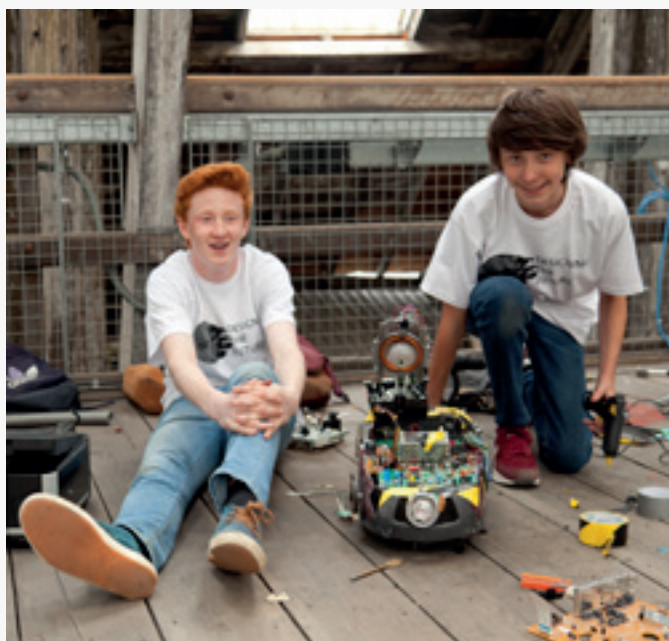
**Xin-Yi, 9**  
*Griffin Primary School*

2013/14 was another productive year for ReachOutRCA. We offered 45 workshops to schools across 16 London boroughs, with an additional 20 workshops delivered through our Durham Wharf Residency awards and a further 12 workshops delivered in partnership with Art on the Underground. Our programme enabled 650 young people, their teachers and RCA students to experiment, create and collaborate together. This year we were delighted to work in partnership with Art on the Underground, Outset Contemporary Art Fund, the V&A, and the Historic Dockyard, Chatham.

Highlights this year included: Drawn from Life, our Big Draw life drawing project in the Dyson Building gallery space; Open Space, a series of experimental drawing sessions for local schools during Wandsworth Arts Festival; The Secret of Collage, a week of workshops inspired by RCA Secret; Teachers' Studio, an innovative studio-based professional development project for teachers, supported by John Lyon's Charity; a fashion and textiles project with looked-after children from Ealing; and Designing the Future, an ambitious series of workshops culminating in an exhibition that invited young people from Kent to explore the way people, technology, society and the environment will change over the next few decades.

In June, ten schools took part in our annual Showzine workshops alongside *Show RCA 2014*. Each group worked with graduating students to document and critique the Show, and create new work inspired by the pieces they encountered during their visit to the College. Their responses included alternative catalogues, short films, creative writing and illustrated stories and were documented on our Showzine blog.

As ever, we extend our thanks to our funders the Durham Wharf Foundation and John Lyon's Charity for their generous continued support.



# Philanthropy

The College could not exist without the generosity of its benefactors who support initiatives across the RCA, from new buildings to scholarships to academic programmes. We are grateful to the visionary donors who together contributed more than £3.5 million in 2013/14, and highlight here a selection of the transformative gifts we received this year:

## Intel Technologist-in-Residence Programme

A donation from Intel enabled the College to appoint its first Technologist-in-Residence in the Design Interactions programme and to run a series of thematic workshops on strategic electronics. Recent RCA graduate Mike Vanis (MA Design Interactions 2013) took up his post as Technologist-in-Residence in January 2014. Based within the School of Design, the programme helps students frame electronics work in strategic and social contexts, and encourages them to consider the implications of emerging technologies.

## Abraaj RCA Innovation Scholarships

A groundbreaking new scholarship programme was established through the generosity of the Abraaj Group, the leading growth market investment firm. As the largest postgraduate art and design scholarship programme in the world, the Abraaj RCA Innovation Scholarships offer full support for 25 international students.

Each year for the next five years, the scholarships will bring a cohort of five outstanding scholars from 23 developing countries to the RCA for two-year MA programmes. Scholars are selected by an expert panel of creative leaders and chosen for their potential to change the way people think and behave. The first cohort of scholars arrive in September 2014.

The Abraaj RCA Innovation Scholars will become a global community of innovators working for the betterment of the life and culture in their home countries.

## Clore Innovation Centre & Visiting Professorship

The Clore Duffield Foundation generously funded the Clore Innovation Centre and established a Visiting Professorship in Creative Innovation at the RCA.

The Clore Visiting Professorship will bring the world's most celebrated creative leaders to the RCA for a week each year to inspire students, staff and members of the public through tutorials, seminars and lectures. In addition, Clore Visiting Professors will work closely with the RCA's incubator for start-ups emerging from student projects, mentoring the young entrepreneurs as they prepare to launch their businesses.

In recognition of the Clore Duffield Foundation's generosity, the Innovation Centre in the Dyson Building has been named the Clore Innovation Centre, an integral hub for educational and entrepreneurial developments at the RCA.

## John Hedgecoe Exhibition and Scholarship

The legendary photographer John Hedgecoe (1937–2010) is best remembered for his intimate portraits of creative and cultural icons. A key figure in RCA history, he established the Photography programme in 1965 and inspired generations of students during his 38-year tenure at the College.

In July, John Hedgecoe's work triumphantly returned to the RCA in *VIVAT! VIVAT! MY ENGLAND!*, a stunning exhibition of 34 iconic photographs donated and curated by the artist Basil Alkazazi and John's wife, Jenny Hedgecoe. Photography enthusiasts, friends, family, former colleagues and students alike visited the RCA this summer to admire Hedgecoe's extraordinary talent and share their memories of the man behind the lens. All proceeds from exhibition sales supported the John Hedgecoe Scholarship.







## Provost's Circle

To celebrate the College's most generous and influential donors, the Provost's Circle launched in June 2014. Gifts from our Provost's Circle members have enabled the RCA to flourish by establishing scholarship programmes, endowing academic posts, creating state-of-the-art facilities, and supporting cutting-edge research. The Circle meets once a year at the time of the College's Convocation in the Royal Albert Hall.

The Provost's Circle inducted its five founding members at the inaugural ceremony and dinner in June, and we look forward to welcoming many new members over the years to come.



# AlumniRCA

RCA alumni have a tremendous global impact. Using creativity, imagination and leadership, our graduates shape cultures and drive innovation across the world. We celebrate a small selection of our alumni's achievements in 2013/14 below:

– David Swann (MDes Industrial Design, 1991) won the International Council of Societies of Industrial Design 2014 World Impact Prize for his *ABC Life-saving Syringe*, an innovation designed to deter non-sterile syringe re-use in the developing world and address the estimated 1.3 million early deaths caused by unsafe needle injections worldwide.

– Tom Price's (MA Sculpture, 2006) *Network* figure was selected alongside work by Damien Hirst and Martin Creed for a new sculpture walk, *The Line*, introducing world-class art to east London's waterways. The 2.74m piece references our social relationships in a world where we are increasingly connected through remote means.

– RCA Fashion graduates secured prizes at the 2013 British Fashion Awards. Erdem (MA Fashion Menswear, 2003) took the Red Carpet Award for the global awareness of his designs in the media, whilst recent graduate Sophia Webster (MA Fashion Womenswear, 2010) scooped the Emerging Accessories Designer Award. Christopher Bailey (MA Fashion Womenswear, 1994) enjoyed a double win, being presented with both Designer Brand of the Year and Menswear Designer of the Year Awards for iconic British fashion brand, Burberry, to which he was also appointed CEO of in 2014.

– RCA Design Interaction alumni were awarded the first-ever Tate IK Prize 2014, with their design studio's project, *After Dark*, which invited people all over the world to view the galleries online at night through camera-equipped robots that roamed the spaces and showcased at Tate Britain in August.

– Roland Lamb (MA & PhD Design Products, 2014) won the Design Museum's Designs of the Year award 2014 in the Product category with his revolutionary reinvention of the piano. Considered a radically new musical instrument, *The Seaboard Grand* has been presented at events including South by Southwest in Austin, Texas, and the NAMM music conference in Anaheim, California.





The Workers, Winners of The Tate I&P Prize. Left to Right: Tommaso Lanza, Ross Cairns, David Di Duca. Design Interactions Alumni



Sophia Webster (MA Womenswear, 2010), Erdem (MA Fashion Menswear, 2003) and Christopher Bailey (MA Fashion Womenswear, 1994) at the British Fashion Awards in 2013



# Donors & Sponsors

**The College is most grateful for the generosity of the following donors who made gifts to support capital projects, scholarships and academic programmes between 1 August 2013 and 31 July 2014.**

## Provost's Circle Members

Basil H Alkazzi  
 Clore Duffield Foundation  
 Dr Mortimer and Theresa Sackler Foundation  
 Garfield Weston Foundation  
 Lydia and Manfred Gorvy  
 Sir Po-Shing and Lady Helen Woo  
 The Abraaj Group  
 The Conran Foundation  
 The Helen Hamlyn Trust  
 The James Dyson Foundation

## Individuals

Laura Amstein  
 Janice Blackburn  
 Quentin Blake OBE  
 Jonny N Briggs  
 Nick Charlton  
 Balazs Endresz  
 Charlotte and Nick Fraser  
 Luc Goidadin  
 Gerard and Sarah Griffin  
 Rob Halloway  
 Nicholas Hedley  
 Karen M Henriksen  
 Geraldine Higginbotham  
 Jessie Higginson  
 Julie Hill  
 Ben Hillier  
 Ray Hoare  
 Michael Howes  
 Betty Jackson CBE  
 Dr Kary Kelly  
 Martin Kemp  
 Shizuko Kimura  
 Nicholas Kirkwood  
 Leon Kossoff  
 Susanna Lau  
 Nicola Loftus  
 Alexander M Maranzano  
 Sheila McKain-Waid  
 Althea McNish  
 Natalija Mencej  
 Terence Monnington  
 Erdem Moralioglu  
 Chris Mundy  
 Mike Parsons

Francine Peters  
 Luke Purser  
 The Baroness Rebuck  
 Sir John and Lady Ritblat  
 Jeffery Round  
 Christine Ryan  
 Janie Schaffer  
 Richard Simmons  
 Jane Smith  
 Nadja Swarovski  
 Jeremy Tankard  
 Dr Paul Thompson  
 Cathy Wearing  
 Rachel Webley  
 Mark Weston  
 Annie Woodford-Taylor  
 John Woods  
 Lilia Yip

## Legacy Gift

Roger W Binns

## RCA Fund Donors

Edwin J Aitken  
 Ivana Allain  
 Susan J Allbert  
 Steven M Appleby  
 Matthew A Appleton  
 Peter A Arkle  
 Norman G Bain  
 Wendy Baker  
 Thalia A Baron  
 Elizabeth L Beel  
 Robbie Blundell  
 Elisabeth C Bogdan  
 Paul H Borkowski  
 Tim C Brown  
 Sayed Bukhari  
 Lucy G Bullivant  
 Hannah Buswell  
 Leopold W Bychowicz  
 William Cameron  
 Anne C Caron-Delion  
 Luca Carraro  
 Anne M Caulkin  
 James A Chambers  
 Norman Chang  
 Nigel V Chapman

Chloe A Cheese  
 Alexandra Childs  
 Joseph S Childs  
 Christine Helen W Chong  
 Christopher Clack  
 Rosalyn A Clark  
 Brian Collier  
 Jane Cook  
 Ann Course  
 Kenneth C Cox  
 William C Crawford  
 Thomas S Croft  
 Michael J Cross  
 Elizabeth Davies  
 Peter O Davies  
 Leo J De Freitas  
 Giovanna De Simone  
 Amanda F Drury  
 Kate Durbin  
 Sophie M Dutton  
 Justin Eagle  
 Anne Earls Boylan  
 Michael A Eden  
 Simon D Eden  
 Gary J Edwards  
 Nedda Z El-Asmar  
 Katherine Elliott  
 Richard Samuel Elman  
 Zoe A Emery  
 Benedicte Emsens  
 Carwyn J Evans  
 Barry A Feldman  
 Stephen Fenelon  
 James F Field  
 Vicki M Gamwell  
 Joanne R Glover  
 Jemimah Graff  
 Chris Green  
 Janine B Hall  
 Michael Hall  
 Sally K Halls  
 James G Harness  
 Elena Heinz  
 Nicholas R Hill  
 Siriol Hogg  
 Markus Hohl  
 Claire C Holland  
 Martin Hooker  
 Lesley A Hooper  
 Simon N Howard



James A Hutchinson  
Edward A Hutchison  
Jeremy Johnson  
Tania J Johnson  
Matthew Judkins  
Justyna K Kabala  
Alastair Keady  
Dr Victoria J Kelley  
Dr Kary Kelly  
Martin Kemp  
Christopher J Kennedy  
Ian S Kettle  
Lars Kirk  
Professor Andrew Kulman  
Yvonne I Kyriakides  
Adnan Lalani  
Cecilia E Langemar  
Chau Har Lee  
Somang Lee  
Lesley A Logue  
Claire E Longworth  
Olivia Lory Kay  
Mary Maguire  
Janet Marsh  
Charlotte Marshall  
Eric J Marwick  
Katherine MccGwire  
Patrick McDonnell  
Brian J McGonagle  
Anna McPherson  
Jane McSwan  
Behroz Mewawalla  
Alison R Milner  
Dinka Miocinovic  
D M Morgan  
Arita Morris  
Malcolm R Moseley  
Joan Murray  
Dairine C Nethercott  
Dr Emma Neuberger  
Carl Nordbruch  
J Notley  
Dan T Ojari  
Suzanne Olding  
Grant Palmer  
Bharti Parmar  
Kim Pattie  
David L Perry  
Mark R Phillips  
Miriam Prantl

William H Pryce  
Bernd Radaschitz  
Helen C Rawlinson  
Keith W Redfern  
Tobias G Revell  
Orene J Robinson  
Carmel L Said  
Kayo Saito  
Nitipak Samsen  
Sali Sasaki  
Janek D Schaefer  
Angela Schluter  
Claude S Schmitz  
Andrew J Scrace  
Dr Alex M Seago  
Marie L Seijen ten Hoorn  
John A Senior  
Thomas M Senior  
Sophia Z Shamim  
Tansy J Spinks  
Stanley Foundation Limited  
Lady Mary E Stirling  
Christopher F Stoneman  
Emma H Sullivan  
Katherine M Taylor  
David R Birch  
Andrew W Thomson  
Peter R Town  
David C Townsend-Elliott  
Argyro Tsavala  
Frances Wadsworth-Jones  
Elizabeth K Walker  
Eike Waltz  
Phillipa J Warden Hill  
Tom L Whitecross  
Alison M Wilding  
Carole Windham  
Kate Woodhead

## Organisations

Aedas  
Age UK Group  
Arthritis Research UK  
Artisa Foundation  
Ashley Family Foundation  
BlackBerry RIM  
Brent Council  
Brioni Roman Style SpA  
Burberry Ltd

Campaign Creative Limited  
Carbon Accountancy  
Carpenters' Company  
Clothworkers' Foundation  
Constance Fairness Foundation  
Coutts  
Cowley Manor  
DeltaRail Group Ltd  
Erdem  
Esprit Design & Product  
Development GmbH  
Fachhochschule Nordwestschweiz  
FAI Farms  
Fiat Group Automobiles SPA  
Ford Motor Co Ltd  
Fortnum & Mason plc  
Further™  
Genesis Foundation  
Gerrit Reitveld Akademie  
GMW Architects  
Grocers' Company  
Haworth  
Herman Miller Ltd  
Hexagon Studio  
Hitachi Rail Europe Ltd  
Intel Corporation  
International Flavors & Fragrances  
John Lewis  
John Lyon's Charity  
Kingwood Trust  
Leverhulme Trust  
Londonewcastle  
Matthews Wrightson Charitable Trust  
Megaman Charity Trust Fund  
Michael Hoppen Contemporary  
MIE Medical Research  
Monsoon plc  
Nesta  
New London Architecture  
OI Pejeta Conservancy  
Osborne & Little  
Paintings in Hospitals  
Red Mansion Foundation  
Robinson Charitable Trust  
Royal Overseas League  
Stanley Foundation Limited  
St James Group Limited  
St Pauls Gallery  
Stannah Lifts  
Stephenson Harwood

Stewarts Law  
StormStudios Design  
Technology Strategy Board  
Thames & Hudson Ltd  
The Interiors Group  
Unilever  
Wates Giving  
West Dean College  
Winsor & Newton  
Worshipful Company of Armourers  
& Brasiers  
Worshipful Company of Dyers  
Worshipful Company of Framework  
Knitters  
Worshipful Company of  
Haberdashers  
Worshipful Company of  
Needlemakers  
Worshipful Company of Weavers  
ZynGo EV Automotives Ltd

# College Honours

## Paola Antonelli

*Senior Curator of Architecture & Design and  
Director of Research & Development, MoMA*

Paola Antonelli's work investigates design's influence on everyday experience, often including overlooked objects and practices, and combining design, architecture, art, science and technology. In addition to her role as Senior Curator of Architecture and Design at MoMA, Paola was appointed Director of a new Research and Development initiative in 2012. She lectures frequently at high-level global conferences and coordinates cultural discussions at the World Economic Forum in Davos.

A true interdisciplinary, energetic and generous cultural thinker, Paola was recently rated as one of the top one hundred most powerful people in the world of art by *Art Review*. Paola's goal is to insistently promote design's understanding, until its positive influence on the world is fully acknowledged and exploited. She is currently working on several shows on contemporary design; and on *Design Bites*, a book about foods from all over the world appreciated as examples of outstanding design.



## Alber Elbaz

*Artistic Director, Lanvin*

Alber Elbaz was born in Casablanca in 1961 and educated at Shenkar College of Engineering and Design in Israel. In 1992 he moved to New York where he spent four years as the right-hand to the legendary American designer Geoffrey Beene. In 1996 he moved to Paris to become Head Designer at Guy Laroche.

In 1998, Alber was hand-picked by Pierre Berge and Yves Saint Laurent to take over as Artistic Director of the house, until 2000. His successes in marrying age-old couture traditions with a new glamorous modernity at Yves Saint Laurent made Alber the obvious choice to take Lanvin into the twenty-first century.

Alber was appointed Artistic Director of Lanvin in 2001, where his unequivocal talent has since been recognised throughout the world. As well as receiving the International Fashion Award by the CFDA, Alber was elected Chevalier of the Légion d'Honneur and voted one of *Time* magazine's '100 Most Influential People in the World'.

Alber's love of women and unique appreciation of the female form is central to his design process and sets him apart as a distinctive voice in the fashion world. Consequently, a loyal following of women across the globe are continually seduced by Alber's experimental, feminine and enduring creations.





# Appointments & Departures

## Grayson Perry CBE *Fine Artist and Ceramicist*

Winner of the 2003 Turner prize, Grayson Perry is one of Britain's best-known contemporary artists. He works with traditional media – ceramics, cast iron, bronze, printmaking and tapestry – and is interested in how each historic category of object accrues intellectual and emotional baggage over time.

Perry is a great chronicler of contemporary life, drawing us in with beauty, wit, affecting sentiment and nostalgia, as well as fear and anger. His hard-hitting and exquisitely crafted works reference his own childhood and life as a transvestite while also engaging with wider social issues from class and politics to sex and religion.

Grayson Perry has had major solo exhibitions nationally and internationally including the critically acclaimed *Tomb of the Unknown Craftsman* at the British Museum. His monumental suite of tapestries *The Vanity of Small Differences*, which were inspired by his BAFTA-winning Channel 4 series *In the Best Possible Taste*, are currently on a national and international tour led by the Arts Council Collection and British Council.



## Honorands Elect – Convocation 28 June 2013

### Honorary Doctors

**Paola Antonelli** – Senior Curator, Department of Architecture and Design, MoMA  
**Alber Elbaz** – Artistic Director, Lanvin  
**Grayson Perry CBE** – Artist

### Professors Emeritus

**Professor Wendy Dagworthy OBE** – Dean, School of Material  
**Professor Andrzej Klimowski** – Professor of Illustration

### Senior Fellows

**Eric Hagman CBE** – Former Treasurer of the College  
**Sir Mark Jones** – Former Council member

### Honorary Fellows

**Margaret Hickish** – Head, Design4Inclusion Ltd  
**Robert Lane** – Director, Chelsea Estates Ltd  
**Dr Victor Lo** – Chairman, Hong Kong Design Centre  
**Sarah Mower MBE** – Fashion Critic and Ambassador for Emerging Talent, British Fashion Council  
**Sue Osborn** – Chief Executive, Kingwood Trust  
**Anne Toomey** – Textile Designer and former Senior Tutor

### Fellows

**Mark Byrne** – Administrator, Helen Hamlyn Centre for Design  
**Hilary Laurence** – School Administrator, School of Material  
**Lesley O'Reilly** – CAD Technician and Shop Administrator

### Appointments

**Dr Sharon Baurley** – Head of Programme, Design Products  
**Jordan Baseman** – Head of Programme, Sculpture  
**Zowie Broach** – Head of Programme, Fashion Menswear and Fashion Womenswear  
**Professor Juan Cruz** – Dean, School of Fine Art  
**Fiona Curran** – Senior Tutor, Textiles  
**Adrian Friend** – Senior Tutor, Architecture  
**Melanie Jordan** – Senior Tutor, Sculpture  
**Professor Judith Mottram** – Dean, School of Material  
**Rob Phillips** – Senior Tutor, Design Products  
**Dr Marquard Smith** – Head of Doctoral Studies and School Research Leader, School of Humanities  
**Sarah Staton** – Senior Tutor, Sculpture  
**Dr Qian Sun** – Senior Tutor, Service Design  
**James Tooze** – Senior Tutor, Design Products  
**Margaret Bird** – Director of Human Resources  
**Victoria Gill** – Head of Building Operations  
**Christina Schoenleber** – Head of Knowledge Exchange  
**Dr Amanda Spencer** – Director of ILTS  
**Paul O'Toole** – Head of Enterprise and Incubation

### Departures

**Karen Alexander** – Senior Tutor, Inspire, Curating Contemporary Art  
**Kim Avella** – Senior Tutor, Textiles  
**Professor Jeremy Aynsley** – Director of Research  
**Clare Carolin** – Senior Tutor, Curating Contemporary Art  
**Nick Cattermole** – Director of Finance & Planning  
**Sukhjinder Cheema** – Senior Tutor, Textiles  
**Professor Wendy Dagworthy OBE** – Dean, School of Material  
**Hilary French** – Deputy Head of Programme, Design Products  
**Gabriel Klasmer** – Senior Tutor, Design Products  
**Andrzej Klimowski** – Professor of Illustration, Visual Communication  
**Sam Livingstone** – Senior Tutor, Vehicle Design  
**Apolonija Sustersic** – Head of Programme, Sculpture  
**Charles Walker** – Head of Programme, Architecture  
**Professor Richard Wentworth MBE** – Senior Research Professor, School of Fine Art  
**Gareth Williams** – Senior Tutor, Design Products

# Council Membership

The Council is the governing body of the Royal College of Art. The membership of 34 is made up principally of lay (non-College) members and includes a number of staff and students.

**The following served as Council members during the year 2013/14:**

## Ex-officio Members

Sir James Dyson – Provost  
Sir Neil Cossons – Chair and Pro-Provost  
Dr Paul Thompson – Rector and Vice-Provost  
Eric Hagman CBE – Treasurer (until 31 December 2013)  
Caragh Merrick – Treasurer (from 1 January 2014)  
Professor Naren Barfield – Pro-Rector (Academic)  
Jane Alexander – Pro-Rector (Operations)  
Ritika Karnani – President of the Students' Union

## Members Appointed by the Court

Charles Allen-Jones	Professor Magdalene
Professor Richard	Odundo OBE (from
Burdett	1 March 2014)
Rupert Hambro CBE	Lady Ritblat
Betty Jackson CBE	Professor Martin Roth
Dr Joanna Kennedy OBE	Dame Marjorie Scardino
Sarah Miller	Yinka Shonibare MBE
	Cathy Turner

## Members Appointed by the Senate

Professor Neville Brody  
Professor Dale Harrow  
Professor Clare Johnston  
Professor Jeremy Myerson  
Professor Alex de Rijke  
Professor Jo Stockham  
Professor Victoria Walsh

## One Student Elected by the Student Body

Thomas Gottelier – Vice-President of the Students' Union

## Co-opted Members

Tony Brierley  
Dr David Good  
Hemione Hudson  
Sir Peter Michael CBE  
Professor Sir Keith O'Nions  
Paul Priestman  
Baroness Rebuck DBE  
John Studzinski CBE

# New Member Biography

## Professor Magdalene Odundo

Professor Odundo is an international ceramic artist known for her distinct hand-built anthropomorphic vessel forms. In 2008 she received an OBE in the Queen's birthday honours in recognition for her contribution to education and the arts and was the recipient of the African Art Recognition Award from Detroit Institute of Art in the same year. In 2012 she was awarded the African Heritage outstanding achievement in the arts and in 2013 an honorary doctorate from the University of Florida, Gainesville, USA, for her global contribution to education and research in the ceramics arts. Her work is included in national and international public and private collections.

Magdalene Odundo is Professor of Ceramics at the University for the Creative Arts, and is on UCA's research team at the Crafts Study Centre, Farnham. She studied at West Surrey College of Art & Design, Farnham (UCA) from 1973 to 1976, gaining a BA First Class Hons in 3D Ceramics with Printmaking & Photography, and at the Royal College of Art from 1979 to 1982 gaining an MA in Ceramics.



# Court Membership

The Court is the body empowered by the Charter to appoint the Visitor, the Provost and the Treasurer of the College. The Court also appoints certain members to the Council, being neither members of the academic staff nor salaried officers of the College. The Court meets annually, normally in December, and receives a report by the Rector and Vice-Provost on the College during the previous year and the audited financial statement of the College. **The Court consists of the following people:**

## Ex-officio Members

Sir James Dyson – Provost	The Professors
Sir Neil Cossons – Chair and Pro-Provost	The Honorary Professors and Emeritus Professors
Dr Paul Thompson – Rector and Vice-Provost	The Fellows and Honorary Fellows
Eric Hagman CBE – Treasurer	Those members of the Council who are not already
Professor Naren Barfield – Pro-Rector (Academic)	members of the Court by virtue of the above
Jane Alexander – Pro-Rector (Operations)	The President and Vice-President of the
	Students' Union

## Life Members

People closely connected with the work of the College may from time to time be appointed as Life Members by the Council.

**There is presently one:**

Sir Terence Conran

## Appointed Members

Member	Appointing Body	Member	Appointing Body
Mr Geoffrey Clarke	The Lord Archbishop of Canterbury	Mr Richard Riley	The British Council
Mr Patrick Reyntiens	The Archbishop of the Roman Catholic Archdiocese of Westminster	<i>to be appointed</i>	The Design Council
Ms Leila Behrman	The Chief Rabbi	Miss Helen Auty	The Royal Society of Arts
The Rev John A Cooke	The President of the Conference of the Methodist Church	Mr David Gentleman	The Faculty of Royal Designers for Industry
Mr Larry Keith	The National Gallery	Mr David Pocknell	The Chartered Society of Designers
Mr Sandy Nairne	The National Portrait Gallery	Ms Joan Bakewell	The British Film Institute
Mr Richard Humphreys	The Tate Galleries	Mr John Allan	The Historic Buildings and Monuments Commission for England
Miss Frances Carey	The British Museum	Ms Rosalinda Hardiman	The Museums Association
Ms Jane Smith	The Natural History Museum	Professor B S Yamey	The British Academy
Professor Martin Roth	The Victoria and Albert Museum	<i>to be appointed</i>	The Royal Commission for the Exhibition of 1851
Dr Andrew Nahum	The Science Museum	Mrs Helen Robinson	The Commonwealth Education Trust
Mr Timothy Wilson	The Ashmolean Museum	Dr Duncan Michael	The Royal Academy of Engineering
Miss J A Munro	The Fitzwilliam Museum	Sir Alan Muir Wood	The Royal Society
Dr Christopher Green	The Courtauld Institute of the University of London	Ms Rosy Greenlees	The Crafts Council
Professor J G Williams	The Imperial College London	Mr Charles McCaskie	The Engineering Council
Professor Colin Lawson	The Royal College of Music		
Professor John Tarrant	The Association of Commonwealth Universities		
<i>to be appointed</i>	The Royal Academy of Arts		
Miss Christine Hawley	The Royal Institute of British Architects		
Miss Wendy Taylor	The Royal Fine Art Commission		
Ms Marjorie Allthorpe-Guyton	The Arts Council of England		

## City Livery Companies

James Roundell	Grocers
The Earl of Antrim	Fishmongers
Mr Martin Drury	Goldsmiths
Dr Stephen Lloyd	Skinners
Mr P A S Blomfield	Merchant Taylors
Mr Brian Shawcross	Haberdashers
Mr Richard Callingham	Salters
Mr Richard Hunting	Ironmongers
Mr Alan Reid	Cutlers in Hallamshire
Mrs Carolyn M Way	Armourers and Brasiers
Miss Emma Birts	Carpenters
Mr A H Stevenson	Painter-Stainers
Mr Oliver Makower	Weavers
Mr Roger Putnam	Coachmakers and Coach Harness Makers
<i>to be appointed</i>	Gold and Silver Wyre Drawers
Mr Clive Birch	Carmen
<i>to be appointed</i>	Furniture Makers

## Trade Associations, Universities and Other Bodies

Mr Reginald Watts	Confederation of British Industry
Miss Monica Ford	British Ceramic Confederation
Miss Jan-Marie Knights	British Glass
Mr Malcolm Campbell	The Woolmark Company
Mr Stuart Preston	Institute of Materials, Minerals and Mining
Mr Philip Reynolds	Furniture Industry Research Association
Mr Guy Perricone	Institute of Contemporary Arts
Ms Amanda Berry	British Academy of Film and Television Arts
Mr Geoffrey Russell	Institute of Practitioners in Advertising
<i>to be appointed</i>	The Newspaper Society
Mr Andrew Nairne	University of Cambridge
Mr Timothy Wilson	University of Oxford
Ms Kay Carberry	Trades Union Congress
Councillor Daniel Moylan	Kensington and Chelsea Borough Council
Councillor Judith Warner	Westminster City Council

Six members of the Academic Staff appointed  
by the Senate to serve for a period of three years:

Ms Clare Brass  
Mr Ian Higgins  
Ms Claire Pajackowska  
Ms Laura Potter  
Mr Tom Simmons  
Mr John Slyce

Four graduates of the College appointed  
by the Senate to serve for a period of three years:

Ms Cordelia Cembrowicz  
Mr Edward Hutchison  
Ms Ekua McMorris  
*to be appointed*



# Summary of Accounts 2013/14



# Treasurer's Report for the year ended 31 July 2014

The College is an exempt charity that operates under the terms of a Royal Charter. The trustees of the charity are the current Council members (see page 72). The current Charter was granted in 1967, although the College was originally founded in 1837 – at that time it was known as the Government School of Design.

The College has governance arrangements which are similar to those of pre-1992 English universities. It is funded by the Higher Education Funding Council for England (HEFCE), which also acts as the College's regulator under the terms of the Charities Act 2011. The College's accounts are required to follow the format laid down in the *Statement of Recommended Practice: Accounting for further and higher education (SORP)*.

The objectives of the College are to advance learning, knowledge and professional competence particularly in the field of fine art, in the principles and practice of art and design in their relation to industrial and commercial processes and social developments, and other subjects relating thereto through teaching, research and collaboration with industry and commerce. The Annual Review reports on activities undertaken and performance against these objects.

The financial statements comprise the results of the Royal College of Art and RCA Design Group Ltd.

The Royal College of Art is the world's most influential wholly postgraduate university for the study of art and design. The RCA has a strong track record in preparing its postgraduate students for careers in art, design and the creative sector – indeed the College is widely viewed as a crucible of the creative industries. In 2013/14 it had 1,358 students enrolled, approximately 33 per cent of whom

came from countries outside the EU. Over 59 different nationalities are represented by our student body providing a diverse cultural mix of ideas and creativity.

2013/14 saw the launch of the Global Innovation Design programme, in collaboration with Imperial College London, providing opportunity for students to study in Tokyo, New York and London. The year also witnessed the first graduation from our three new Master's programmes launched in 2012.

The College successfully bid for £2.8m Catalyst funding in support of HELIX (Healthcare Innovation Exchange), a collaborative venture with Imperial College London based inside St Mary's Hospital. This provides an opportunity for the RCA to bring design thinking to the heart of healthcare innovation.

The College hosted over 36 art and design exhibitions and events in its galleries, with displays of student and department works for more than half the year.

In support of widening participation, the College provides over 100 scholarships, awards and prizes.

The College's current Estates Masterplan is well underway with the Woo Building forming the third and final phase of the Battersea North development. The contract is on target financially with expected completion before the required 2015/16 enrolment. During the year the RCA signed a 25-year lease for property in Hester Road, Battersea campus, in anticipation of relinquishing two leases at the end of 2015 at other locations.



## Results for the Year

The consolidated income and expenditure results for the year to 31 July 2014 (page 78) show a surplus of £933k (£217k 2012/13). Total income for the year is £40.3m (£35.3m 2012/13) with expenditure of £39.6m (£35.5m 2012/13). The College received additional £800k of endowments to support scholarships and capital programmes.

The College's balance sheet remains strong – general reserves have increased to £13.7m (£11.4 2012/13) with cash of £8m. During the year a loan of £4m was drawn down to fund the £13m Woo Building development, a further £4.8m will be provided from the Development Fund endowment in 2014/15. In addition to buildings, the RCA invested £380k in a new finance and HR system, and the new RCA website was launched, which has enabled students to showcase their work in a variety of media formats.

## Income

The College continues to develop its student offering, both home and overseas, and enrolled 1,358 (full-time equivalent) students, an increase of 173, with 33 per cent overseas contingent. 2013/14 also included the second year at the increased £9,000 fee for home and EU students. These things combined to generate a £4.4m overall improvement of student fee income to £20.4m (£16m 2012/13). The College retained its HEFCE funding for a further year although reductions are anticipated during 2015/16 and onwards to 2020. Research and other income continue to develop, generating £6.2m (£5.7m 2012/13).

## Investments

The College's investments are overseen by an Investment Sub-committee chaired by John Studzinski CBE and charged with setting investment policies for the College's endowments and cash reserves and monitoring their implementation. Funds are split between £5.8m under the Baring Dynamic Asset Allocation fund and £10.7m under the management of Ruffer Investment Management LLP. Total funds under management at year end, was £16.5m with 54 per cent in equities. Current returns are tracking 5.6 per cent above Libor. Since the year end Council have approved the release of £4.8m to fund the final stage of the Woo Building development. The College continues to receive new donations.

## Payment of Creditors

The College is fully committed to the prompt payment of its suppliers' invoices, and aims to pay in accordance with contractual conditions, or where no such conditions exist, within 30 days of receipt of invoice or of the goods or services concerned.

## Risks

The College has a well-developed risk register which is reviewed by the Audit Committee at each meeting. The most significant risk on the register at the end of the 2013/14 financial year is the possible effect of increased costs at undergraduate level impacting on the willingness of students to apply for postgraduate study. Other important risks are the threat to student recruitment represented by the economic difficulties in Europe, the difficulty of obtaining visas for non-EU students. Increasing costs and continued uncertainty about the size and timing of reductions in public funding for the College are also major risks. Action is being taken to mitigate these risks in as much as it is in the College's power to do so.

## Subsidiaries

During the year the College continued to use a subsidiary – RCA Design Group Ltd – to act as the developer of the Woo Building on the Howie Street North site. This arrangement has been made necessary in order to safeguard the College's position in respect of the recovery of input VAT on the projects. RCA Design Group is incorporated in Great Britain and registered in England and Wales. The subsidiary is included in the consolidated accounts. The College also has a dormant subsidiary company – Lion & Unicorn Press Ltd.

## Conclusion

The HE sector in the UK is undergoing unprecedented change and financial pressure. However the College remains in a strong market position and has an agreed strategy to take it forward over the next few years.

**Caragh Merrick**  
*Treasurer*

# Income/Expenditure

## 2013/14

Income		Expenditure		Surplus/Deficit
Consolidated Income for the Year Ended 31 July 2014. All figures in £'000s		Consolidated Expenditure for the Year Ended 31 July 2014. All figures in £'000s		Surplus. All figures in £'000s
Funding Council Grants	13,324	Staff Costs	17,005	Surplus/deficit on continuing operations after depreciation of tangible fixed assets at valuation before exceptional items740
Tuition Fees & Education Contracts	20,418			Surplus/deficit on continuing operations after depreciation of assets at valuation and disposal of assets740
				Surplus transferred to accumulated income in endowment funds193
				Surplus for the year retained within general reserves933
Research Grants & Contracts	2,070	Other Operating Expenses	19,979	Statement of Historical Cost Surpluses and Deficits for the year ended 31 July 2014. All figures in £'000s
Other Operating Income	4,193			Surplus/deficit after depreciation of assets at valuation740
				Difference between the historical cost depreciation charge and the actual depreciation charge for the year calculated on the revalued amount1,342
				Historical Cost Surplus2,082
Endowment & Investment Income	314	Depreciation & Amortisation	2,351	
		Endowment & Investment Income	244	
Total Income	40,319	Total Expenditure	39,579	



2012/13

## Income

Consolidated Income for the Year Ended 31 July 2013. All figures in £'000s

## Expenditure

Consolidated Expenditure for the Year Ended 31 July 2013. All figures in £'000s

## Surplus/Deficit

Surplus. All figures in £'000s

Funding Council Grants	13,175	Staff Costs	15,036	Surplus/deficit on continuing operations after depreciation of tangible fixed assets at valuation before exceptional items	(142)
Tuition Fees & Education Contracts	16,068	Other Operating Expenses	18,086	Surplus/deficit on continuing operations after depreciation of assets at valuation and disposal of assets	(142)
Research Grants & Contracts	1,875	Depreciation & Amortisation	2,215	Surplus transferred to accumulated income in endowment funds	359
Other Operating Income	3,881	Endowment & Investment Income	160	Surplus for the year retained within general reserves	217
Endowment & Investment Income	356			Statement of Historical Cost Surpluses and Deficits for the year ended 31 July 2013. All figures in £'000s	
<b>Total Income</b>	<b>35,355</b>	<b>Total Expenditure</b>	<b>35,497</b>	Surplus/deficit after depreciation of assets at valuation	(142)
				Difference between the historical cost depreciation charge and the actual depreciation charge for the year calculated on the revalued amount	1,342
				<b>Historical Cost Surplus</b>	<b>1,200</b>

Income and Expenditure account has been prepared in respect of continuing operations.

# Balance Sheets as at 31 July 2014

## Consolidated 2014

## Consolidated 2013

All figures in £'000s

All figures in £'000s

### Fixed Assets

Intangible Assets	140	123
Tangible Assets	89,809	84,826
Other Fixed Asset Investments	589	571

Endowment Asset Investments	15,946	15,372
-----------------------------	--------	--------

### Current Assets

Stock	53	52
Debtors	2,646	1,512
Investments	8,222	9,324
Cash at Bank and in Hand	85	46

<b>Total Current Assets</b>	<b>11,006</b>	<b>10,934</b>
-----------------------------	---------------	---------------

Creditors: Amounts Falling Due Within One Year	8,431	6,756
--	-------	-------

Net Current Assets	2,575	4,178
Total Assets Less Current Liabilities	109,059	105,070
Creditors: Amounts Falling Due After More Than One Year	9,517	7,719

<b>Net Assets</b>	<b>99,542</b>	<b>97,351</b>
-------------------	---------------	---------------

### Represented by:

Deferred Capital Grants	19,565	18,881
-------------------------	--------	--------

### Endowments

Expendable	5,707	5,023
Permanent	10,239	10,349
<b>Total Endowments</b>	<b>15,946</b>	<b>15,372</b>

### Reserves

Revaluation Reserve	50,343	51,685
---------------------	--------	--------

<b>Income and Expenditure Account</b>	<b>13,688</b>	<b>11,413</b>
---------------------------------------	---------------	---------------

<b>Total Reserves</b>	<b>64,031</b>	<b>63,098</b>
-----------------------	---------------	---------------

<b>Total</b>	<b>99,542</b>	<b>97,351</b>
--------------	---------------	---------------



## Independent Auditors' Report

There is no audit opinion associated with these summary accounts. For the full financial statements and audit opinion, please see [www.rca.ac.uk/accounts](http://www.rca.ac.uk/accounts)

# Royal College of Art Annual Review 2013/14

Editor  
Octavia Reeve

Assistant editor  
Sarah MacDonald

Publication design  
Jack Llewellyn

Typefaces  
Otanique  
Jack Llewellyn  
Benton Sans  
Font Bureau

Photography  
Shaun James Cox  
(p.67 *middle, bottom*)  
Jane Hall (p.56, p.57 *top*)  
Richard Haughton  
(p.31 *top left*, p.43)  
Alexey Moskvina (p.67 *top*)

In-house photography  
Nicholas Frayling  
Dominic Tschudin

13 | 14





Royal College of Art  
Kensington Gore  
London SW7 2EU  
+44 (0)20 7590 4444  
[info@rca.ac.uk](mailto:info@rca.ac.uk)  
[www.rca.ac.uk](http://www.rca.ac.uk)