

# RCA ANNUAL REVIEW 2011/ 12



Royal College of Art

175

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# Royal College of Art

## Annual Review 2011/12

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# Rector's Review

This year Professor Jane Pavitt became Dean of Humanities, having joined the College in 2011 as Head of History of Design. In addition to her academic activities at the RCA, she managed to find time to co-curate the highly successful Postmodernism: Style and Subversion 1970–1990 exhibition at the Victoria and Albert Museum with the museum's Head of Research, Dr Glenn Adamson. The History of Design joint Master's programme, run by the V&A and the RCA, also celebrated its thirtieth anniversary in 2012.

In research terms, the RCA was successful in securing its largest-ever grant from Research Councils UK, working in collaboration with the universities of Lancaster and Newcastle. The project is led by Professors Brody and Myerson, and explores the ways in which companies, institutions and individuals access digital data in the public domain (see Research, p. 30). The RCA's strategic plan calls for increased activity in research, and we are very gratified to have embarked upon this major new project, in addition to others in the fields of curation, healthcare and fine art.

At the end of this academic year we moved in to the new Dyson Building in Battersea, named after our alumnus whose generosity made this building possible. We are also incredibly grateful to the Garfield Weston Foundation for making a second, major gift to the realisation of our new campus in Battersea, and to the Wolfson Foundation.

The RCA played such a prominent role in the London 2012 Olympics that the games might well have been dubbed 'RCA 2012': the medals were designed by former Head of Goldsmithing, Silversmithing, Metalwork & Jewellery, Professor David Watkins (1984–2008); the Olympic Torch was designed by Edward Barber and Jay Osgerby, and the spectacular cauldron for the opening ceremony by Thomas Heatherwick (all three alumni 1994). Second-year Master's students also played highly prominent roles: Trine Hav Christensen and Tom Crisp from Fashion designed the uniforms worn by the medal and flower bearers and Zara Gorman (alumna 2010) designed their hats. Finally, the winners' podium was designed by a group of Innovation Design Engineering graduates Hong-Yeul Eom, Heegun Koo, Luc Fusaro and Yan Lu, alumni 2011 and 2012.

After the fun and excitement of the summer, the RCA reflects with sadness upon the loss of former staff, alumni, and fellows who passed away this academic year: Adrian Berg, Nick Butler, Spencer Childs, Emmanuel Cooper, Professor Peter de Francia, Professor Keith Lucas, Keith New and John Read.

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This has been an important year, as we welcomed Sir James Dyson as Provost, following the retirement of Sir Terence Conran. Sir James, of course, is an alumnus (1971) of the RCA.

2011/12 also witnessed the implementation of a new academic structure, comprising six Schools each led by a dean. We welcomed Professor Alex de Rijke as the new Dean of Architecture and Charles Walker as Head of the Architecture programme, delivering a new vision that focuses as much on practice as on theory, encouraging students to make and prototype with materials.

The new School of Material represented the other, most significant development to our academic structure, bringing the Fashion, Textiles, Ceramics & Glass and Goldsmithing, Silversmithing, Metalwork & Jewellery programmes together into a single School concerned with form and adornment, materials and craftsmanship. The School is led by Dean Professor Wendy Dagworthy, OBE.



‘The College cannot create talent, but it has proved over the years that it can successfully discover talent and give it every opportunity to develop and to flourish.’

**His Royal Highness The Prince Philip  
Duke of Edinburgh  
Visitor, Royal College of Art**

We have, however, been delighted to confer honorary doctorates to Thomas Demand, Tony Hunt, Kazuyo Sejima and Thomas Heatherwick, and to welcome new Council members Professor Martin Roth, Director of the Victoria and Albert Museum, and Rupert Hambro, Chairman of J O Hambro, to join the RCA community. I would like to take this opportunity to thank Council, in particular our Chairman Sir Neil Cossons, for guiding us so assiduously over the past year.

I hope you enjoy exploring the many facets of RCA life outlined in this Annual Review and look forward to welcoming you to the very many events at the College over the coming year – in particular, our celebrations surrounding the RCA’s 175th birthday.

**Dr Paul Thompson**  
Rector



# Applications & Admissions 2011/12

School	Applicants	Admissions	Student Numbers
<b>Architecture</b>			
Architecture	252	41	74
<b>School Total</b>	<b>252</b>	<b>41</b>	<b>74</b>
<b>Communication</b>			
Animation	78	18	35
Visual Communication	349	51	115
<b>School Total</b>	<b>427</b>	<b>69</b>	<b>150</b>
<b>Design</b>			
Design Interactions	111	24	41
Design Products	223	37	77
Innovation Design Engineering	139	38	84
Vehicle Design	55	19	45
<b>School Total</b>	<b>528</b>	<b>118</b>	<b>247</b>
<b>Fine Art</b>			
Painting	417	33	64
Photography	214	25	52
Printmaking	103	27	49
Sculpture	209	29	56
<b>School Total</b>	<b>943</b>	<b>114</b>	<b>221</b>
<b>Humanities</b>			
Conservation	—	—	1
Critical & Historical Studies	10	4	14
Critical Writing in Art & Design	47	17	33
Curating Contemporary Art (College-based)	95	18	35
Curating Contemporary Art (Work-based: Inspire)	—	—	10
History of Design	90	28	67
<b>School Total</b>	<b>242</b>	<b>67</b>	<b>160</b>
<b>Material</b>			
Ceramics & Glass	78	24	49
Fashion	245	47	86
Goldsmithing, Silversmithing, Metalwork & Jewellery	55	20	44
Textiles	123	37	78
<b>School Total</b>	<b>501</b>	<b>128</b>	<b>257</b>
<b>Grand Total</b>	<b>2,893</b>	<b>537</b>	<b>1,109</b>

# Student Nationalities

Total Number of Students  
1,109  
Total Number of Nationalities  
56



# Autumn 2011

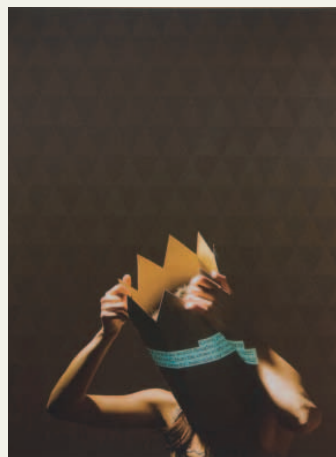


## September

*RCA Black* brought together art and design by African and African Caribbean graduates and students

## September

Four RCA exhibitions showcased at the London Design Festival: *The Problem Comes First*; *Design Products Collection*; *Sustain and Give More*



## October

Companies supported by InnovationRCA's incubation unit showcased at the Department of Business Innovation & Skills (BIS)

## December

*Folio*, an exhibition from the Printmaking programme, celebrated the Royal Shakespeare Company's fiftieth birthday in the RCA galleries



## September

RCA Fashion graduates launch 'Spirit of Fashion' collections for Esprit



## November

*RCA Secret* celebrated 18 years of supporting new artists, with nearly 3,000 postcard-sized artworks, including work by Tracey Emin, Yoko Ono, Grayson Perry, Anish Kapoor, David Bailey and Nick Park, donated and sold to raise money for the Fine Art Student Award Fund

# Winter 2011

## January

The RCA celebrated its 175th anniversary with a full year of events for alumni, an anniversary publication and exhibition, and a 175 logo developed by Neville Brody and Research Studios, as well as a new font, Calvert Brody, designed by Margaret Calvert and Neville Brody, and developed by Henrik Kubel

G2  
Dyson  
Building

Calvert Brody/Medium/Light  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
TUVWXYZ1122345567890  
abcdefghijklmnopqrstuvwxyz  
vwxyz{}\$£%&^\*()!?

## February

The RCA announced a long-term partnership with Burberry, the Burberry Design Scholarship, creating a multi-disciplinary design scholarship



## March

Critical Writing in Art & Design's 'Writing in Situ' – An Evening Discussion at the RCA featured the writers Sally O'Reilly, Brian Dillon and Jane Rendell



## March

Final-year MA Curating Contemporary Art students presented *Ritual without Myth*, an exhibition considering the potential of ritual as a catalyst for transformative experience



## April

'Re-design for the Emergency Ambulance' project, a collaboration between the Helen Hamlyn Centre for Design and the Vehicle Design programme, won the transport category of the Design of the Year Awards at a special ceremony at the Design Museum



# Spring 2012



## April

Over 80 students and recent graduates presented work in *Paradise* at the Salone Internazionale del Mobile, Milan

## April

'Inspiring Matter', hosted by the RCA's Materials for Living hub and supported by the Materials and Design Exchange of the Materials KTN, brought together designers, scientists, artists and academics, including plaited braids developed in Uganda as part of Kirsten Scott's 'Pidgen Plait' project



## June

*Show RCA 2012* attracted around 40,000 visitors to its Battersea and Kensington exhibitions

## May

Will.i.am discussed innovation, creativity and education in conversation with Paul Thompson at RCA Innovation Night

## June

Thomas Demand, Thomas Heatherwick, Tony Hunt and Kazuyo Sejima received Honorary Doctorates at the Royal College of Art convocation ceremony



# Summer 2012

## July

Five RCA alumni showcased originality and ambition in material and concept at this year's Jerwood Makers Open exhibition, including James Rigner with his work *Precinct*



## July

A six-month collaboration between the German car manufacturer Audi and the Royal College of Art, brought together first-year Textiles and Vehicle Design students to create a carbon-neutral mobility concept for the future



## August

From the medals and the cauldron, to podiums and ceremonial costumes, the designers and artists behind the London 2012 Games' most symbolic objects hailed from the RCA

## August

Goldsmithing, Silversmithing, Metalwork & Jewellery students swept the board at Studio William's 'Sweet Instruments of Desire' national cutlery design competition

# 175 Years of the Royal College of Art

Neville Brody  
175 Logo  
2012

Margaret Calvert  
and Neville Brody  
Calvert Brody  
Typeface  
2012  
Developed by  
Henrik Kubel



From the College's early public-service roots developed a culture of making and workmanship, robust critical theory, seminal interdisciplinary thinking and pioneering practice-led research that now attracts students from more than 50 countries looking for professional and personal transformation. Its influence is visible from early designers such as Christopher Dresser, whose work typified Victorian manufacture, to the sculpture of Henry Moore or the painting of David Hockney and up to current household names including Erdem, Chris Ofili and Thomas Heatherwick.

In 2012, the College embarked on a programme to update its brand across print, digital and environment, both to commemorate this landmark year and reflect the changes it will face in the future. Renowned graphic designer and Dean of the School of Communication Neville Brody, with his consultancy Research Studios, led the creation of a celebratory 175-anniversary logo in early 2012.

The Royal College of Art's dodransbicentennial in 2012 is not just a milestone for the College but a marking of the longest continuous experiment in publicly funded art and design education in the world. From its founding in 1837, the College's legacy stretches from the revolution in Victorian manufacturing through to the London 2012 Olympics.

Calvert Brody/Medium/Light  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890  
abcdefghijklmnopqrstuvwxyz  
vwxyz{}\$£%&^\*()!?

This was followed by Calvert Brody – a specially commissioned font originated by three generations of RCA graphic design luminaries: the co-designer of the British transport road signage system and former head of RCA Graphic Design Margaret Calvert, Dean Professor Neville Brody, and alumnus and visiting tutor Henrik Kubel. Based on Calvert, the College's house font, the stencil Calvert Brody font forms the centerpiece of this visual communication refresh. Its first application is in signage at the Dyson Building at the Battersea campus. A cross-College redesign of all environmental signage by consultancy Cartlidge Levene will be in place by 2015.

In November, the College will hold a major exhibition, *The Perfect Place to Grow: 175 Years of the Royal College of Art*, celebrating its roots and legacy through a showcase of works of art and design by key alumni and staff. Co-curated by Rector Paul Thompson and Director of the Fine Art Society, Robert Upstone, this unique show underlines the transitions and turns of a College striving to reconcile the need to prove public value and pioneer radical creative thinking. As well as celebrating the College's impressive legacy, the exhibition will offer a contemporary assessment of the impact of new thinking on art education, the relationship of art to industry and the debates affecting British art education across three centuries.





**Tracy Emin**  
*The Perfect Place to Grow*  
 2001  
 Wooden birdhouse  
 with metal roof,  
 watering can, plants  
 and super-8 film

Exhibits will include historic and contemporary works of art and design by leading RCA alumni and staff including: Gertrude Jekyll, Sir Edwin Lutyens, Eric Ravilious, Edward Bawden; fashion greats Ossie Clark, Bill Gibb and Zandra Rhodes; design specialists Sir James Dyson, David Adjaye, Tord Boontje, Ron Arad and Graphic Thought Facility; and those across fine and applied art:

Dame Barbara Hepworth, Henry Moore OM, David Hockney OM, Bridget Riley and Eduardo Paolozzi. The title of the show, and the accompanying book, takes its cue from Tracey Emin's 2001 work, *The Perfect Place to Grow*.

The book, published in November, features a graphic history of the College, essays by leading academics including Fiona MacCarthy, Rick Poyner and Glenn Adamson, as well as a series of exploratory academic and interviews with eminent alumni including David Hockney, James Dyson, Ridley Scott and Tracey Emin. It is itself a celebration of the collaboration between current staff, students and alumni in recording the College's unique history.

Celebrating the College's 175th anniversary fosters not only a sense of inspiration and pride for staff and students, but lends weight to the value of art and design education.



# Show RCA 2012

The 2012 graduate show, curated by RCA senior tutor Gareth Williams, was the most extensive the RCA has ever staged, with just under 500 graduates, and six venues extending across more than 5,000 sqm of the two campuses at Kensington and Battersea.

Around 40,000 visitors descended on the two campuses for the 12 days of the Show, open to the public from the 20 June – 1 July, many using the special shuttle bus to travel between venues. The College's media partner Wallpaper\* hosted private views in both locations. A strong Fine Art culture at Battersea alongside distinct Materials and Humanities traditions at Kensington made for a vibrant mix throughout the Show.

Branding of Show 2012, by Studio Oswald, a team of three 2011 alumni from the Visual Communication programme, took its cue from the College's history and 175th anniversary. With a bespoke font drawn by the renowned graphic designer and RCA alumnus, Henrik Kubel, the College's rich tradition of making and craft inspired a chiselled show font coupled with a muted colour palette derived from the Festival of Britain. Catalogues were dedicated to each of the six new RCA Schools, with each student occupying their own page. The unprecedented numbers and complexity of the exhibition meant communication design, signage and wayfinding were critical, and for the first time, the Show featured interactive maps of each venue showing individual exhibitors' locations, as well as a QR-code-based mobile application to access catalogue information.





The first cohort of Critical Writing in Art & Design graduates exhibited alongside their art and design peers at Kensington. Projects such as Instacrit, a live commentary feed that broadcast public thoughts on work throughout the Show, exemplified how graduates had fostered collaborations across art, design and humanities disciplines throughout the academic year.

The School of Design showed across both campuses, with Design Products and Design Interactions presenting their refined designs against a backdrop of the warehouse-style Testbed, while the School of Communication creatively occupied expanded spaces within the Stevens Building in Kensington, alongside a discussion space curated by the School of Humanities. The Schools of Architecture and Material showed to full effect in the clean spaces of the Modernist Darwin Building, alongside the remaining Design programmes.

Fine Art students in Battersea had increased space, exhibiting in several new venues alongside the previously used Sculpture and Sackler Buildings. These included the new Dyson Building's glass-fronted gallery and a warehouse-style gallery in Will Alsop's Testbed complex. Introducing design disciplines to the Show in Battersea reinforced the plurality of the RCA as a dynamic centre for the study of all forms of art and design.



# Battersea Developments



The expansion of the Battersea campus made great progress during 2011/12, with the construction of the Dyson Building completed in Spring 2012. Forming the largest phase of the College's current capital campaign, the building is a four-storey 'art factory' designed by Haworth Tompkins Architects.

In July 2012, both the Printmaking and Photography programmes were relocated to the building, bringing together the entire school of Fine Art on one campus for the first time in the College's 175-year history. Printing presses that have been part of the College's inventory since 1851 were relocated to purpose-built workshops in Battersea.



The Dyson Building has been home to InnovationRCA, the knowledge exchange and commercialisation centre of the RCA, since April 2012. Ten new start-up companies now occupy the expanded and improved business incubation facilities. The building also houses a ground-floor gallery, 220-seat lecture theatre and two floors of offices.





All images:  
**Dyson Building**  
Haworth Tompkins  
Architects  
2011

In November 2011 the Garfield Weston Foundation continued its exceptionally generous support of the Royal College of Art with a £1 million grant towards the cost of the next phase of the Battersea campus. Further to the completion of the Dyson Building, plans are on track for the Sir Po-Shing and Lady Woo Department of Applied Art, with construction scheduled to start in early 2013.

The College was delighted to receive a major gift from the Wolfson Foundation towards the Wolfson Printmaking Hall in December 2011. The vast machine hall comprises a 180 sqm, double-height lithography studio at the heart of the Dyson Building. The RCA is very grateful to the Wolfson Foundation for its generous support of this capital campaign.

A number of RCA friends and supporters have bought named seats in the impressive new Lecture Theatre in the Dyson Building. The theatre will host an eclectic programme of keynote lectures and talks by leading artists and designers, as well as accommodating the busy teaching programme for students.



“The relationship between programmes at the RCA is famously interactive. The building has been built as an open “creative factory” to capture and encourage this spirit.”

**Graham Haworth, Haworth Tompkins Architects, *Disegno* magazine**

# New Academic Programmes



**Dr Nick Leon**  
**Head of Programme**  
**MA Service Design**

‘Service design is becoming the new frontier for designers as the service sector recognises its transformational impact.

The service industry represents almost 80 per cent of UK employment, and over three-quarters of the UK economy. It’s where any designer looking to make impact should be. The type of impact – focusing not on the artefacts of industry but on real change that touches lives and the largest part of the economy – is what every designer dreams about doing.

The programme is designed to deepen students’ appreciation of how design can transform the experience and value of services, making them compelling to users, as well as attractive and profitable for the organisations that deliver them.’



**Ab Rogers**  
**Head of Programme**  
**MA Interior Design**

‘The course has been created to pioneer a rigorous movement in interior design. Its intention is to analyse the role of the interior, to establish the importance of creating spaces that are highly functional, scientific, sensual and poetic, and to investigate the relationship of the user with the function of the space. The course looks at interiors as diverse as hospitals, retail, the workspace, the home, entertainment venues and transportation. In the developed world, people spend almost all their time inside buildings and transport, and the interior has never been more important.

The MA in Interior Design is not an extension of undergraduate courses: it is an entity in itself. As such we aim to recruit students from a range of disciplines – architecture, interior design, product design, furniture, theatre design, textiles, graphics – to enhance the depth and range of study. This is an international subject that has relevance in every culture.’

With macro trends in technology, globalisation, environment and economy underlining the need for new approaches to the way society is planned, constructed and organised, the RCA – through both student work and critical research practice – has continued to expand the definitions of art and design and their contribution to the world.

Rooted in this thinking, the College launched three new programmes in October 2012, Service Design, Interior Design and Information Experience Design, to seek out transformation and innovation through discourse across disciplines and by fusing a spectrum of perspectives from the scientific to the artistic.

“This new MA will complement the other programmes in the School and bring greater focus on the social and cultural implications of design. From a Utopian point of view, the programme is designed to help define and build a better world through the development of skilled, aware, creative minds capable of appropriate action.

‘The future does not exist, yet we can imagine it through extrapolation and ideation.’

**Professor Neville Brody, Dean of the School of Communication**



**Dr Kevin Walker**  
**Head of Programme**  
**MA Information**  
**Experience Design**

‘Information Experience Design was set up by the Dean of the School of Visual Communication, Professor Neville Brody, to create “skilled, dangerous minds” – graduates who won’t go to work in the commercial world, but who will help change that world through understanding, analysing, utilising and questioning digital technology as it merges with the physical.

The idea was to bring together information design and experience design, broadly defined, and ground them solidly in cognitive, cultural and design research, while retaining the RCA’s experimental, critical approach. We take interdisciplinarity as a given for designers creating and curating experiences across time and space.’



# School of Architecture Architecture

**'Theory without Practice  
is blind. Practice without  
Theory is death.'**  
— Berthold Lubetkin, 1932

At the RCA, Architecture students have the opportunity to make work alongside, and collaborate with, artists and designers of many disciplines: a unique educational experience.

Within the aegis of Architecture Design Studio themes, the School started building an informed material and experimental 'culture of construction' as an overlay to critical and conceptual thinking strengths. 2011/12 also marked an academic year of change and growth in student and staff ambitions to make work of social relevance, particularly in terms of issues around future urban working and living.

Graduating students emerged with much to offer the profession and society. Their unique MA enabled them to invent ideas, materials and critiques directly applicable to the design and construction industry. As a School we are developing specialist knowledge, research themes and valued relationships between academe and industry. The students gain insight that is invaluable to future employers or clients, globally.



**Justina Klybaite**  
(MA Architecture,  
2012)  
Bstate – Collective  
Housing for over  
a Million Habitats



**Haiwei Xie**  
(MA Architecture,  
2012)  
The B.R.I.C. House  
(B.R.I.C. Culture)  
Composite plan

**Amelia Mashhoudy**  
(MA Architecture,  
2012)  
The Education  
Market (educations  
as infrastructure)



## Architecture

- Student cohort grew from 52 to 77
- Teaching staff grew from 13 to 18
- Charles Walker appointed Head of Architecture
- Ab Rogers appointed Head of Interior Design
- Susannah Hagan appointed Research Leader
- Established PhD student funding grant from Aedas
- Validated new Interior Design MA, starting 2012/13
- Made key changes to Architecture MA, starting 2012/13
- Designed 6th floor open-plan studios for Architecture, Interior Design and Fashion programmes
- Haiwei Xie won the AR Global Architecture Award 2012, and was awarded second place for the WCCA Drawing Prize
- Simon Moxey, Emma Emerson and Chris Green exhibited at New London Architecture gallery
- Ben Williams and Anthony Engi Meacock received the WLAS prize
- The lecture series 'Future Frontiers' explored the theme of the battleground for ideas in the twenty-first century city, with eminent speakers including Ricky Burdett, Joseph Rykwert, Frederic Migayrou, Sir Peter Cook, Carlo Ratti, Charles Jencks, Patrick Schumacher, Peter Buchanan and Michael Sorkin

Christopher Green  
(MA Architecture, 2012)  
Data Harvest:  
Farming the City  
in the Age of  
Information  
View of the tower  
with indicative plans





# School of Communication Animation Visual Communication

In a rapidly changing world of technological and behavioural shifts, the School of Communication, with its core disciplines of Animation, Illustration, Graphic Design and Moving Image, has been thrown into the centre of an exciting vortex of new possibilities and challenges. Our response has been multiple, ranging from the introduction of new practising staff, to establishing greater cross-disciplinary collaboration and shared expertise between our programmes and with other areas of the College. This year, the School is delighted to announce the arrival of our new Associate Dean, Teal Triggs, and the launch of our new MA programme, Information Experience Design.

We have been actively building a far greater emphasis on research as a core and integral part of the School, both informing and invigorating our curriculum and being made visible through a dynamic series of events and talks. Industry partnerships have continued to bring pivotal projects and opportunities, while both students and staff enjoyed vital exposure through exhibitions, competitions, publications and festivals.



**Karolina Glusiec**  
*Velocity*  
Winner, Jerwood  
Drawing Prize

**Eamonn O'Neill**  
*I'm Fine Thanks*  
Winner, Best  
Graduate Animation  
at Ottawa



## Animation

- Animation student Karolina Glusiec was awarded the top Jerwood Drawing Prize 2012 for her graduation film *Velocity*
- 2012 Animation graduate Eamonn O'Neill won Best Graduate Animation at Ottawa for his first-year film *I'm Fine Thanks*
- Animation graduates Mike Please and Julia Pott have been put forward for the Oscars for their films *Eagleman Stag* (2010) and *Belly* (2011)
- Professor Joan Ashworth gave a key note speech, *Writing Time*, on visual writing for animation, at the Sino UK Animation Forum, Hangzhou, China
- Joe King collaborated on *Resonance at Still Point*, producing dual screen moving visuals for an operatic performance that was part of the Unlimited scheme for the 2012 Cultural Olympiad

Karolina Raczynski  
(MA Visual  
Communication)  
Skype Call  
Live video  
performance  
2012



- Moving Image graduates were invited to showcase their work at the BFI for a special screening in June 2012; and *Off Sight* screened moving image works made by graduating Visual Communication students
- Robert Fresson won the Kyoto exchange scholarship
- Andrzej Klimowski had his graphic novel *Robot* published in English by Self Made Hero (London) and in Polish by Timof (Warsaw)



Byung-Hak Ahn  
(MA Visual  
Communication)  
Poster for  
Resolution 2  
2012

### Visual Communication

- Adrian Shaughnessy, Senior Tutor (Graphic Design), published a monograph on the graphic designer Herb Lubalin, which was launched in the US at the Cooper Union with a two-day Symposium, moderated by Shaughnessy
- The Eady Forum was established as a platform for the critical investigation of contemporary graphic design and an opportunity to explore aspects of professional practice, with visiting practitioners invited to attend and discuss aspects of their work
- Student-run discussion forum 'Red Tape' staged a number of well-attended talks on education in the creative sector; creativity in a global culture; and storytelling in the digital age



# School of Design

## Design Interactions

## Design Products

## Innovation Design

## Engineering

## Vehicle Design

Tobias Revell  
(MA Design  
Interactions, 2012)  
88.7: Stories of the  
First Transnational  
Traders

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.





The programmes, including a new Service Design MA programme launched 2012/13, 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 will make a strong contribution this year to the College's submission to the government census of research quality, REF 2014.

### Design Interactions

- Anthony Dunne, Head of Programme, was a judge, mentor and RCA representative for the 'Dreamlab' project, a design and science student competition for 40 Chinese universities organised for the British Council by the Science Museum, the Design Museum, Kingston University and the RCA
- Design Interactions worked with InnovationRCA to host a one-day, cross-College event where industry experts introduced and demonstrated plastic electronics technology
- Anthony Dunne was part of an RCA team that set up and ran a one-day Downing Street Design Summit introducing design thinking to the civil service
- Alumnus Tuur van Balen won first prize in the prestigious VIDA 14.0 Art & Artificial Life International Competition
- Barclaycard funded a PhD studentship
- Students and staff exhibited in the Beijing Design Triennale
- Alumna Daisy Ginsberg was awarded the inaugural Emerging Talent Award at the London Design Awards

### Design Products

- Design project collaborations with Brooks England Ltd, Samsung and Nagra; and academic collaborations with EPFL+ECAL Lab and The Hong Kong Polytechnic University
- Students exhibited their work at the International Furniture Fair, Milan
- 'Out of the Woods', sponsored by the American Hardwood Export Council with the participation of Benchmark Furniture,

explored new software tools to measure sustainability in furniture design and production, was exhibited at the V&A during the London Design Festival

- Kihyun Kim won the Design Museum's Design of the Year 2012 in furniture; Amos Field Reid and Lasse Oiva won the Deutsche Bank Award in design, Marjan van Aubel's Energy Collection won the DOEN Material Prize 2012; Markus Kayser was awarded the Arts Foundation Fellowship 2012 and an Award of Distinction from ARS Electronica for his *Solar Sinter*; and Michael Warren was awarded Dyson and ARCC fellowships

### Innovation Design Engineering

- IDE research continued to expand its activities, with increased student numbers in MPhil/PhD programmes and field trips to Mali (for a solar lighting project) and the tsunami-devastated area of Japan (where the theme was exploring new enterprise innovation)
- Major collaborations with commercial organisations including Rio Tinto, Phillips and Ford
- Thirty-five first-year Master's students travelled to Seoul, Korea to conduct the eighth 'GoGlobal' project, rethinking the software of the city
- London Olympics and Paralympics 2012 medal ceremony podia designed by IDE students, alongside design development for the Coca-Cola pavilion interior interaction system
- Staff and students participated in collaborations with Keio

University in Japan and the Pratt Institute in the USA as part of growing academic developments

### Vehicle Design

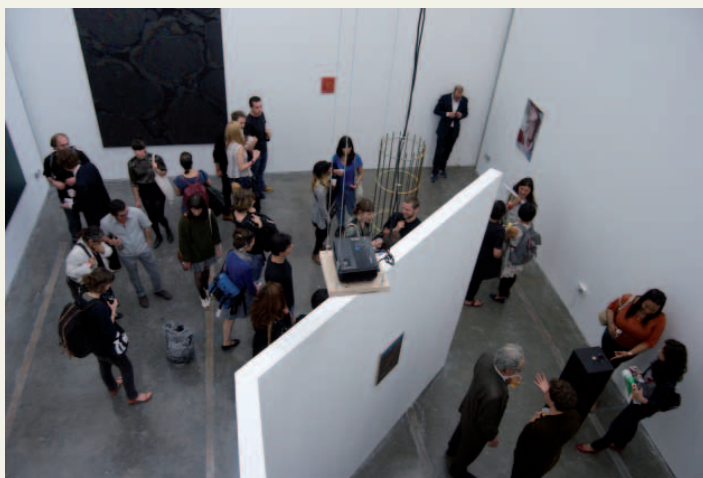
- Collaborations with McLaren, Rolls-Royce, Audi; interdisciplinary projects with RCA Textiles and Ford Motor Co, and RCA IDE with Hitachi
- Exhibitions and events included: *Sense and the City* exhibition, London Transport Museum; *Pininfarina*, Italian Consulate; Henry Cloke and Haitao Qi awarded third place World Ferrari design Competition, Marinello Italy; Goodwood Festival of Speed, Goodwood; Future Car Challenge, RAC Club
- Winner, Most Successful School 2012, CDN Interior Motives Award
- Research project to redesign the NHS emergency ambulance presented at London Design Festival; and received Design Museum Award, transportation category

# School of Fine Art Painting Photography Printmaking Sculpture

The School of Fine Art comprises four MA programmes defined by subject: Painting, Photography, Printmaking and Sculpture with an additional focus on critical spatial practice, moving image and performance under the umbrella of the existing programmes. Each programme engages with the specific discourse of the discipline, its practices, histories and theories, while constantly questioning the boundaries that define the discipline.

- Professor Ute Meta Bauer, internationally known academic, curator and artistic director, appointed Dean of School of Fine Art
- Bloomberg *New Contemporaries* 2012 featured 11 Fine Art graduates
- Fine Art alumni participated in *Documenta 13*, the world's most prestigious international art exhibition
- Alumni Spartacus Chetwynd (MA Painting, 2002) and Elizabeth Price (MA Sculpture, 1991) shortlisted for 2012 *Turner Prize*

- Printmaking and Photography programmes moved into the new Dyson Building
- *Show RCA 2012* was hosted in the new Dyson Gallery for the first time alongside the Sackler and Sculpture Buildings as well as nearby cultural space Testbed



Opening Night  
*Show RCA 2012*,  
Sackler Building –  
Frank Ammerlaan,  
Christian Camacho  
Reynoso and  
Sashin Kaeley

Björn Venø,  
*Texas loon* from  
the *Being* series  
Giclée print



## Research

Artistic research is a key area in the School: researchers across fine art, communications and humanities, at the RCA and in international art schools and universities, have contributed to the School's Image and Language Research hub

- School of Fine Art Research Leader Dr Trish Lyons appointed
- School of Fine Art made Research funding bids to: Wellcome Trust, The Leverhulme Trust, Henry Moore Foundation and Portland Green Project

## Painting

- Head of Programme, David Rayson in the British Council's *Out of Britain* Middle East touring exhibition and *Nothing in the World but Youth*, Turner Contemporary, Margate
- Tutor Ian Kiaer had solo shows at Aspen Art Museum, Aspen; Il Baciamano, Fondazione Querini Stampalia, Venice
- Tutor John Strutton featured in a short film *Our English Coasts* (collaboration with George Shaw), broadcast on Channel 4

## 2012 graduates

- Steve Allen, shortlist for Saatchi Sensations Art Award; Frank Ammerlaan, Award for Painting (Netherlands), Oscar Murillo, shows in New York, Milan and London; Nick Nowicki, solo show in New York
- Jack Brindley, Freya Douglas-Wright, Sarah Jones, George Little, Seokyeong Kang, Max Ruf, Emanuel Rohss and Tyra Tingliff, selected for *New Contemporaries* 2012 exhibition in Liverpool and London



## Alumni

- Solo shows at: Victoria Miro, Hauser and Wirth, Wilkinsons, The Approach Gallery, Haunch of Venison, Riflemaker, Thomas Dane Contemporary, South London Gallery

## Photography

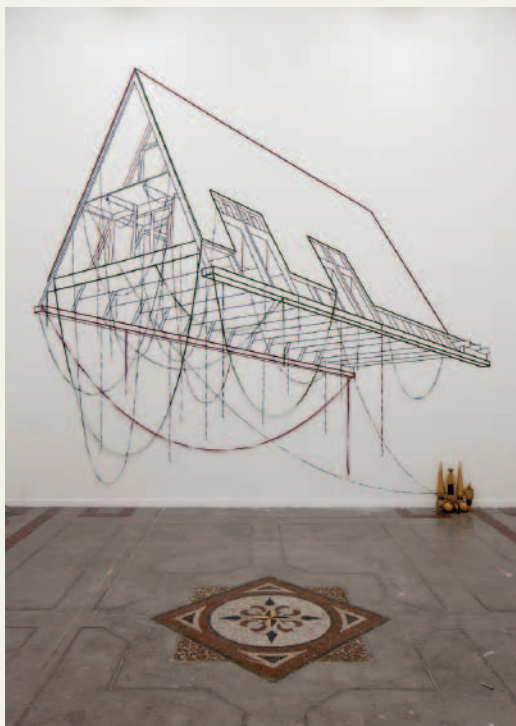
- 'Physical Image' workshop at Mimar Sinan Academy of Fine Art, Istanbul, led by Hermione Wiltshire with MA Photography students
- 'Shadow Image', international conference, Central Academy of Fine Art, Beijing and China Academy of Art, Hangzhou, with keynote by Head of Programme Olivier Richon

## Alumni

- Regine Petersen, Eva Stenram and Nadège Meriau nominated for Prix de la Découverte, Rencontres d'Arles 2012
- Jo Longhurst participated in *Documenta 13*, Kassel
- Viola Yesiltac in 30th Biennial of São Paulo
- Jonny Briggs, Noémie Goudal and Hanna Starkey in *Out of Focus: Photography*, Saatchi Gallery

## Printmaking

- Christies' 'Multiplied' invited 2012 graduates to show during *Frieze Art Fair* and Professor Jo Stockham, Head of Programme lectured
- Tutor Tim O'Riley presented *Accidental Journey* at 'Impact 7' conference, Monash University, Melbourne, Australia



George Eksts  
*A Frame*,  
Wall drawing with  
cotton ribbon,  
Festival International  
des Ecoles d'Art  
Toulouse

Miriam Austin  
*Pelican*  
Documentation  
duralional  
performance  
Show RCA 2012



## Alumni

- Yanna Soares awarded a Kyoto exchange opportunity
- Elizabeth Gossling (MA Printmaking, 2012) awarded Red Mansion Scholarship to China
- Andrea Buettner, Haris Epaminonda and Daniel Gustav Cramer exhibited at *Documenta 13*, Kassel
- Lucy Harrison completed *Mapping Your Manor* and *Light up Your Street*, funded by Arts Council of England and the Olympic Delivery Authority

## Sculpture

- Academic staff featured in various solo shows

## Student solo shows

- Richard Sides at Zabłudowicz Collection and Alice Channer at the South London Gallery
- Leah Capaldi featured in *Bloomberg New Contemporaries* and Jess Flood-Paddock in *Art Now* at Tate Britain

## Students' prizes

- Deutsche Bank Awards, Young Sculptor Prize, Cowley Manor/Coutts Annual Purchase Prize and Kenneth Armitage Foundation

## Moving Image Studio

- Tutor Stuart Croft showed at Tate Modern and Bloomberg Space, London
- Visiting lecturers: Steven Eastwood, Anna Lucas, Doug Fishbone, Jordan Baseman, Emma Hart, Miranda Pennell and Nikki Parrot

## College-wide Drawing Studio

- The John Norris Wood Natural Forms Prize sponsored by Synda and Josh Silver joined the Tom Bendhem Drawing Prize; the Desmond Preston Prize; the Daler-Rowney Prize for Drawing

# School of Humanities Critical & Historical Studies Critical Writing in Art & Design Curating Contemporary Art V&A / RCA History of Design

This year saw the launch of a new School scheme to support student-led public research events, which led to a programme of seminars and workshops that brought Humanities research to wider audiences both within and beyond the RCA. 'Designing Socialist Modernity' was an international one-day conference organised by students in History of Design and Critical Writing in Art & Design. Critical & Historical Studies students organised a series of seminars titled 'Poesis-Techne-Praxis', exploring the relevance of ancient Greek concepts to contemporary artistic practice. Metalab, an RCA/London Consortium student-led collaboration, ran workshops exploring the relationships between ideas and practice, theory and experiment in the arts, sciences and design. Such events demonstrate the move towards a more collaborative and interdisciplinary research culture between our programmes, in order to highlight the exceptional and innovative work being undertaken in history, theory, writing and curating by students and staff in the School.

## Critical & Historical Studies

- Highly successful College-wide programme of lectures and seminars included guest speakers Grayson Perry, Bruno Wollheim (with guest appearance by David Hockney), Phyllida Barlow, Adrian Rifkin and Brian Dillon
- AHRC Collaborative Doctoral Award secured in partnership with the British Postal Museum and Archive, exploring the London postal map and its role in modernising the city
- Launch of 'Zootopia', a project led by Critical & Historical Studies PhD student Eszter Steierhoffer, which included a symposium and film-screening held at London Zoo in September 2012

## Critical Writing in Art & Design

- Successful graduation of its first ever cohort of MA Critical Writing in Art & Design students in July 2012
- Staff team joined by writer and critic Dr Brian Dillon, philosopher Dr Nina Power and, as visiting professor, design critic Rick Poyner
- Students published writing in *Frieze*, *Cabinet*, the *Guardian*, *Sight and Sound* and *White Review*
- Students Ajay Hothi, Christina Maning-Lebek and John Dummett were made writers in residence at The Cooper Gallery in Dundee working with Bruce McLean in October 2011, while Jonathan Watts was made Writer in Residence at the LUX/ICA Biennial of Moving Images in May 2012
- Relaunch of the RCA's magazine *ARC* by Critical Writing students, with a special issue on 'Death' in May 2012



### Curating Contemporary Art

- Students attended a conference on the theme of coloniality, organised in collaboration with the Centre for Contemporary Art Andalucia and the International University of Andalucia
- Second-year students curated *Ritual Without Myth* (9–25 March 2012), with artists including: Danai Anesiadou, Asco, Erick Beltrán, Lygia Clark, Joachim Koester, Patrizio Di Massimo, Ioana Nemes, Ocaña, Amalia Pica and Yeguas del Apocalipsis
- Olga Fernández López gained her doctorate this year, with her thesis: 'Dissenting Exhibitions by Artists (1968–1998): Reframing Marxist exhibition legacy'
- Final cohort of Curating Contemporary Art Inspire students graduated, and a major legacy project was launched to investigate Inspire's widespread impact on arts curatorial knowledge and practice
- Art historian, curator and theorist Ruth Noack was appointed as new Head of Programme, beginning academic year 2012/13

### V&A / RCA History of Design

- Thirtieth anniversary of V&A/RCA History of Design in 2012, in which an exceptional eight distinctions were awarded for MA thesis research
- Second-year students launched 'Unmaking Things' – an online design history 'studio' where students test new practice in research and writing
- New AHRC-funded PhD studentships included Emily Candela's collaboration with the Science Museum to investigate the interface between material culture and molecular science/ X-ray crystallography in post-war Britain

- Travel Awards were given to second year students to undertake primary research in Russia, Japan, India, China and the USA
- MA students undertook study trips to India and Portugal, to engage with staff and students at the National Institute of Design, Ahmedabad, and the Instituto de Artes Visuais, Design e Marketing, Lisbon

Lygia Clark  
*Viagem [Voyage]*  
1973  
Installation view  
*Ritual without Myth*  
2012





# School of Material Ceramics & Glass Goldsmithing, Silversmithing, Metalwork & Jewellery Fashion Menswear Fashion Womenswear Textiles

The School pursues development by constantly adapting to the realities and needs of art and design for the future. We encompass the scientific exploration of material, the development and cross-fertilisation of old and new technologies and the possibility of new forms. We encourage our students to challenge and question conventions and to respond with answers and possibilities driven by their sense of curiosity.

We see this as a positive challenge and an inspiration that leads to new ideas, materials, methods and design applications. The five programmes have developed successfully, enriching the whole School and achieving professional recognition. The success of our programmes is demonstrated by the high level of employment secured by graduates and the number of successful businesses established by them in all aspects of art and design.

## Ceramics & Glass

- Three of six Jerwood Makers Open 2012 awards were to Ceramics & Glass alumni: Nao Matsunago (MA Ceramics & Glass, 2007), James Rigler (MA Ceramics & Glass, 2007) and Louis Thompson (MA Ceramics & Glass, 2011)
- Finalists in the 2012 Stanislav Libensky Glass award at Prague Castle included second-year students Shang Tsang Chen, Sukyung Chun and Wendi Xie
- Professor Martin Smith was commissioned to design and build the Gordon Baldwin retrospective at York Museum and touring
- Felicity Aylieff continued her research in Jingdezhen, China
- Alison Britton featured in the BBC4 programme *Ceramics: A Fragile History*, and exhibited at Marsden Woo Gallery, London and at Hélène Aziza, Paris in 2012



Silvia Weidenbach  
*Made to Treasure  
for Pleasure*  
Mixed media  
2011

Zemer Peled  
*I Am Walking in a  
Forest of Shards*  
Installation at  
Show RCA 2012



Andrew Blesley  
of The Clothworkers'  
Foundation with  
designer Tania  
Grace Knuckey at  
Texprint exhibition  
2012

### GSM&J

- Studio William, cutlery manufacturer headed by GSM&J alumnus William Welch, led 'Sweet Instruments of Desire': a project to design implements for eating dessert, which launched at the V&A; winner, second-year GSM&J MA student Anabela Chan's design, and runner up (MA GSM&J, 2012) Joo Hyun Park's design will be produced and sold by Studio William and John Lewis
- David Roux-Fouille (MA GSM&J, 2011) presented his installation *Diamond Shot* at *Masterpiece*, the international art fair held in Chelsea, as part of the showcase *Brilliant* curated by Carol Woolton, Jewellery editor of *Vogue*
- Silvia Weidenbach (MA GSM&J, 2011) was one of six winners of the Jerwood Makers Open 2012, showing work that discussed and explored the potential of using the haptic arm (digital carving), 3D printing and analogue design/making

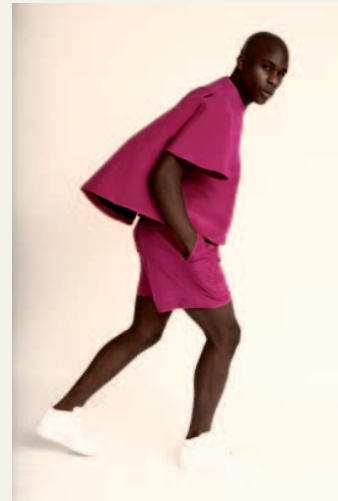
### Textiles

- Textiles students participated in the highly successful 'Natural Audi' design project in collaboration with students from Vehicle Design
- Four Textiles students were selected for a Christmas exhibition at Bicester Village by a panel of eminent judges including Alice Temperley, Holly Fulton and Malcolm McDowell
- Carlo Volpi (MA Textiles, 2012) was invited by the British Council to represent the UK at the Helsinki World Design Capital *Everyday Discoveries* exhibition
- Weave alumna Elizabeth Scorgie won the NEWH Scholarship and has been employed by designers Priestmangoode
- RCA 'Inspiring Matter' conference, April 2012, provided a unique insider's view of how leading designers, scientists, artists and anthropologists think and work within materials research
- Six graduates from RCA Textiles were selected to present their work in Texprint at the *Indigo* textile show in Paris and at *Interstoff Asia* in Hong Kong



Maurice van de  
Stouwe  
MA Fashion  
Womenswear  
2012

Hiroaki Kanai  
MA Fashion  
Menswear  
2012



### Fashion Menswear & Womenswear

- First prize for best collection at International Talent Support in Trieste, for the fourth time
- Womenswear programme was one of the first recipients of the coveted Burberry Scholarship
- Students Thomas Crisp and Trine Hav Christensen were selected to design the uniforms for flower bearers, medal bearers and athlete escorts at the London 2012 Olympic Games
- Graduate destinations included Givenchy, Martin Margiela, Balmain, Victor & Rolf, Stella McCartney, Alexander McQueen, Abercrombie & Fitch and Ralph Lauren
- Graduates were widely represented in London Fashion Week, including BFC New Gen and London Collections Men
- Three out of four British Fashion Council Scholarships were awarded to Fashion Womenswear students
- Major sponsors and collaborators this year included Brioni, Esprit, IFF, Burton and ASOS
- Capsule collection designed by three Womenswear and Knitwear students went on sale at Esprit's Regents Street Flagship store and has been widely promoted



# Research RCA

The College's rigorous research culture continues to develop in partnership with UK and overseas institutions, diverse strategic international connections through staff research exchange, and an unprecedented number of collaborative research studentships with leading cultural organisations.

During 2011/12 the College appointed six School Research Leaders to develop research strategy in collaboration with the Deans and Director of Research. The school research leaders focused on preparing the College's submission to the Research Excellence Framework 2014 – an exercise run by the four UK higher education funding bodies to measure university research performance. A second priority was to continue to secure earned income from Research Councils UK, business and industry to run research projects in the areas of the College's four identified research themes: design innovation and society; image and language; dialogues of form and surface, and cultures of curating.

Active-matrix backplane  
for e-ink electrophoretic  
display

Paradigm shift

Display with 600 x 800  
pixels (100 dpi) or 900 x  
1200 pixels (150 dpi) on  
flex using E Ink display  
media.

• multi-level patterning  
without mask alignment  
(needed for  
photolithography)

• active real-time  
distortion correction for  
shape changes to  
substrate (PET film)



The Creative Exchange Research hub and the Helen Hamlyn Centre for Design recruited their first PhD students during the year to commence their degrees in October 2012. The College's research student community continued to grow. There are now 172 research students across the College's six Schools, undertaking advanced practice-led and interdisciplinary research that embraces highly innovative art and design thinking, informing new industrial and commercial processes, as well as contributing to the benefits of well-being, society and culture.

'Inspiring Matter'  
Conference 2012,  
hosted by the  
RCA's Material  
for Living hub

# Research RCA Activities



## The Creative Exchange – CX – Launched

The major Arts and Humanities Research Council-funded hub, The Creative Exchange (CX), is an exciting and important new research partnership between the College and the universities of Lancaster and Newcastle, which explores the future of the digital public space, with pioneering companies and the best academic thinkers.

Professors Neville Brody and Jeremy Myerson lead the College's contribution. The consortium officially launched CX in May 2012 at the Museum of Science and Industry, Manchester. The inaugural conference discussed the central question: what are the new opportunities presented by digital public space to allow anyone, anywhere, anytime on any device, to access, explore and create with digitised cultural content?

Professor Neville Brody at the launch of the CX Creative Exchange hub

Together, the CX partners will create new products, experiences and business opportunities engaging newly accessible collections of media, public information and data trails that form the digital public space. Along with researchers and business partners, six fully-funded PhD students will join the team. [www.thecreativeexchange.org/launchpad](http://www.thecreativeexchange.org/launchpad)

## Dr Sarah Teasley Wins Arts and Humanities Research Council Fellowship

Dr Sarah Teasley, Tutor in both the RCA History of Design and Critical & Historical Studies programmes, won an AHRC fellowship, allowing her to complete the project 'Stress Points: Furniture Design, Policy and Manufacturing in Modern Japan'.

The nine-month fellowship, which will result in a book-length monograph, explores the relationship between state- and corporate-sponsored materials research, furniture design and regional manufacturing in modern Japan, from the onset of Imperial expansion in the 1890s to the Cold War. The project analyses the impact of geopolitics, strategies for economic development and human networks on the attitudes to and activities around wood as both commodity and material, within a broader spectrum of attempts to modernise the design and manufacture of wooden furniture in Japan.

## Research Awards

The RCA Research Committee supported faculty members to undertake and disseminate their research. Those winning awards were:

- Felicity Aylieff, Senior Tutor in Ceramics & Glass, to work on a major commission for monumental sculpture in porcelain in Doha, Qatar
- Professor Anthony Dunne, Head of Design Interactions, to write a landmark monograph about speculative design practice
- Professors Olivier Richon and Mark Nash to prepare the international conference 'The Shadow of Language', an off-site project of the Fourth Guangzhou Triennial, to be held at the RCA in autumn 2012
- Professor Susannah Hagan, School of Architecture Research Leader, to complete a book about the sustainable city
- Chris McGinley, Senior Research Associate, Helen Hamlyn Centre for Design, to present his research on supporting people-centred design at the International Association of Design Research Societies Conference in Tokyo, Japan in August, 2013

## SKIP Awarded

The College led a successful consortium for the AHRC's Skills Development Award for Researchers in Design Practice. In collaboration with Kingston University and University of the Arts London, the 18-month 'SKIP' programme recognises design as a key driver in stimulating innovation and addressing complex social challenges. In order to help build a





critical mass of world-class researchers to engage with these challenges, SKIP will offer skills training for PhD students and early-career researchers in design practice, through a series of workshops and researcher placements. Launching in October 2012, other events include three keynote lectures to be delivered by leading thinkers in design research. SKIP will culminate in a joint summer school to be held on Kingston University campus.

[www.skipinfo.net](http://www.skipinfo.net)

### Collaborative Studentships Awarded

The College was awarded four new collaborative research studentships during the year. These scholarships are designed to enhance PhD training through partnerships with leading organisations from the cultural sector, including museums and galleries, as well as key businesses and industry.

They include an Engineering and Physical Sciences Research Council (EPSRC) ICASE Studentship, 'Visualising Cultural Data', led by RCA School of Design Research Leader Dr Stephen Boyd Davis, in collaboration with System Simulation Limited. The studentship will examine the visualisation of cultural data with particular emphasis on timewise interactive visualisations such as timelines.

Three new Arts & Humanities Research Council Collaborative Doctoral Studentships were awarded for:

- 'The World Goes Pop: Pop Art in Eastern Europe' in collaboration with Tate Modern. Led by RCA Head of Programme for Critical Writing in Art & Design, Professor David Crowley, the studentship will explore Pop Art in the former Eastern Bloc –

its perceptions, impact and production at a time when communism dominated. The aim is to generate fresh insights and interpretations that will feed into a major Pop Art exhibition – *The World Goes Pop* – planned by Tate Modern for 2015.

- 'History, Craft and Practice in the Evolution of Vehicle Design' in collaboration with the Science Museum. Led by the College's Dean of the School of Design and Head of Vehicle Design, Professor Dale Harrow, the studentship will consider the introduction of clay modelling into the design process and examine the impact that this new development had on vehicle design.
- 'Mapping Modernity: The London Postal Map and its Role in Modernising the City' brings together expertise from the College's Head of Critical & Historical Studies Joe Kerr and the British Postal Museum and Archive. The studentship will examine the contribution of the London Postal Map, introduced in 1856, to the modernisation of London. While construction of the sewage system and the rail network had visible impact, the organisation that the London Postal System brought out by identifying every street and placing them into a logical order for the first time, is largely unacknowledged.

### 'Inspiring Matter' Conference 2012

The RCA Materials Research hub, with the Materials and Design Exchange of the Materials Knowledge Transfer Network, held its inaugural

'Inspiring Matter' conference at the College in April 2012, placing the College at the forefront of debate about pioneering research into future materials.

Over 100 international delegates gathered to hear presentations, join discussions and workshops, as well as visit exhibitions. The event offered a unique insider's view of how some of the world's leading designers, scientists, artists and anthropologists think and work within materials research and innovation, and what the future holds for this vital area of research.

### Inaugural Research Student Conference: 'The Edge of Our Thinking'

The College's inaugural student-led research conference, 'The Edge of Our Thinking', took place at the College in November 2011. Organised by a team of seven RCA research students, the conference brought together an international group of young researchers to discuss current perspectives in art and design research through a two-day programme of presentations and workshops in a variety of practice- and theory-based subject areas, offering the unique opportunity for critical interdisciplinary exchange. Together with the biennial research student exhibition, these student-led initiatives offer our research students, who now number over 172, opportunities to disseminate their research findings, meet new audiences and network to develop their research profiles in a high-level, interdisciplinary setting.

# Helen Hamlyn Centre for Design

Tom Jarvis  
In the Shade:  
Lighting Local  
Urban Communities  
2012

The Helen Hamlyn Centre for Design is the Royal College of Art's largest and longest-running centre for design research. Founded in 1991 and supported by the Helen Hamlyn Trust, its practice-based research and projects with industry have one simple aim: to help improve people's lives.

The centre's programme is organised into three research labs: Health & Patient Safety, Work & City and Age & Ability. Each lab takes an approach that is inclusive and interdisciplinary, developing innovative and empathic research methods, and exchanging knowledge via industrial collaboration, executive education, events and publications.

The Health & Patient Safety Lab, led by Senior Research Fellow Ed Matthews, worked with the Medical Defence Union in 2011/12 to redesign the doctor's bag; and with Clearblue to create services to support a healthy pregnancy. It followed up its flagship redesign of the emergency ambulance, which won prestigious awards from the Design Museum and Industrial Designers Society of America, with other emergency care projects to develop better neck support for spinal injury patients and ways to reduce violence in A&E Departments. Its DOME project with Imperial College London to reduce medical error on surgical wards concluded with an exhibition that visited the Hunterian Museum at the Royal College of Surgeons.

The Work & City Lab, led by Helen Hamlyn Professor of Design Jeremy Myerson, focused on work-life blend in 2011/12 with a pan-European study of mobile workers for Samsung, and on workspace with a number of business-funded projects looking at new ways to create greener, smarter and more effective office environments. It collaborated with lighting company Megaman on the Boundary Estate in London to create a better urban lighting infrastructure for local communities – and advanced its research into digital communities by starting two significant new UK Research Council projects: the Creative Exchange, a new knowledge hub for the digital economy, in partnership with the RCA's School of Communication; and Creative Citizens, which explores the use of media in community-led design.



“Their highly imaginative response goes well beyond the conventional approach, providing a new benchmark for progressive thinking about urban light...”

**Mark Major, Founding Partner  
Speirs & Major, on the  
Helen Hamlyn Research Associates  
project on the Boundary Estate,  
London**

The Age & Ability Lab, led by Deputy Director Rama Gheerawo, focused on people and technology in 2011/12: studies with Sony, Swiss academic partner EPFL + ECAL Lab and Research In Motion, maker of the BlackBerry, explored digital inclusion of older people from different angles. Everyday living was another prominent focus with projects for Stannah and Royal London Society for Blind People promoting independence and mobility. The lab continued its research into design for adults with autism by looking at sensory gardens in partnership with Kingwood, and advanced the business of Inclusive Design through a series of executive education workshops in Hong Kong, Korea, Norway and the UK.

At the end of the year, the Helen Hamlyn Research Associates, 12 new RCA design graduates attached to the three labs, prepared their work for an exhibition entitled *Design for the Real World* as part of the London Design Festival 2012. This joint show with SustainRCA marked the fortieth anniversary of the English language publication of Victor Papanek's famous book of the same name, which has become a primer for inclusive and sustainable design.





During 2011/12 InnovationRCA moved into a purpose-built incubator space spanning 600 sqm across two floors of the RCA's new Dyson Building at Battersea. This move allowed the expansion of the College's incubation activities and as a result five new graduate start-up companies were formed, bringing the total number of start-up ventures incubated during the year to ten. The incubator provided business mentoring and funding to help the companies incubated develop products and services that address a variety of business sectors, including healthcare, off-grid power generation, fashion retail, sanitation, coffee processing and digital services providers.

A number of the start-up ventures achieved significant milestones during the year. Three launched products for sale: coffee roasting systems from Ikawa ([www.ikawacoffee.com](http://www.ikawacoffee.com)); the Mu™ folding USB adaptors from Made in Mind ([www.madeinmind.co.uk](http://www.madeinmind.co.uk)); non-stigmatising smart clothing for people with Autistic Spectrum Disorders from Squease ([www.squeasewear.com](http://www.squeasewear.com)). Three companies began exporting products overseas, including Kwick Screen which was voted one of Britain's 50 New Radicals by the Observer and Nesta during the year ([www.kwickscreen.com](http://www.kwickscreen.com)), and four raised investor funding at valuations ranging from £800,000 to £5 million. In total the number of jobs created by the incubated start-ups (including PAYE and contract workers) reached almost 60 young graduates.

InnovationRCA continued to be the first point of contact for students seeking intellectual property advice and support, and during the year it selected a number of student projects for further patent protection and commercialisation support through its licensing and fellowships' programmes. Thanks to generous support from Wates Giving, social enterprise bursaries were awarded to two graduating students, to continue the development of their early-stage social projects at InnovationRCA. The first, Short-Circuit, addresses recycling of components from small electrical goods connecting local manufacturing to re-use and up-cycling. The second, Esource, is developing sustainable cable recycling systems for small-scale recyclers in developing countries to allow non-toxic recovery of electrical and electronic waste, the fastest growing waste stream worldwide. A James Dyson Innovation Fellowship was awarded to one graduating student to progress his project to commercialisation.





Kelly Sant and  
Arash Kaynama  
Mannequino  
Flat-packing  
mannequin  
2012

'I think it is very important for Britain to refocus on the manufacturing sector. We can't compete with some of the emerging economies on cost, but we can on innovation... Coming up with the idea is the easier part of the journey, but turning it into a commercial success is what takes a long time and hard work.'

**Will Crawford, Director  
and Co-Founder of Concrete  
Canvas Ltd**

As part of its role as catalyst for interdisciplinary dialogue and collaboration, InnovationRCA organised a Plastic Electronics symposium in partnership with the Electronics, Sensors and Photonics Knowledge Transfer Network, to connect RCA designers and artists with plastic electronics and photonics technologists and industrialists. The packed symposium and workshop was a starting point for discussions between the RCA design community and experts in this emerging technology field. In addition, InnovationRCA organised the College's highly successful Innovation Night, which this year featured as guest speaker musician, entrepreneur and philanthropist will.i.am in conversation with the College's Rector, Dr Paul Thompson.

The UK's business incubation and start-up acceleration community were brought together for a round-table incubation symposium in June, held at Nesta and organised by InnovationRCA as part of its commitment to the sharing of good practice.

To strengthen and guide InnovationRCA a strong Advisory Board was formed for the newly expanded incubator, chaired by RCA Provost Sir James Dyson, and comprising investors and entrepreneurship experts from Nesta, Imperial College London and the RCA.

# Industry Partnerships

RCA Corporate Partners annual reception, held at the RCA in March 2012, offered Corporate Partners the opportunity to network with other innovative companies and to talk to students about their projects



“To work with the young designers at the RCA has been like stepping into a fountain of youth. The shining eyes during the project, the possibilities of interdisciplinary work, and the obvious passion for the creation of new shapes and concepts were all impressive. During our project “the natural Audi” we left the regular reviews with the young talents not just with a smile on our face but with a big smile on our soul.”

**Frank Rimili, Audi**

Year on year, the RCA forges innovative partnerships with industry, helping companies to gain a competitive edge by running bespoke studio projects in collaboration with academic programmes and their students.

In 2011/12 RCA Corporate Partners joined from a wide array of industries, ranging from transportation, digital media, technology, fashion, retail, fast-moving consumer goods, and food and drinks industries.

In total, over 20 creative collaborations took place during the academic year. These included a project with the American Hardwood Export Council, for which a dozen students in Design Products designed chairs that both rethink the notion of sitting and teach important lessons about sustainability; Vehicle Design students teamed up with Textiles students to respond to a brief from Audi about an initiative to create a new carbon-neutral mobility concept for the future, inspired by the natural world; Fashion students' capsule collection for fashion house Esprit; a research project commissioned by Microsoft inviting Design Interactions students to look at the way in which authorship may change in the future; Textiles and Fashion students' innovative and creative approach to creating designs for a new bag for Intel's recently launched Ultrabook™; and Vehicle Design students helped Hitachi Rail Europe to create iconic trains, submitting proposals for the design of a new train for London.

These creative collaborations not only sit at the core of students' curricula and have a significant impact on teaching, learning and research at the College, they also give external organisations the opportunity to connect with the College and its students, and in return offer innovative design solutions along with bespoke branding and communication opportunities to those supporting companies.





### Brooks England Ltd

In spring 2012 a group of fourteen Design Products MA students embarked on an exciting project with Brooks England Ltd, a bicycle saddle manufacturer founded in 1866 by entrepreneur and innovator John B Brooks. The project explored 'What would Mr Brooks do next if he was alive today?', and resulted in innovative proposals for a new range of merchandise.

Following an inspiring visit to the Brooks factory in Smethwick, where students witnessed the production of Brooks saddles from the arrival of the hides to the packaging of products, five students' proposals were shortlisted and developed, including a cape cover offering dual function of weather protection for a cyclist and their bike, designed by Lasse Oiva; leather spectacles looking at ways of turning leather off-cuts into useful products, proposed by Sukjin Moon; 'B17', a collection of moulded cyclist's bags inspired by the iconic Brooks B17 saddle and designed specifically for the existing production line by Amos Field Reid; a leather hand wrap giving cyclists protection as well as sensitivity when cycling, designed by Seula Choi; and flat-packable helmets for easy storage, designed by Po-Chih Lai.

This hugely successful collaboration was a wonderful opportunity for Brooks England Ltd and the RCA to work together. Brooks England Ltd are currently reviewing the possibility of taking some of the ideas to production.

FuelRCA is the Royal College of Art's professional development self-help service. It was founded in 2005 to help students prepare for life after graduation, and to support 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.

'A highly regarded service that is delivering real value and benefits to those who engage.'

## Independent Review of FuelRCA, 2011/12

The College commissioned an independent review of FuelRCA in 2011/12, focused on the value of its enterprise, entrepreneurship and employability services. This revealed that an exceptional 35 per cent of all students voluntarily participate in Fuel's events, while the RCA's commitment to professional development and employability was identified as one of two areas of 'best practice' in the 2012 Quality Assurance Agency (QAA) Review.

Adding to established Fuel seminars on time management, presentation skills, funding and so on, support for students and graduates seeking employment in the creative industries was expanded in 2011/12. International recruiter Antoinette Lemens gave an inspiring presentation on 'How to Get Your Dream Job', complemented by practical tips on CV writing from The Writer. This and other FuelRCA events were video-streamed and tweeted, enabling students and alumni around the world to participate live, or catch up later via Fuel's growing online archive and social media presence.

Top lawyers from Stephenson Harwood regularly provided generous 'pro bono' advice and one-to-one mentoring on intellectual property and other legal matters, while in-depth mentoring by business consultants from PricewaterhouseCoopers (PwC) helped several RCA graduates start new creative businesses.

Elsewhere, Fuel's mentoring partnership with the RSA's Faculty of Royal Designers for Industry (RDIs) was strengthened by a special RDI Show Tour involving Faculty Manager Melanie Andrews, George Hardie RDI and Robin Levien RDI. This generated considerable interest among graduating students keen to obtain guidance on their next steps after College.



# Scholarships

**Christopher Bailey**  
MBE, Chief Creative  
Officer of Burberry,  
with the Burberry  
Design Scholars  
2011–13 (from  
left: Patrick Hough,  
Photography;  
Sebastiaan Wolzak,  
Innovation Design  
Engineering and  
Joseph McGee,  
Womenswear)



Externally funded scholarships help us preserve the diverse student body that has been a hallmark of the Royal College of Art since its founding in 1837. Scholarships are, therefore, vital to the future of our students and make all the difference between a student being able to take up an offered place at the College and having to decline it for purely financial reasons.

Currently, the RCA offers over 130 privately funded, annual scholarships, bursaries and prizes across all academic programmes.

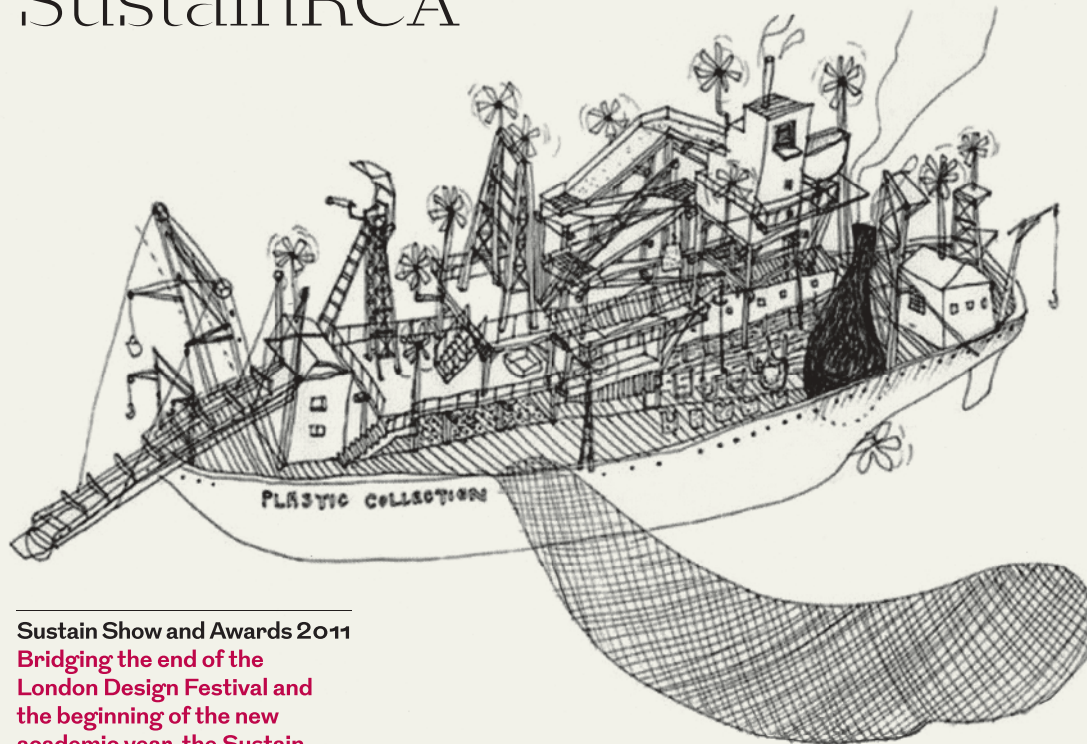
2011/12 attracted generous donations from companies, individuals and private trusts and foundations.

‘I was incredibly fortunate to be awarded a scholarship to the RCA by the family of the late Bill Gibb, and I can say without question I would not be where I am today had it not been for that support; thanks not only to the financial assistance which it gave me, but also to the mentoring and guidance that is so crucial at a stage of your life where every decision makes a huge impact on your future.’

**Christopher Bailey**  
(MA Fashion Womenswear, 1994)

A new partnership between the RCA and British global luxury brand Burberry, which marked anniversaries for both the College (175 years) and Christopher Bailey (ten years at Burberry), resulted in the launch of a ten-year scholarship programme with the Burberry Design Scholarships. The Ashley Family Foundation pledged three years’ support towards full-fees scholarships for MA students in the Textiles and Fashion programmes. The Interiors Group, specialists in office refurbishments and fit outs, provided funding for three PhD and MPhil students in Architecture for the duration of their studies. Sarah and Gerard Griffin generously pledged their support towards two new full-fees scholarships in GSM&J and Ceramics & Glass, which allowed those programmes to recruit two talented students – who would not otherwise have been able to accept places offered to them – to start their studies in 2012/13. Lastly, Orla Kiely (MA Knitted Textiles, 1992) and Dermott Rowan continued their partnership with Tesco, with an Orla Kiely Ltd designed range of reusable shopping bags, with every bag sold in Tesco’s shops around the UK yielding a 25p donation towards a scholarship fund for Textile students.





## Sustain Show and Awards 2011

**Bridging the end of the London Design Festival and the beginning of the new academic year, the Sustain Show and Awards 2011 displayed some truly inspiring examples of new thinking in sustainability. Four winning projects were selected: Photography student Emma Critchley's *Single Shared Breath*, a 60-second film in which two figures are caught suspended in an underwater embrace, sustained only by a shared breath that celebrates our dependency upon air and water; Design Products' Markus Kayser's *Solar Sinter* proposed a new way of generating objects through a 3D printing process using only sunlight and sand; *The Sea Chair Project* by Design Products graduates Groves, Jones and Murakami saw redundant fishing fleets kitted out to collect and process the plastic waste accumulating in our oceans to make useful objects while cleaning up the water; and IDE student Dan Watson's *Safety Net* project cut down on the catching, and subsequent discarding, of juvenile and endangered fish.**

SustainRCA celebrated its first year as a distinct entity within the School of Design, in which it completed a flourish of vibrant and varied activities both in College and beyond. The year got off to an energetic start with the September Sustain Show and Awards, curated and supported by Christoph Behling, showcasing the best in sustainability thinking from graduating students. A selection panel evaluated over 60 applicants during *Show RCA 2011*, and the work of 22 students was shortlisted for the Sustain Show and Awards during the London Design Festival. A prominent panel of judges from the world of creativity, business and media deliberated over shortlisted work from every programme across the RCA, to select winners that were announced at the opening ceremony of the exhibition on 22 September.

Alexander Groves,  
Azusa Murakami  
and Keiren Jones  
Sketch for  
*The Sea Chair*  
2011

Sustain hosted a cross-disciplinary project during the November AcrossRCA week, where students from different programmes can choose to work together on specific themes. Students worked with infrastructure company Hitachi Europe exploring the future of grey water in future city scenarios.

Sustain was approached by award-winning social enterprise BioRegional, which works with partners around the world to demonstrate that a sustainable future can be attractive and affordable, to coordinate two projects for the London Olympics. A student competition was run to design an Olympic pin for Coca-Cola, and Dejan Mitrovic art-directed the design and installation of *Inspirings*, a series of visual puns playing with perspective on the built environment of the Olympic Village to communicate and encourage energy saving and waste reduction. The abstract geometries, offering athletes fun photo opportunities, become a complete ring when seen from a specific point in space, giving viewers a 'moment of discovery' and motivating them to pose with the InspireRings.

Alongside the usual Sustain Talks running monthly throughout the year – where an impressive list of dynamic speakers from the world of art, design and creativity explained their sustainability thinking to a mixed audience of students and external visitors on a variety of themes such as sustainable mobility, food and money – Sustain also began a new series of cinema evenings, offering students the opportunity to view some cinematic masterpieces of social and environmental comment.

# ReachOutRCA

ReachOutRCA's programme in 2011/12 featured new projects that introduced looked after children from Ealing to the Sculpture Foundry at Howie Street, enhanced a school's GCSE Textiles curriculum in collaboration with the Burberry Foundation, and recorded the memories of elders from Southwark as part of the Julian Trevelyan Foundation Residency. Through our core programme, over 500 young people and their teachers took part in practical workshops alongside RCA exhibitions *The Problem Comes First*; *RCA Black*; *RCA Secret*; *Ceramics and Architecture Work in Progress* and *Show RCA 2012*. More workshops were added to the core programme for new partner schools through funding from John Lyon's Charity.

We joined the Campaign for Drawing's international initiative the Big Draw with 'Assembly'; bringing together school students, teachers and RCA Visual Communication alumni to explore drawing in its broadest sense. The project was once again Highly Commended at the Drawing Inspiration Awards.

We continued our four-year, award-winning partnership with Frieze Foundation: creating the Family Guide, managing the Family Space and delivering workshops at *Frieze Art Fair* in October 2011 and *Frieze Projects East* in summer 2012. ReachOutRCA are delighted to have been invited back to *Frieze Art Fair* in October 2012.



Sonya Derman (Visual Communication) was the first recipient of the ReachOutRCA/ Julian Trevelyan Foundation Residency, which supports students to extend their studio practice by working with communities outside their peer group. Sonya led a project with Southwark Pensioners Centre exploring memory through imagery, culminating in a publication and an exhibition at the RCA. She said of her experience: 'The Residency was really rewarding personally and creatively... I want to work in ways that are not isolated to my own voice and experiences.' Our congratulations go to 2012's successful applicants Nick Warner (Curating Contemporary Art), who will lead a project giving refugees and asylum-seekers the opportunity to learn photography skills, and Emma Sheldon (Textiles), who will introduce traditional lace-making techniques to a new generation.

Park View Academy  
Students Explore  
Show RCA 2012  
as Part of Showzine

'Showzine 2012' was an ambitious series of workshops alongside the RCA's major event of the year *Show RCA 2012*. 'Showzine' gave young people from four schools the chance to develop, curate and critique work through practical workshops, and a visit to *Show RCA 2012* led by Critical Writing in Art & Design students. The school students' opinions and experiences were documented on the Showzine blog.

Collaborations included 'Ignite!' with Research RCA, which placed Andrew Vallance (PhD Visual Communication) at the Freud Museum working with A-level students to explore

image and identity. Following on from the success of this pilot, eight more 'Ignite!' projects have been selected to start in 2012/13. We also teamed up with Imperial College in 2011 for 'The Art and Science of the Everyday', talks and tours exploring vehicle design, textiles and ceramics as part of Exhibition Road Cultural Groups' Creative Quarter. Throughout the year we have also collaborated with the V&A education team and RCA alumni to provide teachers' continued professional development sessions, exploring the museum's collections through practical activities.

Thank you to our funders the Burberry Foundation, the Durham Wharf Foundation and John Lyon's Charity for their generous continued support.

## 2011/12 ReachOutRCA

- **52 workshop sessions delivered**
- **28 RCA workshop leaders**
- **20 RCA workshop assistants**
- **515 secondary school students and 39 teachers**
- **31 schools from 16 boroughs and 4 regions**
- **3,000 copies of the *Frieze Art Fair Family Guide* distributed**
- **250 participants at *Frieze Art Fair Weekend* workshops**
- **200 participants at *Frieze Projects East* family workshops**
- **Almost £18,000 paid directly to students and recent graduates through the ReachOutRCA programme**
- **80 per cent of ReachOutRCA's overall programme costs covered by external funders**



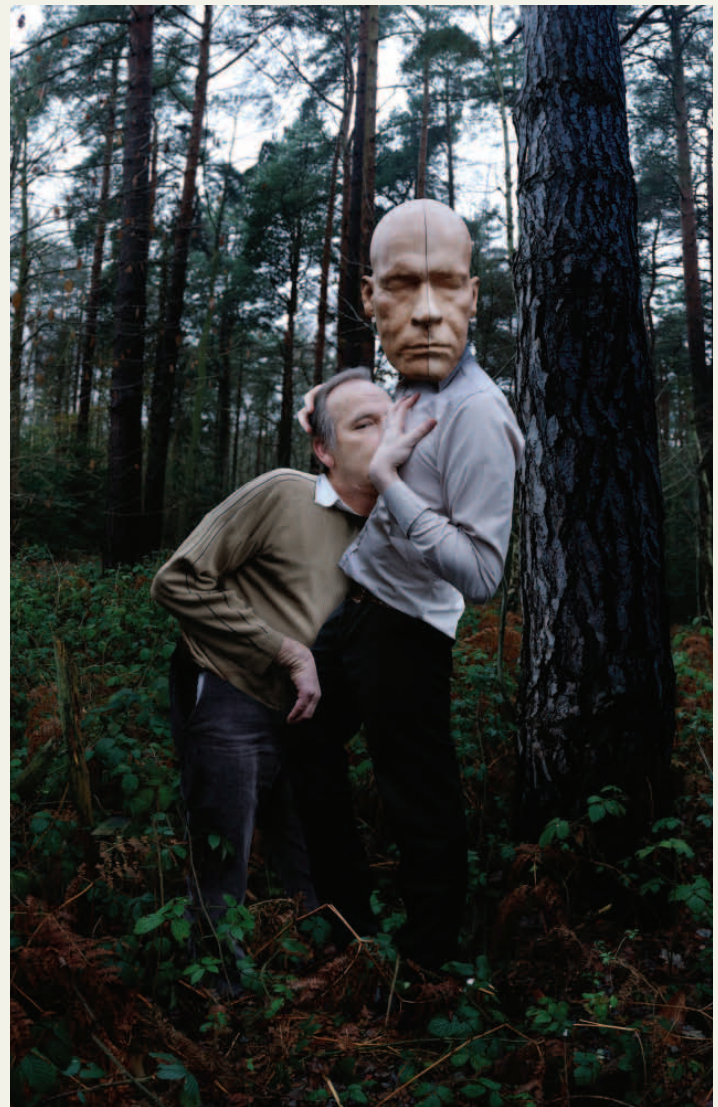
# Alumni



**David Watkins**  
(Professor GSM&J,  
1984–2008)  
London 2012  
Olympic Medals

**Jonny Briggs**  
(MA Photography,  
2011)  
Reclaiming  
Lambda print  
2011

Alumni from all courses and generations continue to play an instrumental role in defining art and design as we know it. This year, jewellery and accessories designer Lara Bohinc (MA GSM&J, 1996) was honoured with an MBE for services to the fashion industry. Jonny Briggs (MA Photography, 2011) was awarded the 2011 Saatchi New Sensations prize. Alumnus Erdem Moralioglu (MA Fashion Menswear, 2003) won WGSN's Most Influential Womenswear Designer at the Global Fashion Awards. Alumnus Asif Kapadia's (MA Film & Television, 1997) *Senna* won two BAFTAs for Best Documentary and Best Editing and finally, Thomas Heatherwick (MA Furniture, 1994) was behind the best kept secret of the London 2012 Olympic Games Opening Ceremony: the 204 copper-petal cauldron, which was hailed universally as a design triumph.



This past year has been a historic one for the RCA. The celebration of the RCA's 175th anniversary draws together the individual celebrations of 175 years of students graduating through the College doors. The AlumniRCA community has had its most active year to date, reaching 6,553 members with an array of national and international alumni successes. As the community expands, so too has global awareness of the erudite, uniquely diverse nature of RCA graduates, solidifying the importance of the RCA experience and the College's impact on society.



Thomas  
Heatherwick  
(MA Furniture,  
1994)  
London 2012  
Olympic Cauldron

Ten exciting AlumniRCA events were held on both sides of the Atlantic. Guided tours of alumnus David Hockney's (MA Painting, 1962) acclaimed retrospective *A Bigger Picture* at the Royal Academy of Arts and *Heatherwick Studio: Designing the Extraordinary* at the V&A proved especially popular. BAFTA winner Asif Kapadia held a private screening of *Senna*, after which he took questions from his fellow alumni. The very first AlumniRCA events in the USA were kindly hosted at IDEO offices in Palo Alto and New York, culminating in a reception to celebrate 175 years of the RCA in style at the British Consulate's Residence in San Francisco.

We paid remembrance to alumnus and painter James Neal (ARCA Diploma Painting, 1939), alumna and sculptor Kim James (MA General Studies, 1975), alumna and painter Joan Taylor née Dean (ARCA Diploma Design, 1936), and we celebrated the lives of alumni Robin and Lucienne Day (ARCA Diploma Design, 1938; and ARCA Diploma Design, 1940) at a memorial event in the RCA's Senior Common Room.

AlumniRCA social networks have played a large part in reconnecting with 'lost alumni'. An ebullient online community has allowed for global alumni events to be organised and invitations to be shared, business connections to be made and friends of friends to reconnect with the College via Alumnet, LinkedIn, Facebook and Twitter.



Erdem Moralioglu  
(MA Fashion  
Menswear, 2003)  
United Arrows  
'Monochrome  
Sensibilities/Colour  
Simplicity' Project  
(Catwalk show)



Asif Kapadia  
(MA Film &  
Television, 1997)  
Poster for *Senna*

**AlumniRCA Scholarship Fund**  
The AlumniRCA Scholarship Fund was set up to provide much-needed financial support to students across all programmes, and to ensure that the RCA continues to attract the very best talent from home and abroad regardless of their financial backgrounds.

The generous support of our ever-growing international alumni community and friends has allowed for the two inaugural Scholarships to be awarded. Scholarship recipients in 2011/12, Egle Kulbokaite (MA Curating Contemporary Art, 2012) from Lithuania, and British student Ilona Sagar (MA Sculpture, 2012), were asked what it means to receive the AlumniRCA Scholarship:

'I am so grateful for this Scholarship. I can now fully focus on my research, which will help progress my career.'

'The Scholarship means a great deal to me. It will support my development as an artist.'

**Total Current Membership**  
6,553

2010s — 1,476 +  
2000s — 2,872  
1990s — 1,182  
1980s — 544  
1970s — 351  
1960s — 109  
1950s — 16  
1940s — 2  
1930s — 1

'The RCA taught me to do  
what I LOVE,  
I am very grateful for that and  
to now be able to share that  
experience with others.'  
**Alison Jones, MA Printed Textiles,  
1991**

# Donors & Sponsors

## Major Donors

Arts & Humanities Research Council  
Atkin Foundation  
Basil Alkazzi  
Burberry Ltd  
Conran Foundation  
Helen Hamlyn Trust  
James Dyson Foundation  
Orla Kiely & Dermott Rowan NESTA  
Shizuko Kimura  
Sir Po-Shing & Lady Woo  
The Constance Fairness Foundation  
The Dr Mortimer & Theresa Sackler Foundation  
The Garfield Weston Foundation  
The Royal Commission for the Exhibition of 1851  
The Rumi Foundation  
The Wolfson Foundation

## Supporters

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Outset Contemporary Art Fund  
Paul Thompson  
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Sarah and Gerard Griffin  
Sir Paul & Lady Ruddock  
Spencer de Grey  
Stewarts Law LLP

## RCA Corporate Partners

American Hardwood Export Council  
Arcadia Group Ltd  
Audi AG  
Brioni Roman Style SpA  
Brooks England Ltd  
Cass Art  
EPFL+ECAL Lab  
Esprit Design & Product Development GmbH

Ford Motor Company Ltd  
Hitachi Rail Europe Ltd  
Intel Corporation (UK) Ltd  
International Flavors and Fragrances  
LG Electronics Inc  
McLaren Cars Ltd  
Microsoft Research Ltd  
Monsoon  
Rolls-Royce Motor Cars  
SABMiller  
Samsung Electronics (UK) Ltd  
Shandong Ruyi Group  
Unilever  
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## Programme Supporters

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Asos  
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Carriaggi  
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Cyclus  
Embassy of Chile  
Embassy of Mexico, United Kingdom  
Filati Be. Mi.  
Filmar  
Filpucci  
Fiorucci Art Trust  
John Marrow  
Lectra  
Lineapiu  
Lisson Gallery  
LOCOG  
Loro Piana & C.  
Manolo Blahnik  
Marks & Spencer plc  
Miel de Boton  
Mousse

Next plc  
Peroni  
Philips Design  
Punkt. Tronics AG  
Rolls Royce and Bentley Motor Cars  
Saga Furs of Scandinavia  
Sophie Hallette  
Swarovski Elements  
The British Council  
The Flash Centre  
The Royal Automobile Club  
Todd & Duncan  
Tokyo University  
Victoria Miro  
Worth Global Style Network (WGSN)  
Zegna Baruffa – Lane Borgosesia

## Helen Hamlyn Centre for Design

Age UK  
Being  
BT  
BIS  
Bossons Group  
Clearblue  
Department of Health  
Design Council  
EPFL+ECAL Lab  
EPSRC  
ESRC  
GlaxoSmithKline  
GMW Architects  
Haworth  
Herman Miller  
Johnson Controls  
Kingwood Trust  
Medical Defence Union  
Megaman  
National Institute for Health Research  
Paviom  
Research in Motion  
RLSB  
Samsung  
Sony  
Stannah  
Technology Strategy Board

## InnovationRCA

Kilburn & Strode LLP  
Stephenson Harwood  
Materials Knowledge Transfer Network (Technology Strategy Board)  
Wates Giving

## Inspire

Arnolfini Museum  
Art on the Underground  
Arts Council England  
Autograph ABP  
Baltic  
Barbican Art Gallery  
British Museum  
Cornerhouse  
Crafts Council  
East Street Arts (ESA)  
Firstsite  
Foundation for Art and Creative Technology (FACT)  
IKON Gallery  
Iniva  
Liverpool Biennial of Contemporary Art Ltd  
Middlesbrough Institute of Modern Art (MIMA)  
Modern Art Oxford  
Nottingham Contemporary  
South Bank Centre  
Tate Britain  
Turner Contemporary  
Tyne & Wear Archives & Museums (Laing Art Gallery)  
Victoria and Albert Museum, Contemporary Programmes

## ReachOutRCA

Burberry Foundation  
John Lyon's Charity  
The Durham Wharf Foundation

## AlumniRCA Scholarship Fund

Alex M Seago  
Amanda F Drury  
Annette Hultzsich  
Brian Collier  
Cecile Dartiguenave  
Diamond Jubilee Award  
Elizabeth L Beel  
Elsbeth R Juda  
Eric R Bellinger  
George T Freeman  
Janet Marsh  
James F Field  
Keith W Redfern  
Lindsay E Robertson  
Mary C Restieaux  
Michael Ani  
Molly A Rumbelow  
Norman Chang  
Patrick McDonnell  
Sally K Halls  
Susan P Collis  
Tissa Ranasinghe

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## Prizes, Awards & Scholarships

20:21 Contemporary British  
Art Fair Prize

Alison Bennett Travel Bursary  
Alumni Club Travel Grant Chris  
Garnham Memorial Prize

AkzoNobel Award

Anthea & Thomas Gibson  
Scholarship

Ashley Family Foundation

Augustus Martin Award

Bakri Yehia Memorial Award

Basil H Alkazzi Foundation  
Scholarship

Basil Taylor Memorial Prize

Blink Ink Prize

Boots Company Scholarship

Brian Robb Award

British Fashion Council MA  
Scholarship Award

Burberry Design Scholarship

Charlotte Fraser Award

Christopherson Bequest

Clerkenwell Green Association  
Award

Clive Wainwright Memorial  
Prize

Clore Scholarship

Constance Fairness Foundation  
Prize

Conran Foundation Special  
Award

Daler-Rowney Prize for Drawing

Desmond Preston Prize for  
Drawing

Deutsche Bank Awards

Eric & Jean Cass Scholarship

ESG Charitable Trust Award

Geoff Lawson Jaguar  
Scholarship

Gillian Naylor Essay Prize in  
Memory of Tom Naylor

Gus Robinson Travel Award

Helen Hamlyn Design Awards

House & Garden (Condé Nast)  
Scholarship

House of Fraser Scholarship

James Dyson Foundation  
Bursaries

Janey Ironside Travel  
Scholarship

John Purcell Prize

Kay Cosserat Scholarship

Kenneth Armitage Prize

Land Securities Award

Leverhulme Bursaries

Levy Bequest

Lucy Halford Bursaries

Madame Tussaud Award for  
Fine Art

Mansfield Cache D'Or  
Scholarship

Marianne Straub Travel  
Scholarship

Marks & Spencer Awards

Matthews Wrightson  
Charitable Trust

Metro Imaging Award  
NADFAS

Nancy Balfour Award

Neville Burston Memorial Award

New London Architecture  
Award

NEWH UK Scholarship

Oliver Ford Trust Scholarship

Onno Boekhoudt Memorial  
Award

Osarca Prize

Ossie Clark Scholarship

Passion Pictures Prize

Paul Vezeley Scholarship  
Travel Award

Photographers' Gallery Award

Pilkington Automotive Vehicle  
Design Awards

Printmakers Council Prize

Ray Watson Student Fund

RCA Footwear Scholarship

Rowan Award for Excellence

Royal College of Art Society  
and Thames & Hudson  
Artbook Prizes

R J Washington Bursary

Ruth Drew Award

Sheila Robinson Memorial  
Prize

Sir Alastair and Lady Pilkington  
Scholarship

Sir Eduardo Paolozzi Travel  
Award

Sir James Knott Trust

Snowdon Award for Disability  
Projects

Spillers Scholarship

Ted Power Scholarship

The Althea McNish Prize  
for Colour

The Carpenters Company  
Bursary

The Claremont Garments  
Scholarship

The Clothworkers' Foundation

The Colette Christmas Prize  
for Spirit

The Dyers' Company Award

The Further Award

The Genesis Photography  
Scholarship

The Interiors Group  
Scholarship

The John Dunsmore  
Scholarship

The John Hedgecoe  
Scholarship

The John Norris Wood Natural  
Forms Prize

The Marianne Straub Award

The Man Group plc Charitable  
Trust

The Michael Behrens  
Scholarship

The Montjoie Fund

The Nat Cohen Scholarship

The Osborne & Little  
Scholarship

The Peter Pickard Travel  
Bursary

The Royal Commission  
for the Exhibition of 1851  
Scholarship

The South Square Trust

The Tom Bendhem Drawing  
Prize

The Timney de Villeneuve  
Prize

The Woo Charitable  
Foundation Scholarship

The Worshipful Company of  
Armourers & Brasiers

The Worshipful Company  
of Broiderers

The Worshipful Company of  
Carmen Transport Design

The Worshipful Company of  
Coachmakers & Coach  
Harness Makers

The Worshipful Company of  
Fanmakers

The Worshipful Company of  
Framework Knitters

The Worshipful Company of  
Grocers

The Worshipful Company of  
Haberdashers

The Worshipful Company of  
Leathersellers

The Worshipful Company of  
Painter—Stainers

The Worshipful Company of  
Weavers

Theo Fennell Awards

Tim & Belinda Mara Award

Tim Sayer Prize

Valerie Beston Young Artists'  
Prize

Varley Memorial Awards

Villiers David Travel Award

West London Architectural  
Society Prize

W H Smith Scholarship



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# Honours & Appointments

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# Court Membership

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**At Convocation 2012, Honorary Doctorates and Fellowships were conferred as listed below.**

## **Honorary Doctors**

**Thomas Demand**

Photographer

**Thomas Heatherwick**

Designer

**Professor Tony Hunt**

Structural engineer

**Kazuyo Sejima**

Architect

## **Senior Fellows**

**Sir Idris Pearce**

Former Council member and Chairman of the Buildings and Estates Committee

**Edmund de Waal**

Potter, ceramicist and author

## **Honorary Fellows**

**Régine Debatty**

Curator, critic and blogger

**Professor David Gann**

Chair in Technology and Innovation Management, Imperial College Business School

**David Kester** Chief Executive, Design Council

**Yanki Lee** Former Research Fellow, Helen Hamlyn Centre for Design

**Pam Martin**

Former Administrator, School of Communication

**Dame Theresa Sackler**

Philanthropist and champion of the arts

**Alan Tye** Royal Designer for Industry, founder Alan Tye Design

**Philippa Watkins**

Senior Tutor, Textiles

## **Fellows**

**Jane Alexander** Pro-Rector (Operations)

**Professor Naren Barfield**

Pro-Rector (Academic)

**Jo-Anne Bichard**

Research Fellow, Helen Hamlyn Centre for Design

**Tim Olden** Network Manager, Design Interactions

**Professor Jane Pavitt** Dean, School of Humanities

**Tristan Webber**

Senior Tutor, Womenswear

## **Senior Staff Appointments**

**Professor Ute Meta Bauer**

Dean, School of Fine Art

**Professor Alex de Rijke**

Dean, School of Architecture

**Ab Rogers**

Head of Programme, Interior Design, School of Architecture

**Professor Teal Triggs**

Associate Dean, School of Communication

**Charles Walker**

Head of Programme, Architecture, School of Architecture

**Dr Kevin Walker**

Head of Programme, Information Experience Design, School of Communication

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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 statements of the College.

**The Court consisted of the following people in 2011/12:**

## **Ex Officio Members**

### **The Provost**

Sir James Dyson

### **The Pro-Provost**

Sir Neil Cossons

### **The Rector and Vice-Provost**

Dr Paul Thompson

### **The Treasurer**

Mr Eric Hagman

### **The Pro-Rector (Operations)**

Ms Jane Alexander

### **The Pro-Rector (Academic)**

Professor Naren Barfield

### **The Professors**

### **The Honorary Professors and Emeritus Professors**

### **The Fellows and Honorary Fellows**

**Those members of the Council who are not already members of the Court by virtue of the above**

### **The President and Vice-President of the Students' Union**

<b>Appointed Members</b>	<b>Appointing Body</b>	<b>City Livery Companies</b>	
Mr Geoffrey Clarke	The Lord Archbishop of Canterbury	Miss Caroline Tate	Mercers
Mr Patrick Reyntiens	The Archbishop of the Roman Catholic Archdiocese of Westminster	James Roundell	Grocers
Ms Leila Behrman	The Chief Rabbi	The Earl of Antrim	Fishmongers
The Rev John A Cooke	The President of the Conference of the Methodist Church	Mr Martin Drury	Goldsmiths
Mr Larry Keith	The National Gallery	Dr Stephen Lloyd	Skinners
Mr Sandy Nairne	The National Portrait Gallery	Mr P A S Blomfield	Merchant Taylors
Mr Richard Humphreys	The Tate Galleries	Mr Brian Shawcross	Haberdashers
Miss Frances Carey	The British Museum	Mr Richard Callingham	Salters
Ms Jane Smith	The Natural History Museum	Mr Richard Hunting	Ironmongers
Professor Martin Roth	The Victoria and Albert Museum	Mr Alan Reid	Cutlers in Hallamshire
Dr Andrew Nahum	The Science Museum	Mrs Carolyn M Way	Armourers and Brasiers
Mr Timothy Wilson	The Ashmolean Museum	Miss Emma Birts	Carpenters
Miss J A Munro	The Fitzwilliam Museum	Mr A H Stevenson	Painter—Stainers
Dr Christopher Green	The Courtauld Institute of the University of London	Mr Oliver Makower	Weavers
Professor J G Williams	The Imperial College London	Mr Roger Putnam	Coachmakers and Coach Harness Makers
Dr Colin Lawson	The Royal College of Music	<i>To be appointed</i>	Gold and Silver Wyre Drawers
Professor John Tarrant	The Association of Commonwealth Universities	Mr Clive Birch	Carmen
Mr Anthony Eyton	The Royal Academy of Arts	Mr Simon T Hill	Furniture Makers
Miss Christine Hawley	The Royal Institute of British Architects		
Miss Wendy Taylor	The Royal Fine Art Commission	<b>Trade Associations, Universities and Other Bodies</b>	
Ms Marjorie Allthorpe-Guyton	The Arts Council of England	Mr Reginald Watts	Confederation of British Industry
Mr Richard Riley	The British Council	Miss Monica Ford	British Ceramic Confederation
Miss June Fraser	The Design Council	Miss Jan-Marie Knights	British Glass
Miss Helen Auty	The Royal Society of Arts	Mr Malcolm Campbell	The Woolmark Company
Mr David Gentleman	The Faculty of Royal Designers for Industry	Mr Stuart Preston	Institute of Materials, Minerals and Mining
Mr David Pocknell	The Chartered Society of Designers	Mr Jonathan Westbrooke	Furniture Industry Research Association
Ms Joan Bakewell	The British Film Institute	Mr Guy Perricone	Institute of Contemporary Arts
Mr John Allan	The Historic Buildings and Monuments Commission for England	Ms Amanda Berry	British Academy of Film and Television Arts
Ms Rosalinda Hardiman	The Museums Association	Mr Geoffrey Russell	Institute of Practitioners in Advertising
Professor B S Yamey	The British Academy	<i>To be appointed</i>	The Newspaper Society
Mrs Joanna Kennedy	The Royal Commission for the Exhibition of 1851	Mr Andrew Nairne	University of Cambridge
Mrs Helen Robinson	The Commonwealth Institute	Mr Timothy Wilson	University of Oxford
Dr Duncan Michael	The Royal Academy of Engineering	Ms Kay Carberry	Trades Union Congress
Sir Alan Muir Wood	The Royal Society	Councillor Daniel Moylan	Kensington and Chelsea Borough Council
Ms Rosy Greenlees	The Crafts Council	Councillor Judith Warner	Westminster City Council
Mr Charles McCaskie	The Engineering Council		
		<b>Six Members of the Academic Staff Appointed by the Senate to Serve for a Period of Three Years:</b>	<b>Four Graduates of the College Appointed by the Senate to Serve for a Period of Three Years:</b>
		Ms Claire Brass	Ms Susie Allen
		Ms Christine Guth	Mr Colin Burns
		Ms Claire Pajaczowska	Dr Alex Seago
		Ms Laura Potter	Mr Peter Stevens
		Mr John Slyce	
		Mr Gareth Williams	

# Council Membership

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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 2011/12:

## Ex Officio

### The Provost

Sir James Dyson

### The Chairman and Pro-Provost

Sir Neil Cossons

### The Rector and Vice-Provost

Dr Paul Thompson

### The Treasurer

Mr Eric Hagman

### The Pro-Rector (Academic)

Professor Naren Barfield

### The Pro-Rector (Operations)

Ms Jane Alexander

### The President of the Students' Union

Ms Rebecca Court

## Members Appointed by the Court

Mr Charles Allen-Jones

(Vice-Chairman)

Professor Richard Burdett

Mr Rupert Hambro

(from 1 December 2011)

Ms Betty Jackson

Dr Joanna Kennedy

Mr Robin Levien

Ms Caragh Merrick

Ms Sarah Miller

Sir Idris Pearce

(to 31 January 2012)

Ms Cathy Turner

Professor Martin Roth

Lady Ritblat

## Members Appointed by the Senate

Professor Joan Ashworth

Professor Wendy Dagworthy

Professor Tony Dunne

Professor Dale Harrow

Professor Jeremy Myerson

Professor Jane Pavitt

Professor Martin Smith

## One Student Elected by the Students

Mr Andrew Lacon

## Co-opted Members

Professor Sir Roy Anderson

(to 30 November 2011)

Mr Tony Brierley

Dr David Good

Sir Mark Jones

Professor Sir Keith O'Nions

(from 1 December 2011)

Mr Paul Priestman

Dame Gail Rebuck

Mr John Studzinski

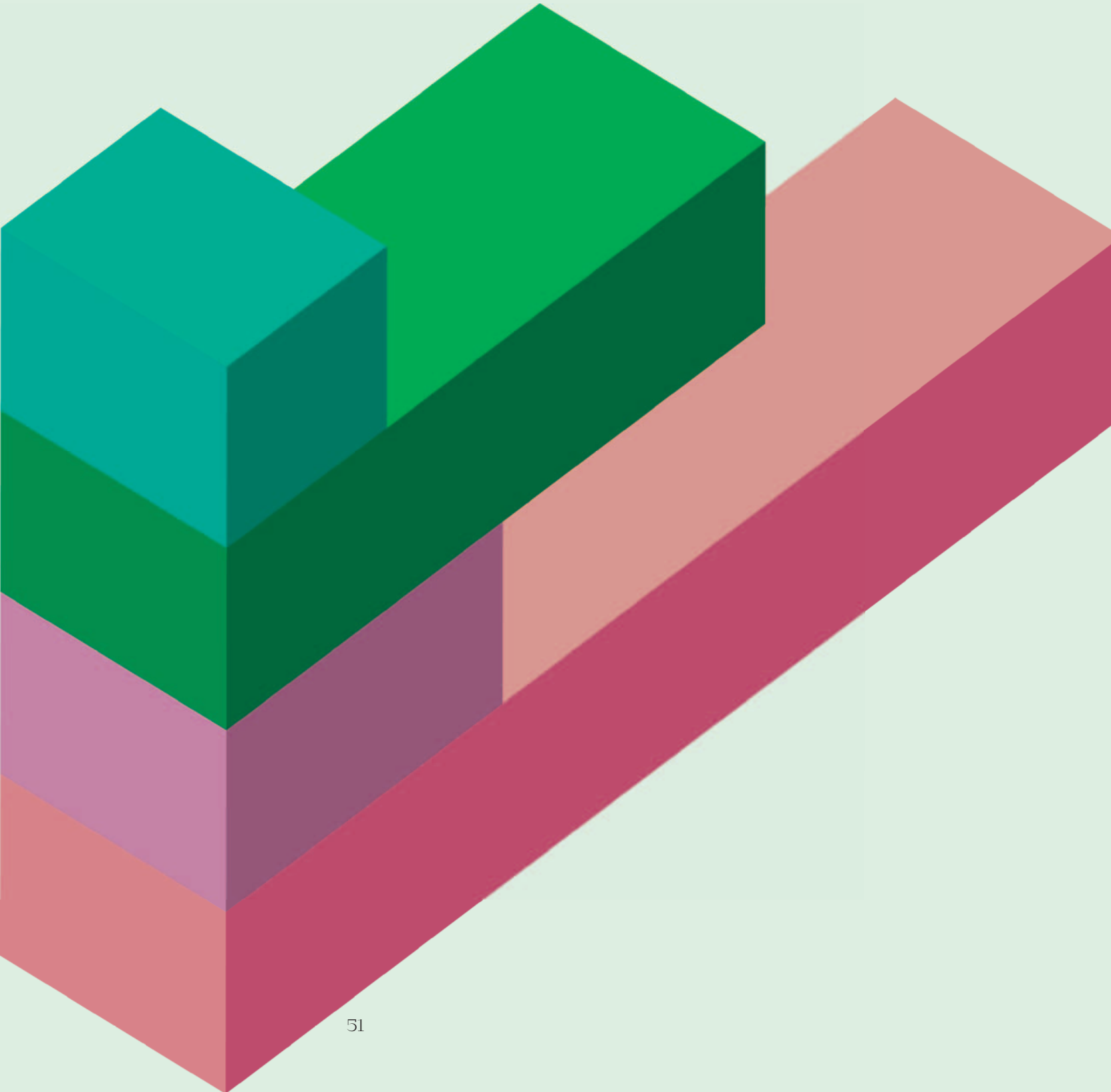
Mr Matthew Freud

(to 23 November 2011)



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# Summary Accounts



# Treasurer's Report for the Year Ended 31 July 2012

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 distinctive role 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 2011/12 it had almost 1,100 students enrolled, approximately 25 per cent of whom came from countries outside the EU.

The College is an exempt charity, which operates under the terms of a Royal Charter. 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. This year is the 175th anniversary of the College's foundation, and an exhibition and other events to mark the occasion will take place during the 2012/13 academic year.

The College has governance arrangements that 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 2006. 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).

## Estates Masterplan

The College agreed a new strategic plan in 2010, and this was complemented with an Estates Masterplan, drawn up in conjunction with Haworth Tompkins, the architects who designed the College's Battersea North Site development. The Masterplan was agreed by Council in November 2011. It provides a blueprint for the reconfiguration of space in the College's Kensington buildings following the completion of the Battersea development and also provides accommodation for new academic programmes that the College plans to offer and for the expansion and reconfiguration of support services, the library and administrative functions.

The Dyson Building, which forms the largest element of the Battersea North development, reached practical completion in early March. InnovationRCA moved in to the purpose-built incubator spaces in April and the remaining areas of the building were occupied during the summer vacation. It was formally opened by Sir James Dyson on 24 September 2012.

In November 2011 Council agreed in principle to proceed with the construction of the Woo Building, which forms the third and final phase of the Battersea North development. This will be financed through a donation of £1.5 million from Sir Po Shing and Lady Helen Woo and additional borrowing of £4 million, with the balance coming from the College's reserves. The total cost of the Woo Building is expected to be just over £13 million. The project has now reached RIBA stage E and tenders are being sought for the main construction contract. It is expected that Council will be asked to give final approval to

the project in November 2012 and construction will start on site in early 2013. The current project programme suggests that practical completion will be achieved in late 2014, although this is subject to negotiation with the successful contractor.

## Funding

During the year HEFCE made a series of announcements about future funding following the increase in undergraduate fees, which came into effect for new students this autumn. Funding for postgraduate taught courses has continued on an interim basis (it had originally been expected that this funding would cease), and HEFCE has also continued the College's targeted allocations (institutional premium) funding at approximately the same level in 2012/13 as that which applied in the previous year. A review of the system of targeted allocations has been announced. The review is taking place this autumn and the outcome will be known in December 2012. Institutions were asked to make submissions to the review panel by 1 October 2012 and the College duly made its case. The review is about the detailed working of the system, not about the principle of having targeted allocations. The review panel will base its decisions on three criteria – high cost, distinctiveness of academic provision and additional public value. The College has made a robust case for funding on the basis that its activity clearly fulfils all three of these criteria.

Applications for places at the College remain strong, particularly from overseas students. The number of students enrolled increased last year to 1,062 and a further increase is expected in 2012. The completion of the Dyson Building means that the College has additional space to accommodate the extra numbers. The College has increased its home/EU fees to £9,000 in 2012. This figure was chosen as it is the maximum fee allowed at undergraduate level (although as a postgraduate institution the College is not bound to set fees below this level). However, the effect of increased tuition fees at undergraduate level on the ability of students to finance postgraduate study is not yet known and the College does not intend to increase home fees again until at least 2015, by which time the higher undergraduate costs will have worked their way through to all home/EU students.

### Results for the Year

The consolidated income and expenditure results for the year to 31 July 2012 show a surplus of just under £1 million. This is lower than the previous year's figure but represents a very comfortable margin bearing in mind the difficulties in the general economic climate.

Income from HEFCE grants fell by £1 million during the year, but this was more than made up by a £2m rise in fee income. Income from other sources fell slightly, reflecting the difficult economic climate and recent uncertainty over the tax relief available on private donations. Payroll costs rose modestly – this reflects an increase in headcount, which has been necessitated by the increased number of students studying at the College. Non-staff costs also rose – the main reason for this increase was the substantial increase in expenditure on premises due to the summer refurbishment programme.

The College's balance sheet remains strong – general reserves have increased to just under £10 million and cash reserves remain above £11 million, despite capital expenditure of just under £8 million being incurred during the year.

### Investments

The College set up an Investment Committee in 2010/11. The Committee is chaired by John Studzinski and is charged with setting investment policies for the College's endowments and cash reserves and monitoring their implementation. The Committee reviewed the College's investment management arrangements and decided that the funds previously invested in iShares, amounting to just under £5 million, should be transferred to an active manager. A competitive process was undertaken and it was decided that the funds should be invested in the Baring Dynamic Asset Allocation fund. The rest of the College's portfolio remains under the management of Ruffer Investment Management LLP.

### 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 that is reviewed by the Audit Committee at each meeting. The most significant risk on the register at the end of the 2011/12 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 and increasing costs and continued uncertainty about the size and timing of reductions in public funding for the College. Action is being taken to mitigate these risks inasmuch 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 Dyson 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 project. The College also has a dormant subsidiary company – Lion & Unicorn Press Ltd.

### Conclusion

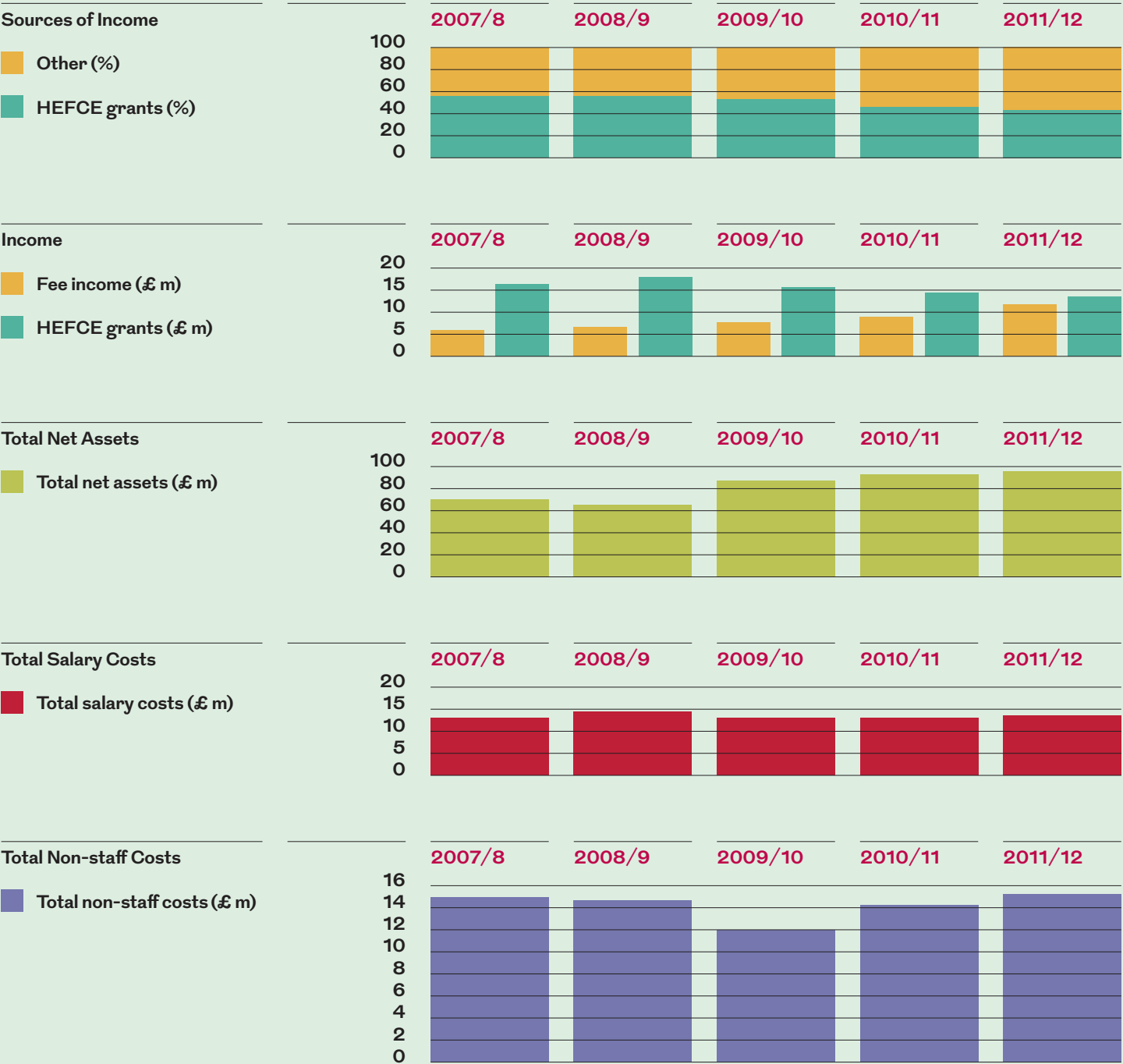
The HE sector in the UK is undergoing unprecedented change and financial pressure. However the College remains in a strong market position and has an agreed strategy to take it forward over the next few years.

**Eric Hagman CBE**  
Treasurer



# Income/ Expenditure

For full Accounts, please see  
[www.rca.ac.uk/accounts](http://www.rca.ac.uk/accounts)



## Income

2011/12

### Consolidated Income Account for the Year Ended 31 July 2012 (£'000s)

Funding Council Grants	13,479
Tuition Fees & Education Contracts	11,695
Research Grants & Contracts	1,547
Other Operating Income	4,537
Endowment & Investment Income	441

Total Income

31,699



## Income

2010/11

### Consolidated Income Account for the Year Ended 31 July 2011 (£'000s)

Funding Council Grants	14,496
Tuition Fees & Education Contracts	9,379
Research Grants & Contracts	1,577
Other Operating Income	4,662
Endowment & Investment Income	525

Total Income

30,639



## Expenditure

2011/12

### Consolidated Expenditure Account for the Year Ended 31 July 2012 (£'000s)

Staff Costs	13,581
Other Operating Expenses	15,298
Depreciation	2,069
Interest & Other Finance Costs	218

Total Expenditure

31,166



## Expenditure

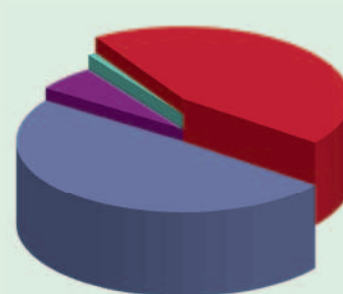
2010/11

### Consolidated Expenditure Account for the Year Ended 31 July 2011 (£'000s)

Staff Costs	13,111
Other Operating Expenses	14,497
Depreciation	1,754
Interest & Other Finance Costs	213

Total Expenditure

29,575



## (Deficit)/Surplus

2011/12

### Surplus (£'000s)

Operating Surplus	533
Surplus on Continuing Operations	533
Surplus Transferred to Accumulated Income in Endowment Funds	448
<b>Surplus for the Year</b>	<b>981</b>

## (Deficit)/Surplus

2010/11

### Surplus (£'000s)

Operating Surplus	1,064
Surplus on Continuing Operations	1,064
Surplus Transferred to Accumulated Income in Endowment Funds	363
<b>Surplus for the Year</b>	<b>1,427</b>

### Statement of Historical Cost Surpluses and Deficits for the Year Ended 31 July 2012

Surplus after Depreciation of Assets at Valuation	533
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>£1,875</b>

### Statement of Historical Cost Surpluses and Deficits for the Year Ended 31 July 2011

Surplus after Depreciation of Assets at Valuation	1,064
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>£2,406</b>

# Balance Sheets

## as at 31 July 2012

Summary Consolidated Balance Sheet as at 31 July 2012	2012 (£'000s)	2011 (£'000s)
<b>Fixed Assets</b>		
Tangible Assets	83,332	77,528
Other Fixed Asset Investments	551	479
<b>Endowment Asset Investments</b>	14,140	13,977
<b>Current Assets</b>		
Stock	66	83
Debtors	1,571	2,729
Investments	11,055	15,240
Cash at Bank and in Hand	5	22
<b>Total Current Assets</b>	<b>12,697</b>	<b>18,074</b>
<b>Creditors:</b> Amounts Falling Due Within One Year	5,937	6,658
<b>Net Current Assets</b>	6,760	11,416
<b>Total assets less current liabilities</b>	104,783	103,400
<b>Creditors:</b> Amounts Falling Due After More Than One Year	8,818	9,856
<b>Net Assets</b>	<b>95,965</b>	<b>93,544</b>
<b>Represented by:</b>		
<b>Deferred Capital Grants</b>	18,944	17,667
<b>Endowments</b>		
Expendable	4,534	4,237
Permanent	9,606	9,740
<b>Total Endowments</b>	<b>14,140</b>	<b>13,977</b>
<b>General Reserves</b>		
Revaluation Reserve	53,027	54,369
General Reserves Excluding Pension Reserve	9,854	7,531
<b>General Reserves Total</b>	<b>9,854</b>	<b>7,531</b>
<b>Total</b>	<b>95,965</b>	<b>93,544</b>



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# Independent Auditors' Statement

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We have examined the summarised financial statements of the College for the year ended 31 July 2012 which comprise the Summary Group Income and Expenditure Account and the Summary Group Balance Sheet, which are set out on pages 54 to 56 of the College's Financial Report and Summary Accounts. The summarised financial statements are non-statutory accounts prepared by the Council for the purpose of inclusion in the Financial Report and Summary Accounts.

This statement is made, in accordance with our engagement letter dated 6 June 2008, solely to the College, in order to meet the requirements of paragraph 36 of the *Statement of Recommended Practice: Accounting for Further and Higher Education (2007)*. Our work has been undertaken so that we might state to the College those matters we have agreed to state to it in such a statement and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the College for our work, for this statement, or for the opinions we have formed.

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## Respective Responsibilities of the Council and Auditor

The Council has accepted responsibility for the preparation of the summarised financial statements in accordance with paragraphs 29 to 35 of the *Statement of Recommended Practice: Accounting for Further and Higher Education (2007)*. Our responsibility is to report to the College our opinion on the consistency of the summarised financial statements on pages 54 to 56 within the Financial Report and Summary Accounts with the full statutory annual Financial Statements.

We also read the other information contained within the Financial Report and Summary Accounts and consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the summarised financial statements.

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## Basis of Opinion

We conducted our work having regard to Bulletin 2008/3 *The auditor's statement on the summary financial statement in the United Kingdom* issued by the Auditing Practices Board. Our separate report on the College's full statutory annual Financial Statements for the year ended 31 July 2012 describes the basis of our audit opinion on those financial statements.

## Opinion on Summarised Financial Statements

In our opinion, the summarised financial statements set out on pages 54 to 56 are consistent with the full statutory annual Financial Statements for the year ended 31 July 2012.

**Neil Thomas**  
for and on behalf  
of KPMG LLP  
Chartered Accountants  
15 Canada Square  
Canary Wharf  
London  
E14 5GL  
22 November 2012

**'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 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.'**  
Charter of Incorporation of the Royal College of Art, 28 July 1967

**Visitor**  
His Royal Highness  
The Prince Philip  
Duke of Edinburgh

**Provost**  
Sir James Dyson

**Pro-Provost and Chairman of the Council**  
Sir Neil Cossons

**Rector and Vice-Provost**  
Dr Paul Thompson

**Editor**  
Octavia Reeve

**Publishing Assistant**  
Sarah MacDonald

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