

Royal College of Art Annual

Review

20⁰⁹₁₀

‘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 Terence Conran

Pro-Provost and Chairman of the Council
Sir Neil Cossons

Rector and Vice-Provost
Dr Paul Thompson

Royal College of Art
Annual Review 2009/10

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Rector’s Review

Founded in 1837 as the Government School of Design, renamed the Royal College of Art in 1896 and granted a royal charter in 1967, the RCA is the world’s oldest art and design university in continuous operation. Furthermore, it is the only art and design institution in the world operating exclusively at postgraduate level. We offer rigorous two-year Master’s courses; we demonstrate impressive research outcomes; and we deliver robust knowledge transfer from academe to industry, as evidenced by our intellectual property track record of patent and design registrations, which leads the field in UK art and design schools (see pp. 40–42, InnovationRCA and Design London).

Firstly, at Master’s level: in summer 2010, 400 students presented work in their graduate Shows. It is a real testament to the talent of our students that 40,000 industry leaders, talent recruiters and members of the general public chose to visit. I’d like to thank especially the Conran Foundation for its continued support of the SHOW, in particular our Provost, Sir Terence Conran, who is a passionate mentor to many cohorts of RCA graduates. Importantly, when the SHOW is dismantled and life returns to normal, we can report that RCA graduates fare well in the workplace, with approximately 93 per cent of our graduates gaining employment at an appropriate professional level within a year of graduating. In 2010, ten MPhil students graduated and 12 candidates were awarded PhDs – a testament to the strength of student research in fields ranging from History of Design to Vehicle Design.

Secondly, staff research: the Helen Hamlyn Centre goes from strength to strength; this year it embarked on a major research project for the NHS London. The brief: to redesign the emergency NHS ambulance for London, working alongside the RCA’s Vehicle Design Department, Imperial College London, the University of the West of England and London paramedics. The team also continued its DOME (‘Designing Out Medical Error’) project.

Thirdly, innovation and knowledge transfer: InnovationRCA and Design London have continued their vital role of assisting recent or current graduates to take ingenious design concepts to marketplace. Working with our partner Imperial College London, we present a formidable interdisciplinary team comprising MBA, design and engineering students. Eight new business ventures were successfully incubated and launched on the road this year.

We congratulate the many alumni of the College who received international accolades during the course of this year: Erdem Moralioglu (alumnus, 2003) won the first British Fashion Council/Vogue Designer Fashion Fund award; Christopher Bailey (alumnus, 1994), Chief Creative Officer of Burberry, won the International Award at the Council of Fashion Designers of America; artist Chris Ofili (alumnus, 1993) was the subject of a major solo exhibition at Tate Britain last autumn; architect Eric Parry (alumnus, 1978) won a Civic Trust Award and *Building* Design magazine’s Architect of the Year award; and David Adjaye (alumnus, 1993) won the prestigious commission to design the Smithsonian’s new Museum of African-American History & Culture in Washington DC. Thomas Heatherwick’s (alumnus, 1994) British pavilion at the Shanghai World Expo this

summer was voted the best pavilion of the show and won the prestigious 2010 RIBA Lubetkin Prize in June 2010 for the most outstanding work of international architecture. Ian Callum, Head of Design at Jaguar (alumnus, 1979), launched his XJ car to much acclaim. Finally, 2009 Design Interactions graduate Min-Kyu Choi won the Design Museum’s Brit Insurance Design of the Year Award 2010 for his ingenious folding plug, which is currently in the InnovationRCA business incubator (see InnovationRCA p. 40).

This academic year we celebrated the opening of the Sackler Building at our Battersea campus, which won a Royal Institute of British Architects (RIBA) Award within a month of opening. This fabulous studio space provides the first-ever, purpose-built space for Painting in the RCA’s 173-year history!

In 2010 the construction team commenced work on the Dyson building, due to open in Battersea in 2012. (View our streaming video of the construction site at www.rca.ac.uk/buildingbattersea.) Named in honour of Sir James Dyson (alumnus, 1970), the building will provide new incubator units, a lecture theatre and gallery, and new facilities for the Photography and Printmaking Departments.

Please join me in welcoming to the Council, the communications expert Matthew Freud. Finally, we bid farewell and ‘thank you’ to departing staff, including Professor Dan Fern. We also note with sadness the loss of Professor John Hedgecoe, tutor Gerrard O’Carroll, alumna Lucienne Day, and senior and honorary fellows H T Cadbury-Brown, Joseph Ettedgui, Donald Hamilton Fraser, Rosamund Julius, Dosia Verney and Rosemary Wilson.

I wish to thank all of the RCA community for helping me during the first year of my tenure at the College; it has been immensely stimulating and enjoyable.

Paul Thompson
Rector

**Rigorous two-year
Master’s courses,
impressive research
outcomes and robust
knowledge transfer**



Student Statistics 2009/10

School / Department	Applicants	Admissions	Student Numbers
Applied Art			
Ceramics & Glass	55	22	48
Goldsmithing, Silversmithing, Metalwork & Jewellery	64	19	40
School Total	119	41	88
Architecture & Design			
Architecture	240	29	49
Design Interactions	92	17	35
Design Products	212	36	73
School Total	544	82	157
Communications			
Animation	89	15	32
Communication Art & Design	335	47	100
School Total	424	62	132
Design for Production			
Innovation Design Engineering	129	37	71
Vehicle Design	59	19	43
School Total	188	56	114
Fashion & Textiles			
Fashion Menswear	44	12	25
Fashion Womenswear	168	26	48
Textiles	131	36	75
School Total	343	74	148
Fine Art			
Painting	502	23	46
Photography	215	21	49
Printmaking	120	22	45
Sculpture	206	24	45
School Total	1,043	90	185
Humanities			
Conservation	—	—	3
Critical & Historical Studies	9	4	9
Curating Contemporary Art	79	15	37
Curating Contemporary Art (Inspire)	122	13	13
History of Design	67	29	62
School Total	277	61	124
Grand Totals	2,938	466	948

A major survey of graduates who studied at the RCA from 2002 to 2007 revealed that prospects for RCA graduates are exceptionally strong. The percentages below indicate the proportion of graduates in directly related employment/activity.

Graduate Destinations
98%
99%
—
95%
89%
93%
—
95%
90%
—
95%
95%
—
—
—
95%
93%
98%
91%
95%
—
86%
—
95%
—
80%
—
—

Student Nationalities

Number of Students: 948

Number of Nationalities: 53



Overview 2009/10

Autumn Term

Spring Term

Oct



The Sackler Building, housing the Painting Department, opened in autumn 2009



David Prosser (Animation) and Adam Paterson (IDE) won the Adobe Design Achievement Award 2009 in the Animation and Packaging Categories



We're Moving, the opening exhibition of Painting in Battersea, featured alumni Angela de la Cruz, Ryan Mosley, Goshka Macuga, Chantal Joffe, Varda Caivano, Katy Moran and Jamie Shovlin

Feb



Gender and Performance: Students' Union programme questioned how gender, sex, embodiment and the real are constructed, participated in and performed



Inspire Work-based MA in Curating Contemporary Art, which aims to address the imbalance in black, Asian and minority ethnic representation in curatorial staff in UK museums and galleries, enrolled its first students in October 2009 (Image: *Contort Yourself* exhibition, curated by Inspire students)



What If... we could evaluate the genetic potential of lovers? *What If...* our emotions were read by machines? These are just some of the questions addressed in Design Interactions' display at the Wellcome Trust headquarters at 215 Euston Road, London

Spring Term

Mar



John Smith Solo Show: for the first time in the 18-year history of the RCA Curating Contemporary Art MA programme, final-year students presented a solo exhibition as their graduate project



Last Orders: new work by jewellery students from the Royal College of Art, London, the Akademie der Bildenden Künste, Munich (Munich Academy) and Hiko Mizuno College, Tokyo, at Gallery S O, London



Impact! exhibition: a unique collaboration between science and design funded by EPSRC and exhibited at the RCA in 2010

Summer Term

Apr



DRAW: an exhibition that celebrates crossovers between design, moving image, illustration and fine art at the Royal College of Art. (Image: Angela Barrett, *Snow White*)



HotelRCA: Professor Tord Boontje, Head of Design Products at the Royal College of Art, presented work by 90 students and recent graduates of the MA course at this year's Milan Salone del Mobile



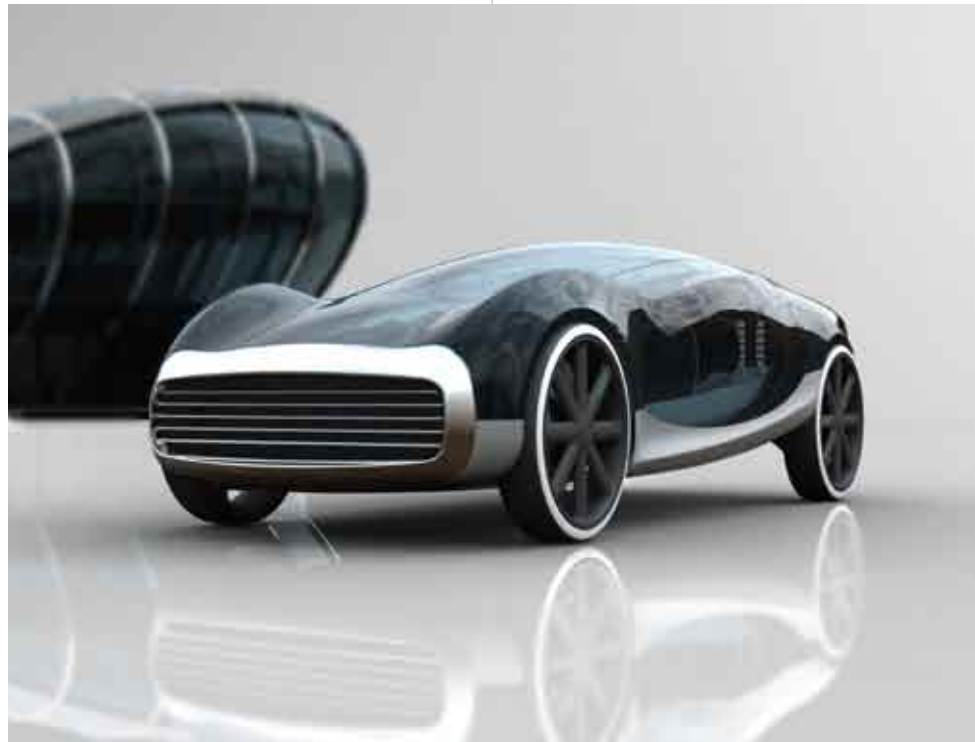
Trading Places exhibition, held at the V&A, marked ten years of the DBA Inclusive Design Challenge with the RCA's Helen Hamlyn Centre

Summer Term

Jun



Innovation Night: YouTube co-founder and CEO Chad Hurley in conversation with the Rector, Paul Thompson



David Seesing won the Conran Award for *Symbiosis*, the car of the future



RIM BlackBerry: a conceptual Smart Accessories project based around PDA technologies, in partnership with RIM BlackBerry and the RCA's Helen Hamlyn Centre



Fashion Gala guests included Chanel muse Lady Amanda Harlech, Biba designer Barbara Hulanicki, fashion designers Erdem, Lucas Ossendrijver (Lanvin) and Orla Kiely (Image: Robert Huth, MA Fashion Menswear, 2010)

Jul



Convocation 2010: Honorands included Yinka Shonibare, William Kentridge and Ben Evans (Image: Ann-Marie LeQuesne with Zoe Maxwell)



SHOW 2010: taking advantage of the new campus at Battersea, SHOW 2010 welcomed 40,000 visitors and provided an exclusive shuttle bus

Battersea Campus

The Royal College of Art is in the middle of an exciting programme of expansion, creating a second campus in Battersea that will have a transformative effect on the College.

Following the complete refurbishment of the existing Sculpture Building last year, the Sackler Building for Painting opened in November 2009 with *We're Moving*, an exhibition of work by a selection of RCA Painting graduates, staff and visiting lecturers from the past ten years including Nigel Cooke, Goshka Macuga, Gillian Carnegie and Paul Housley. The building, designed by architects Haworth Tompkins, was made possible with a major gift donated by The Dr Mortimer and Theresa Sackler Foundation.

The Sackler Building was conceived as a conversion: the old building, a single-storey factory, has been transformed into a series of day-lit spaces under a dramatic new roof. This provides several large, double-height studios together with a mezzanine level housing a number of smaller, top-lit studios.

The specially profiled roof allows much needed north light to be achieved throughout, without direct glare from the sun, providing ideal studio conditions for painting.

The flexible working space provides studios for up to 60 students. The organisation of the studios around a generous corridor is a traditional art school arrangement and provides both a social space and a temporary exhibition venue, where everyone moves through the work of other students.

The Sackler Building has been extremely well received by students, visitors and critics, and in May 2010 it was recognised with a RIBA Award.

Construction of the next phase of the RCA's landmark development – the Dyson Building – began in January 2010 and the departments of Printmaking and Photography will relocate to Battersea when the building is complete in 2012.

The Dyson Building makes up the largest part of the new campus, with a gross internal area of 4,750sqm. Alongside the printmaking and photography studios, the building will also house: a large gallery fronting

Battersea Bridge Road, providing a shop window for the creative processes that take place inside our building; a state-of-the art lecture theatre to accommodate a busy teaching programme for all students, as well as hosting large keynote lectures, presentations and films; and incubator units for emerging designers.

The InnovationRCA incubator units will provide a structured environment in which newly formed design businesses can develop and become self-sufficient within a community of like-minded enterprises, each having access to dedicated studio/workshop space and to a range of shared facilities within the College.

The final phase of the Battersea development is a building for the Applied Art departments of Ceramics & Glass and Goldsmithing, Silversmithing, Metalwork & Jewellery. When the whole project is complete in 2014, more than 300 RCA students will be based in Battersea.

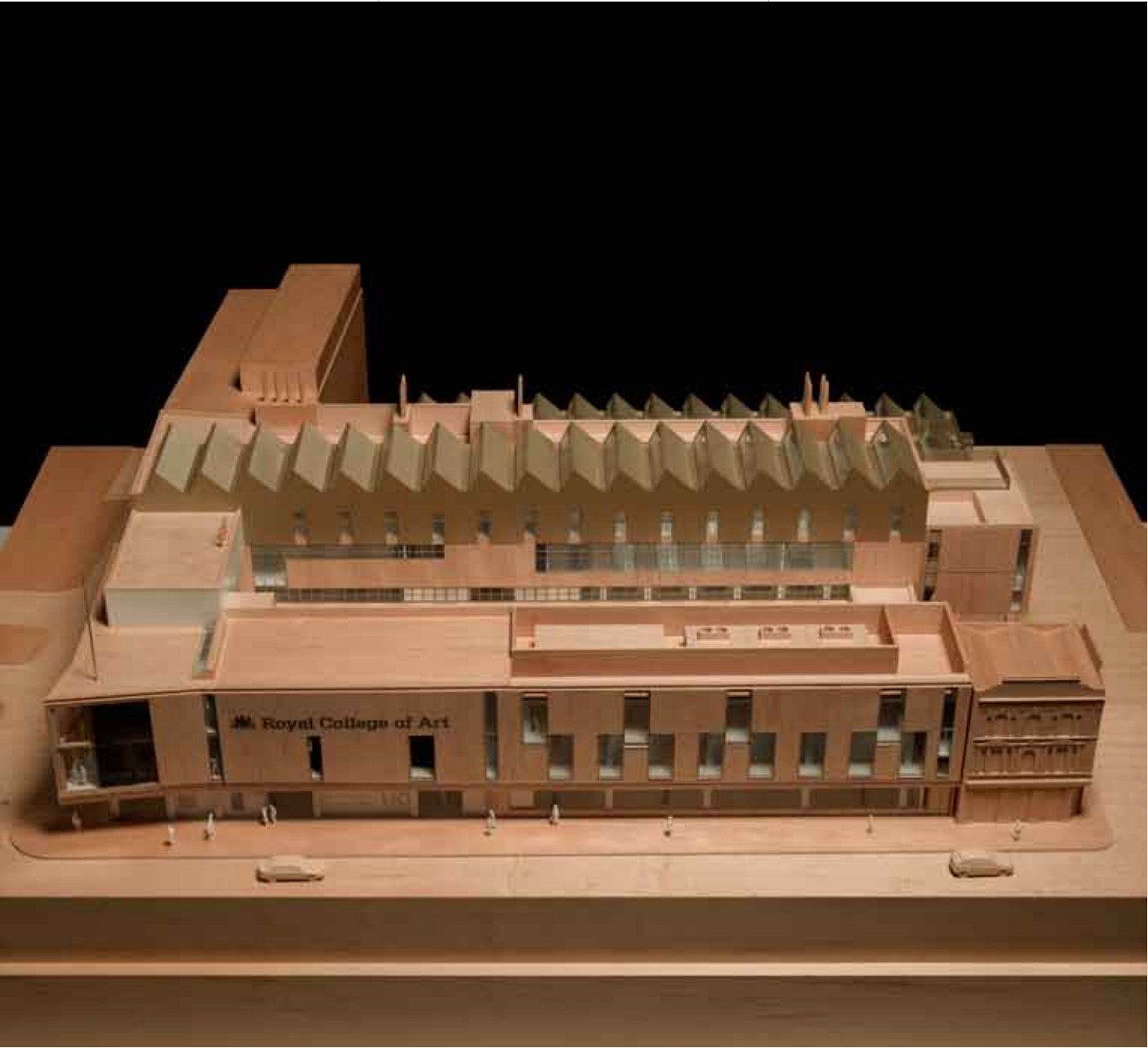
The Sackler Building

It all began with informal visits to existing painting studios in other eminent institutions, as well as the spaces at the Victoria and Albert Museum, which — until 20 years ago — were the home of the RCA's Painting studios.

From these informal visits, to drawings on paper, to delightful polystyrene models, meetings with thermal and acoustic experts, experiments to ensure the optimum quality of light, to great big dirty pile-drivers, an army of hard-hatted builders, to scaffolding and tarpaulin being taken down, interior walls being painted and trimmed. Then finally, a building finished and taken over by the very best artists, tutors, writers and thinkers, creating the artworks of the future.

Professor David Rayson
Head of Painting

8,400sqm
RIBA Award
300 students



Top: Site of the Dyson Building
Bottom: Model of the Battersea campus

Studying at the RCA

The Royal College of Art provides a unique educational experience in art and design, to a community of carefully selected and exceptionally talented students. Our aim is to nurture their creativity and their ability to innovate, to develop their practical and intellectual skills and to expand their horizons. All our courses are taught by distinguished artists, designers and thinkers, and students have an unrivalled opportunity to study art in a design environment, and design in an art environment.

The College is exclusively postgraduate. We offer MA, MPhil and PhD degrees that not only prepare students for careers in the cultural and creative industries but also equip them to challenge and influence the development of the businesses, professions and industries that they will join. We are also committed to a two-year Master’s programme, which is unusual in UK Higher Education. We believe it takes two years of intense study and practice to achieve ‘Mastery’. In the first year, the primary focus of teaching is on enabling a student to find his or her own voice; the second year is about developing that voice and discovering how best to use it.

‘You’re surrounded by creativity every day. It’s a perfect environment for developing your talents.’
MA student, 2008

Each year our students are asked what they value most about their experience at the College. Every year, the number one answer remains the same: the people, the community. The College provides the opportunity to learn, explore and experiment within a diverse, international community of postgraduate and professional artists and designers. We aim to provide an experience that makes the fullest use of this amazing resource.

‘The RCA is a diverse melting pot of creativity... it is the most exciting design laboratory in the world.’
David Adjaye, Architecture and Interiors graduate, 1993

Our approach to education is founded on three principles:

The Individual

We believe that the responsibility for a postgraduate education is a mutual one, shared between student and College. The emphasis is always on the individual. We expect every student to be highly motivated, able to demonstrate independence and a maturity of approach that involves defining his or her own goals. In return, we aim to provide a challenging and supportive environment that enables every student to meet his or her personal ambitions.

Reflective Practice

We want our students to be able to produce innovative work that demonstrates a mastery of both the intellectual and technical processes involved in its creation. We believe that it is this integration of thinking, research and practice that allows our students to find their voices. As part of this ambition, all first-year studio-based MA students engage in a Critical & Historical Studies programme that encourages debate on contemporary themes from historical, philosophical and critical perspectives.

‘The RCA was a hugely important experience. It was there that I really figured out who I was as a designer.’
Erdem Moralioglu, Fashion Womenswear graduate, 2003

The Practitioner–Teacher

We are committed to providing educators who practise what they teach. Our academic staff comprises distinguished artists and designers who retain one foot in their professional worlds and continue to excel in their fields. Many departments connect directly with business and industry through sponsored projects, where briefs are provided and projects critiqued by industry partners.

The College’s academic staff is complemented by highly experienced technicians and an impressive network of pre-eminent visiting staff. We also offer a range of centrally delivered services that provide expert care before, during and after attendance at the College, in areas such as disability support, English language skills and professional practice.

‘The tutors are totally committed to getting the absolute best from each student and are very skilful in identifying strengths and weaknesses.’ MA student, 2009

350 staff
945 students
Founded 1837



Top: Painting large-scale in the new studios at Battersea

Bottom: Design Products studio

School of Applied Art

Ceramics
& Glass

Goldsmithing,
Silversmithing,
Metalwork
& Jewellery



Ceramics & Glass

The Department of Ceramics & Glass is a world leader in research and practice. However we do not see ceramics and glass merely as a fixed set of media. We prize and celebrate diversity and breadth. We embrace connections.

Our department is a site for discursive practice, where cultural, social, personal, historical and aesthetic concerns intersect. We believe that the skills of making and thinking can develop in tandem, and that the made object is a vehicle for expression that can engage with the individual and society.

Our students' work covers a wide spectrum – from design for manufacture to the unique art object. All the strands contribute to each other and form a single discipline, at the core of which is material understanding. Students learn through a mixture of workshops, lectures, tutorials and, most importantly, through their own practice.

In 2009/10 the department:

— supported doctoral research into: the physicality of print (Steve Brown, AHRC-funded); the development of glass colour in a studio context (Heike Brachlow, AHRC-funded); and the poetics of glaze (Emmanuel Boos, AHRC-funded)

— encouraged staff research into: the development of a hybrid silkscreen/digital print process for ceramic transfers (Martin Smith with Steve Brown); and the contemporary potential for the historic Chinese technique of 'Fencai' (Felicity Aylieff with Red House Design and Zhen Shang San Bao Factory, China)

— redesigned and updated the studios to provide an enhanced working environment for increased numbers of students

— undertook projects with: the National Trust at Waddesdon Manor, the Wilfred Owen Poetry Society, the Siobhan Davies Studio, and the friends of the Hermitage, St Petersburg

— arranged industrial internships at: Wedgwood, Royal Crown Derby, Derix, Vista Allegra; and undergraduate teaching internships at Bath, Brighton, Falmouth, Plymouth, Farnham and Central St Martins.

Professor Martin Smith

45 students:
38 MA
7 research
10 nationalities

Goldsmithing, Silversmithing, Metalwork & Jewellery

GSM&J provides an environment for exploring, in practical and theoretical ways, what it means to be an applied artist today. We see our role as challenging norms and questioning conventions, interrogating the role and purpose of objects and adornment through the development of a personal approach to researching, experimenting, designing and making in the context of an increasingly complex object culture.

The rich and extensive bodies of knowledge associated with object-making and jewellery underpin an approach that is outward-looking, open to the wider discourse on commodity objects, connecting to contemporary life.

The growing importance and interdisciplinary character of materials culture gives the applied arts an added vibrancy and relevance. We believe that the physical act of making has an essential role to play in an increasingly virtual world. We also embrace digital technologies and the virtual, and it is the dialogue between these worlds that provides the applied arts with one of its most fertile testing grounds.

Our aim is to place critically and culturally aware individuals at the centre of the visual arts arena, creating objects and adornments that play a part in shaping our identities and the aesthetics of today.

In 2009/10 the department:

— supported doctoral research into amateur craft practice in modernity (Stephen Knott); and MPhil research in the craft of digital tooling (Kathryn Hinton)

— raised its profile through working with international galleries and museums: Gallery Marzee, The Netherlands (*Overcoat* exhibition and graduate-curated show *Raised on London*), and the 'Three Schools' project, a collaboration with international art education establishments (Hiko Mizuno College of Jewellery, Tokyo, and the jewellery department of the Akademie der Bildenden Künste, Munich), with exhibitions at the Pinakothek Munich and Gallery S O London

— encouraged staff research and knowledge transfer through exhibitions and lectures by staff and alumni: GSM&J graduate Hiroshi Suzuki, Professor of Metalwork and Jewellery at Musashino Art University, Tokyo, had a retrospective show at The Goldsmiths' Company; and Professor Hans Stofer's solo show *Walk the Line* at Gallery S O, London explored the parameters of use and not-use and the threshold between art and design

— continued to be active in collaborations with industry: Waddesdon Manor RCA Applied Art Collection (with Ceramics and Glass); and elective programme *Designing For Industry*, where students have the opportunity to test their ideas as part of an internship, with Comme des Garçons, Fred Butler, Moritz Waldemeyer, Lanvin Paris, Gallery S O London, Stelton Denmark and the Rothamsted Sample Archive

— celebrated awards to students and staff: Marta Mattsson, Victoria Delany, Rowena Murray, Christopher Thompson-Royds and Rachel Colley (Theo Fennell Award, 2010); Natalia Shugaeva (Adler Jewellery Design Award); and Christopher Thompson-Royds (Marzee Graduate Prize). Senior Tutor Michael Rowe received an Honorary Doctorate from Hasselt University, Belgium.

— gave students the opportunity of a teaching internship in UK undergraduate courses at Edinburgh College of Art, Middlesex University, Central St Martins College of Art & Design, Hertford College of Art, Glasgow School of Art and the University of Ulster.

Professor Hans Stofer

41 students
15 nationalities
3 international
exhibitions



Left: Amy Hughes, *Trésor Découvert* series, Porcelain and stoneware, 2010

Right: Märta Mattsson, *Beetle Juice*, Cicada, resin, yellow cubic zirconias, lacquer and silver, 2010



School of
Architecture
& Design

Architecture
Design
Interactions
Design Products



Architecture

Our mission in Architecture is to take a broad view, and make the most of the RCA's art and design context. At MA level we prepare students for an effective, ideas-driven approach to architecture. London is always our testing ground. We are both inspired by, and apply our ideas to, the city – combining experiment with plausibility. We tune in to its social, economic and cultural wavelength, prise open real lives and load our proposals with narrative and personality.

We are not interested in designing spaces that simply evolve the norms of style but work in a dynamic way with what happens in them. Our medium is not so much bricks and mortar but space itself; we consider the work of the architect as spanning between the hard materiality of building and the reprogramming of existing space. The pursuit of these aims in architecture makes particular sense in the College, where the proximity of sophisticated practice across the art and design spectrum underpins a multidisciplinary view of design.

Not only do we want our students to develop original design skills, but to know how to communicate them. MA students work in our four Architectural Design Studios, each of which develops an urban theme over the course of each year; MPhil and PhD students belong to our dedicated research studio. From 2012 the department will also be offering a one-year post-graduate MArch in design.

In 2009/10:

— James Wignall was commended for the RIBA Silver Medal 2010 and awarded the SOM Foundation Travel Fellowship for Part II; Stuart Evans won the NLA prize for Architecture and exhibited at the London Building Centre; Lucy Wood won the Alsop Award for Urbanism; and Max Klaentschi won the CLAWSA Award

— the department collaborated with the Architecture Foundation to host two lecture series held at the College: 'London_Rome', and 'Poland_UK'

— the RCA MA in Architecture received unconditional full RIBA accreditation in its 2009 validation, for the maximum period of four years

— the fifteenth edition of the Architecture Annual, *Pop-up Politics*, was published by the department

— Nigel Coates exhibited at the Salone Internazionale del Mobile, and lectured at Kent School of Architecture, Central Saint Martins and the J G Ballard conference at the Royal Academy of Arts; Tobias Klein received an honourable mention in the 'narrating void' Shinkenchiku competition, Japan, and exhibited at the 12th Architecture Biennale, Venice; Chris Procter led the student design workshop 'Floodlines' at the 5th Archiprix International, Montevideo, Uruguay; Charlotte Skene Catling art-directed the opera *Fidelio in the Gulag*, Perm 36, Siberia, Russia; Roberto Bottazzi's 'Islands: The Spatial Politics of Soccer' paper was published by Columbia University, and he exhibited with Tobias Klein at the *Future Places* festival, Porto, Portugal

— the majority of graduates found employment in well-known architectural practices including: DSDHA, Amanda Levete Architects, Foster & Partners, Fielden Clegg Bradley, Arup Associates, Wilkinson Eyre, Alsop, John McAslan; Jordan Hodgson and Neil Gallacher founded the House of Jonn, and were selected for a live residency at Selfridges.

Professor Nigel Coates

**57 students from
20 universities
worldwide**

Design Interactions

The Design Interactions Department explores new roles, contexts and approaches for interaction design in relation to the social, cultural and ethical impact of existing and emerging technologies.

Projects, which are often speculative and critical, aim to inspire debate about the human consequences of different technological futures — both positive and negative. Students work closely with people outside the College, designing for the complex, troubled people we are, rather than the easily satisfied consumers and users we are supposed to be. Project outcomes are expressed through a variety of media including prototypes, performance, video and photography.

Graduates go on to work for multinational corporations, design consultancies, academic and industrial research labs and, increasingly, to set up their own design studios.

In 2009/10 the department:

— exhibited projects by students, graduates and staff in four exhibitions: the Wellcome Trust windows on Euston Road (throughout 2010), *What If...* at the Science Gallery, Trinity College, Dublin, EPSRC *Impact!* at the RCA and *Designed Disorder*, Cube Gallery, Manchester

— worked with the Engineering and Physical Sciences Research Council to develop 16 projects based on a research project or research centre supported by the EPSRC. The research spanned the broad spectrum of engineering and physical sciences, ranging from renewable energy devices and security technologies to the emerging fields of synthetic biology and quantum computing.

— collaborated within first-year MA projects with T-Mobile's Creation Centre in Berlin on a project exploring 'eEtiquette' in relation to online and mobile technologies, and with Imperial College London's Centre for Synthetic Biology and Innovation

— appointed the world-leading bio-artist Oron Catts as a visiting professor

— launched a new Design Interactions Research website (www.di.research.rca.ac.uk) showcasing work from collaborations with external partners, including Microsoft Research Labs, Philips Design, EPSRC and the Wellcome Trust

— saw 2009 graduate Alexandra Daisy Ginsberg appointed Design Fellow on 'Synthetic Aesthetics', a project run by the University of Edinburgh and Stanford University that brings together synthetic biologists, designers, artists and social scientists to explore collaborations between their disciplines

— was a partner in a successful funding bid to the European Union to set up StudioLab, which aims to create a new European platform for creative interactions between design, art and science. Partners include: Le Laboratoire (Paris), Science Gallery (Trinity College Dublin), Ars Electronica (Linz) and MediaLab Prado (Madrid).

Professor Anthony Dunne

**36 students
11 nationalities
6 external
collaborations**

Design Products

The Design Products Department recognises that design is an activity that fundamentally shapes our world and influences the processes of change. We aim for our students to find their own place, from where they can lead or contribute to these processes.

Although there is a focus on product and furniture design, we do not see any limitations to our field, understanding very well that most of tomorrow's products and services do not yet exist today. As we are living in a rapidly changing world, we want to be forward-thinking and engage with new possibilities. We aim to engage with design as a cultural activity in the context of art, society, the environment, humanity, technology, and diverse forms and scales of production. The department has a strong culture of experimentation, innovation and debate. We see these as tools or systems to develop our thinking about design and, even more, what design can be.

The nature of the course is pluralistic; we encourage diversity in thinking, opinions and ideologies. There are no preferred methods or styles. Our aim is for our students to develop their own voices.

In 2009/10 Design Products:

— exhibited the results of the *Sunny Memories* collaborative project, initiated by EPFL+ECAL Lab in Switzerland. The project explored the potential for Graetzel flexible photovoltaic cells and was first shown as part of *RCA at the LDF* before travelling to New York, MIT and California.

— saw Platform groups exhibit or stage events in Berlin and London, at the Victoria and Albert Museum and the Barbican. Students and tutors from Platform 2 visited South Africa.

— exhibited *Hotel/RCA* during April 2010, the work of 57 current students and recent graduates, alongside the International Furniture Fair in Milan

— welcomed a new head of department, Professor Tord Boontje. His studio's work is at the forefront of contemporary practice

— staff were invited to speak at international conferences on a wide range of design-related subjects. Daniel Charny spoke on curating industrial design at 'Made in Italy', London and Glasgow. Hilary French contributed to conferences on housing design in Barcelona and Berkeley, California; Gareth Williams spoke on museology and education at the V&A and museums and the market in Leeds; and Tord Boontje contributed to the 'Design Indaba' in South Africa, 'A World Without Oil' in Toronto and 'Lace in Translation' in Philadelphia

— was awarded funding for two full-time PhD studentships by the AHRC, working around the theme of 'Emerging Design Practice and Curating: Paradigms and parameters', supervised jointly with the Contemporary Team at the Victoria and Albert Museum

— saw Platform tutors include leading practitioners: Sebastian Noel of Troika, designers of the content for the British pavilion at the Shanghai World Expo; and Luke Pearson of PearsonLloyd, whose DBO Commode is shortlisted for the best product in the Building Better Healthcare Awards.

Professor Tord Boontje

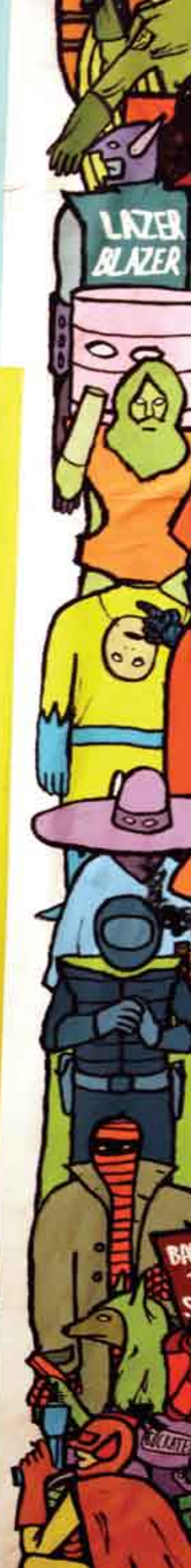
75 students
20 nationalities
1 Brit Insurance
Designer of
the Year

Left top: Zoe Papadopolou (designer), Professor Francis Livens and Dr Neil Hyatt (researchers), *Nuclear Dialogues*, EPSRC Impact! Exhibition, 2010

Left bottom: Lucy Wood (MA, 2010), *Foyerism: Condensed Urban Playground*, 4D urban topography

Right: Maciek Wojcicki (MA, 2009), *L.O.F.T Furniture* – *Workstation*, Beech wood, plywood, steel, aluminium and fabric (exhibited at *Hotel/RCA*, 2010)





Animation

The Animation Department is a world leader in research and practice, with a commitment to broadening the understanding and practice of our discipline in all its forms. We offer a unique learning and teaching environment: developing the skills required in an age of rapid technological and cultural change, through rigorous, practical research and an understanding of different contexts, traditions and histories. Students learn through a mixture of workshops, lectures, tutorials and, most importantly, through their own practice.

The emphasis of the Animation Department is the development of auteur–artist–filmmakers with a relationship to the industry. Our department is very much about practising animation within a visually sophisticated, innovative and multidisciplinary art and design context, which includes and demands developing skills and expertise.

Our graduates shape the progress of animation in- and outside the industry as innovative designers and directors. The success of our graduates in senior creative roles indicates that the auteur–filmmaker approach practised by the department is effective as a holistic method of preparing animation artists for a number of roles within gallery-based and industry-based animated filmmaking, and provides innovators to the animation professions.

In 2009/10:

— the department celebrated the twenty-fifth anniversary of the Master’s in Animation

— South African animator and artist William Kentridge was awarded an Honorary Doctorate and gave a fabulous presentation with eminent writer and Visiting Professor Marina Warner

— a set from Susie Templeton’s (MA, 2001) Oscar-winning film *Peter and the Wolf* was the first animation object to be accepted into the College collection

— *Glass Princess* by Research Fellow Deborah Levy was broadcast on Radio 3

— *Mushroom Thief* by Professor of Animation, Joan Ashworth premiered at the Deloitte Contemporary Art Festival and the Royal Opera House

— Magali Charrier’s (MA, 2010) *12 Sketches on the Impossibility of Being Still* was selected for the 54th BFI London Film Festival 2010

— *Wake Up, Freak Out – Then Get a Grip* by Leo Murray was selected by Professor Ian Christie of Birkbeck College in his five best films of the year in *Sight & Sound* magazine and has been selected for inclusion in the BFI National Archive

— *Strange Lights* by animation tutor Joe King was released in January 2010 and has been screened at film and media art festivals

— David Prosser’s (MA, 2010) *Clockwork* won the Adobe Achievement Award; Kristian Andrews’ (MA, 2008) *Rabbit Punch* won top prize at Curtocircuito Festival, Santiago de Compostela, Spain; Rafael Sommerhalder’s (MA, 2009) film *Flowerpots* won at CineFest in Miskolc, Hungary, where David López Retamero (MA, 2009) won Best Animation for *Sam’s Hot Dogs*; Rafael’s *Wolves* was a finalist in the National Television Awards and was awarded first prize at Pune Film Festival, India, where Sarah Wickens’ (MA, 2009) *What Light* won second prize.

Professor Joan Ashworth

**25th anniversary of
Animation MA**
**National television
awards finalist**

Communication Art & Design

The Department of Communication Art & Design (CA&D) is highly regarded worldwide as a leader in the study of visual communication practice and research. We set out to challenge the prevailing perceptions industry has of the emergent disciplines of graphic design, illustration and new media. Ideas, visual intelligence, thoughtfulness and playfulness remain the essential tools of our practice.

Our students enjoy a supportive and energetic environment, where they are encouraged to develop a genuinely multidisciplinary approach to their practice. Our graduates continue to be among the best-known practitioners engaged in the art and design related industries. Department alumni are to be found working at senior levels in leading design consultancies or establishing new and diverse practices.

In 2009/10 the department:

— supported PhD research including: ‘Type Legibility: Towards defining familiarity’ (Sofie Beier, AHRC-funded); ‘Perception and the Moving Image’ (Jocelyn Cammack, AHRC-funded); ‘Landscape and Military Surveillance’ (Matthew Flintham, linked to Patrick Keiller’s ‘The Future of Landscape and the Moving Image’ research project, AHRC-funded); ‘Inclusive Typography: Scientific and design approaches to legibility’ (Karen von Ompteda, Canadian Scientific Research Council-funded) and staff research project: ‘Landscape and Perception’: (Jon Wozencroft, RDF-funded)

— co-produced *Control/Print*, a collaborative project with Parsons The New School for Design that was exhibited in its award-winning galleries on Fifth Avenue, New York, and featured in several editions of *Baseline* magazine. The project was conceived at the RCA with funding from the Science Research Investment Fund (SRIF).

— undertook student projects with Google UK, the London Olympic Authority, WPP Group, the Royal Overseas League, Oberon Books, Transport for London, Airbus and others

— mounted a major retrospective exhibition in the RCA galleries on the work of the Polish graphic designer Roman Cieslewicz, financed by the Polish Cultural Institute and the National Museum in Poznan and jointly curated by Professor David Crowley, Professor Andrzej Klimowski and Jeff Willis

— launched the *DRAW* exhibition at the RCA, curated by Anne Howeson and Catherine Anyango, and showing the uses of drawing by designers, artists, staff and students from across the College

— contributed to the pilot initiative Department 21. Students from CA&D were instrumental in the management and organisation of the college-wide interdisciplinary experiment.

— took part in the Bath International Music Festival, and performed work in The Pit Theatre as part of the Barbican’s ‘Surreal House’ season. This experience involved CA&D students working on the ‘MAP/making’ project (MAP= Music, Art & Performance).

— saw the retirement of Head of Department Professor Dan Fern and the subsequent appointment of Professor Neville Brody, who formally takes up his duties as Head of Department in January 2011.

Professor Dan Fern

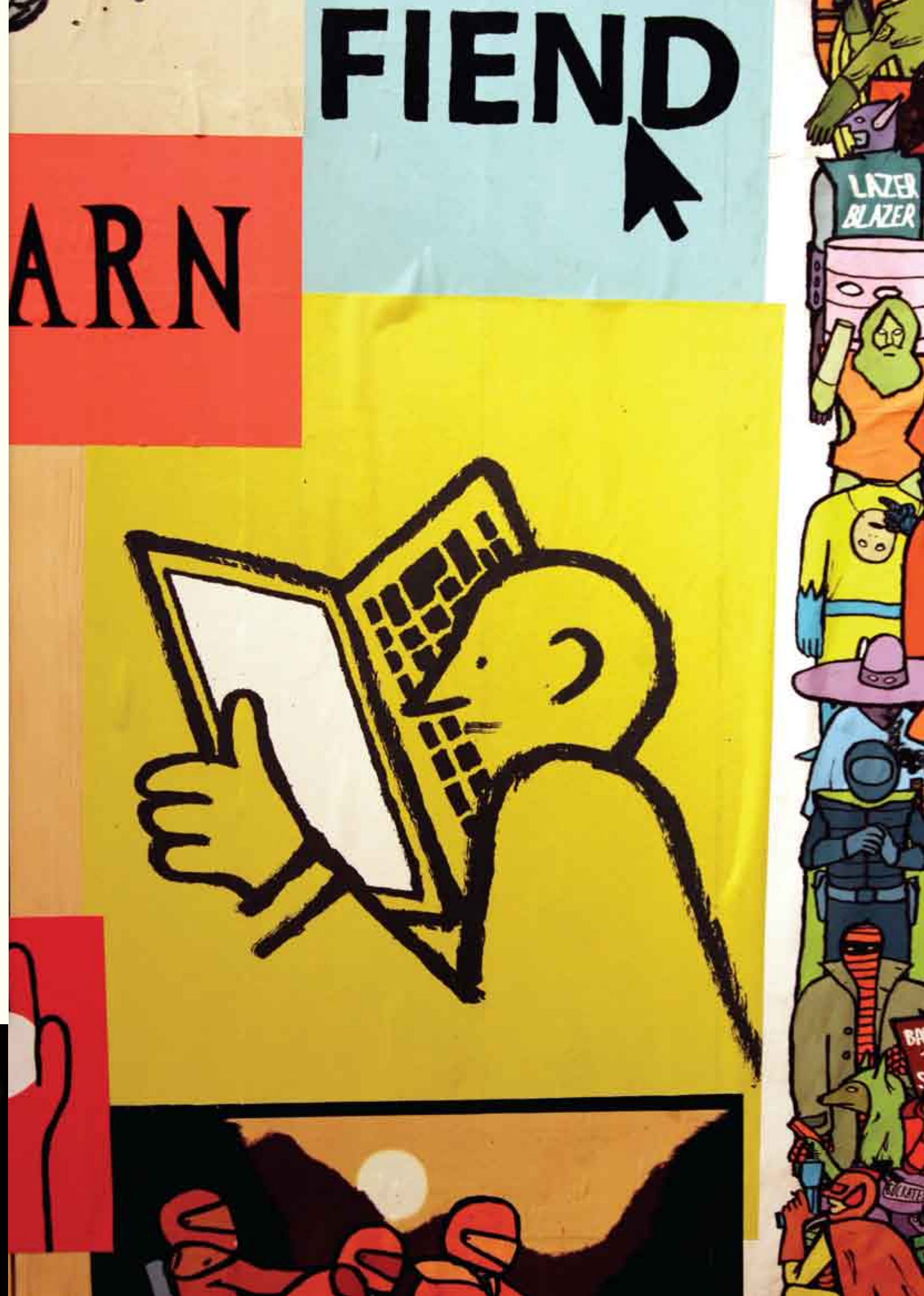
**100 students
23 nationalities
International
exhibitions**



Left top: Adnan Lalani, *The Boy*, 2010

Left bottom: David Prosser, *Matter Fisher*, 2010

Right: Jean Jullien, *Fancy Fence* (detail), 2010



**School of
Design for
Production**

**Innovation Design
Engineering
Vehicle Design**



Innovation Design Engineering

(MA/MSc Double Master's joint course with Imperial College London)

We see the Innovation Design Engineering Department as a cutting-edge product design, experimentation and enterprise discipline, within which our students work at the centre of complex, demanding projects with an emphasis on prototyping and proving propositions. The programme demands that a wide range of design skills and thinking are utilised (industrial design techniques, manufacturing, mechanical engineering, design research, user-centred design and sustainability, among others). We are externally facing and encourage all students to tackle important real-world issues involving advanced technical, design and social parameters. We believe that design is a verb not a noun.

In 2009/10 the department:

- celebrated its thirtieth anniversary with an event attended by over 300 alumni and the publication of *IDE 20 10 30*: a review of the department and student stories from every year since its inception

- opened the 300m² IDEAS Lab at Imperial College London in January 2010, providing a combination of model-making facilities, rapid-prototyping, ideation and project workspace

- had extensive student competition success, including: the Deutsche Bank Award; Ideal Home Inventor of the Year; two coveted Yellow Pencils from the D&AD (student) awards; Adobe Design Achievement Award; Starpack; James Dyson Fellowship; and multiple entries in InnovationRCA's Selected Works and Selected Start-ups activities

- accompanied 34 first-year students to Tsinghua University, Beijing, and the city of Yangquan in Shanxi province, China, for a three-week collaboration project based on the socio-economic meta-theme of 'rural urban migration'. This marks the third time since 2005 that IDE has collaborated with Tsinghua and has provided a fertile ground for both staff and students to exchange knowledge.

- carried out external collaborations with Unilever, Vodafone (Futureagenda project), Airbus; iGuzzini Illuminazione SpA, Withers LLP, South Square, London Development Agency, Elmar and RIM BlackBerry (with the Helen Hamlyn Centre)

- increased awareness and interest in sustainability, with regular specialised studio tutoring and support. First-year students undertook four specific sustainability modules, and a series of expert speakers inspired the students about relevant themes.

- focused on building a stronger internal environment for MPhil and PhD candidates, and built a series of specialised themes and activities supported by both internal and external partnerships and funding opportunities, including a successful bid to Research Councils UK to run a college-wide Summer School in China on design and ageing.

Professor Miles Pennington

**70 MA/MSc
students
30th anniversary
10 commercial
collaborations**

Vehicle Design

The Vehicle Design Department at the RCA is the world's leading centre for vehicle design education and research.

To ensure our graduates continue to be the leading practitioners that they have been for the last 40 years, we are constantly moving the Vehicle Design agenda forwards. Our current focus is on emergent areas of the discipline, such as urban transportation systems design, sustainable vehicle design and designing for new digital consumer agendas.

The Master of Arts two-year programme remains the only established and dedicated postgraduate course in Vehicle Design in the world and has an enviable graduate employment record. Our research activities at PhD level, and in collaborations with other industry and academic organisations, now also form a significant part of department activities.

In 2009/10 the department:

- celebrated 40 years of Vehicle Design at the RCA at the annual Alumni and Friends Dinner with informal talks from Nigel Chapman, the first course director, and from Peter Stevens and Dawson Sellar, the two first graduates of the course

- supported research into the future of the ambulance (collaboration with the Helen Hamlyn Centre, funded by the EPSRC); the impact of fashion on the automotive industry (Louise Kiesling); cycle cars (Lino Garcia-Verdugo); and the aesthetic of the automobile in the age of sustainability (Artur Mausbach)

- created a new format of 'lecture sessions' – three to four 15-minute lectures and a short Q&A – as a delivery platform and to engage with external partners. Speakers included: David Nelson, Head of Design, Fosters Associates; Julian Thompson, Head of Advanced Design, Jaguar; Nick Talbot, Director, Seymour Powell; and Nicola Rawlston, Design Director, Nokia

- undertook sponsored projects to build industrial relationships and the department's engagement with new processes, including

creating a new 'Ultimate Urban' integrated transport solution with Ford Motor Company and the Architecture Department; a study of generation Z's relationship with the car for Hyundai Motor Company; research into new safety typologies for Honda Motorcycles; and designing an aerodynamic Bentley coupé using industry-leading digital processes and aerodynamic simulation software from EXA

- connected with a network of alumni in numerous top design positions globally, including design directors at Jaguar, Kia, Transport for London, McLaren, Think, Betterplace, Aston Martin, Ford, LG Electronics, Bentley and Lotus

- won student internships at Toyota (Japan), Finnish Government, Renault (France), GM Patat (China), Jaguar (UK), Volvo (Sweden), Ford (UK), Scott Sports (Austria) and Think (Norway)

- won student design prizes including: Green Dot Award: Coachmakers, Pilkington, Interior Motives, Guigiaro Award and Betterplace Design Challenge.

Professor Dale Harrow

**7 companies
sponsoring projects
8 international
internship hosts**

Left: Alicia Tam, Hawys Tomos and
Gaetano Ling, *Storyware*, 2010

Right top: David Seesing (MA, 2010),
'Bentleys of the Future' project

Right bottom: James Harness, Honda Motorcycles
'Safety Typologies' project, 2010



School of Fashion & Textiles

Fashion Menswear & Womenswear Textiles



Fashion

The courses pursue regeneration and development by constantly adapting to the realities and needs of the designers of the future. We see this as a positive challenge and an inspiration to the work within all our courses. New ideas, materials, methods and design applications are continually originated and progressed by our MA, MPhil and PhD students.

The RCA Menswear course encourages a fearless approach to creative expression, fanatical technique and informed professionalism and communication. The understanding of individuality within a global design context is realised through our excellent links with practising designers, established brands and a dedicated academic staff. The course is reputed for producing the most exciting menswear designers to launch onto the fashion scene in recent years.

The primary aim of the Womenswear course is to unleash each student’s professional self-assurance through the acquisition of a sound design methodology and rigorous research technique, firmly underpinned by an in-depth understanding of the student’s chosen area of technical expertise. The course is focused towards strengthening the students’ spirit of exploration through unique technical expertise and sound industry awareness. We encourage a strong work ethic across a broad variety of personally driven and industry-oriented design projects.

Remarkable achievements continue to be made in all areas. The courses and specialisms have advanced and developed successfully, enriching the whole School of Fashion & Textiles and achieving professional recognition for its graduates. We are assured of the success of the courses through the high international employment profile secured by our graduates who, as they achieve seniority in their own careers, return to the College to recruit young designers. Many of our former students also establish their own businesses in all aspects of design.

Students participate in the organisation of exhibitions generated by the courses, in particular the annual work-in-progress exhibition. A professional practice programme, seminars and guest speakers from the design and related industries support the core curriculum.

Professor Wendy Dagworthy

72 students
13 nationalities
International
alumni network
and industry-
leading graduate
destinations

Menswear
In 2009/10:

— recent graduates continued to make a powerful impact on the regeneration of London Fashion Week (LFW), including: Aminaka Wilmont, Katie Eary, James Long, Carolyn Massey, Aitor Throup and Matthew Miller

— major sponsors renewed their commitment to the department, including Umbro, Brioni, Crown and IFF

— Hanna ter Meulen won the 2010 Conran Foundation Award for the first time for Fashion

— Menswear and Womenswear featured exclusively in a purpose-designed exhibition for a reception for 500 key figures from the clothing industry at Buckingham Palace

— Sid Bryant (Sibling), Carolyn Massey, James Long, Matthew Miller and Katie Eary received continuing sponsorship for NewGen at LFW

— Aitor Throup presented ‘Prelude’, selected trouser archetypes in London and Paris

— project collaborations with international corporations, companies and fashion houses included Brioni, Umbro (exhibited in Umbro’s public gallery space in Manchester), Manolo Blahnik, RIM BlackBerry, J Panther Luggage Co, Crown and Bill Amberg

— recent graduate destinations included, among many others: Maison Margeila, Givenchy, Prada, Gucci, Burberry, Adidas, Nike, McQueen, Asprey, Versace, Aquascutum, Topman, COS and Umbro

— opportunities for representation in major exhibitions and competitions included the V&A (*Future Fashion Now*), Design Museum (*Super Contemporary*), Buckingham Palace, HM Treasury, International Talent Support and Hyères.

Womenswear
In 2009/10:

— recent graduates continued to make a powerful impact on the regeneration of London Fashion Week (LFW), including: Erdem Moralioglu, Justin Smith, Holly Fulton and Heikki Salonen

— Holly Fulton won the British Fashion Awards Swarovski Emerging Talent Award for Accessories; Christopher Raeburn and Holly Fulton won the BFC NewGen Award at LFW; and Erdem Moralioglu won the first BFC/Vogue Designer Fashion Fund Award

— major sponsors renewed their commitment to the department, including Umbro, Crown and IFF

— an industry collaboration project with Marks & Spencer allowed selected Womenswear students to create designs sold in M&S’s flagship store and online, and Anna Smit is producing a capsule collection

— project collaborations with international corporations, companies and fashion houses included Marni, Swarovski, Sophie Hallette, Umbro, Esprit and Bentley

— Menswear and Womenswear featured exclusively in a purpose-designed exhibition for a reception for 500 key figures from the clothing industry at Buckingham Palace

— recent graduate destinations included Prada, Alberta Ferretti, Burberry, Stella McCartney, Marni, Chloe, Celine, Aquascutum, Givenchy, COS, Nina Ricci, Louis Vuitton, Balenciaga, Cerrutti and McQueen

— opportunities for representation in major exhibitions and competitions included the V&A (*Future Fashion Now*), Buckingham Palace, HM Treasury, International Talent Support and Mittelmoda (fashion collection winners include Marielle Van de Ven and Louise Langkilde Larsen).

Textiles

MA Textiles students at the RCA employ traditional and innovative skills while exploring constantly evolving materials and technology, to create diverse solutions that span many disciplines and sectors. The creative interface between the materials and the make demands a challenging and dynamic environment, which frequently employs multidisciplinary and collaborative methods to express the breadth of Textiles through the contexts of ‘Body’ and ‘Space’.

Personal research and an individual design philosophy are at the heart of the Textiles postgraduate programme and underpin all the MA specialisms of Print, Knit, Mixed Media and Weave.

The Department of Textiles has a thriving research community with 12 research students supervised by staff who are international experts in their field. The department also houses the interdisciplinary ‘Materials for Living’ Research Hub.

In 2009/10:

— department staff developed a proposal for the RCA interdisciplinary ‘Materials for Living’ Research Hub and instigated a plan for an ‘International Materials’ conference

— bespoke first-year projects were set, to align the contexts of ‘Body’ and ‘Space’ textiles to related industries such as: LG Hausys Wallpaper; Paul Davies Luxury Interiors; DAKS Simpsons Weave and Knits; WGSN Fabric samples for Trend Directions and John Kaldor Prints for Fashion

— students were involved in the interdisciplinary projects RIM BlackBerry ‘Research in Motion’; Airbus; the Rowan pure life sustainability project; and the Rowan British Wool and Liberty project (exhibited at Liberty, autumn 2010)

— a group of nine first-year students curated and exhibited *Eight Fingers No Thumbs: Experiments in Contemporary Textile Design* at The Smithfield Gallery during the summer term

— graduating student Katie Gaudion was awarded the Helen Hamlyn Design Award for Creativity and will be the first Textiles graduate to join the HHC as a research associate

— Textiles graduate Rene de Lange exhibited work at the Textile Institute Parliamentary lunch at the House of Lords

— RCA Textiles graduates were selected to exhibit at *Texprint* as part of the ‘Indigo’ show in Première Vision Paris, and Andrew Stevenson won the Texprint Chairman’s Prize; and work by Knitted Textiles students was exhibited at the Pitti Filatti Trade Fair, Florence, in July 2010

— a group of Textiles graduates presented collections at London Fashion Week’s Vauxhall Fashion Scout in February 2010

— Textiles research students Katie Gaudion and Rachel Philpott, and Senior Research Fellow Dr Raymond Oliver, attended the ‘Plastic Electronics’ conference in Dresden and presented posters in the strand ‘Smart Fabrics & Textiles’.

Professor Clare Johnston

76 students
14 nationalities

Left: Zara Gorman, MA Womenswear (Millinery), 2010

Right: Jane Bowler, *Blue Raincoat*, MA Textiles, 2010





School of Fine Art

Painting
Photography
Printmaking
Sculpture
Drawing Studio
Moving Image
Studio





Painting

Paint as a fluid material and painting as a responsive activity continue to enable artists to explore personally their relationship to all things physical, cerebral, intellectually proposed and imaginatively summoned. Out there on the surface, paint has the power to flow in line with our desires, and then in an instant the propensity to turn and go off on its own. The journey through a work requires navigating the many external and internal forces, such as painting's historical and contemporary discourses, the status of the image, contemporary climates, knowledge of audience, etc., and not to underestimate those uncompromising states of self-belief, self-knowingness and self-delusion.

The Painting Department is a world leader in research and practice, with a commitment to broadening the understanding and practice of our discipline in all its forms. Through the many learning and teaching experiences we offer, our students and staff rigorously, critically and supportively engage in personal tutorials, group seminars and presentations. These discussions and critiques take place physically in the Painting studios, across the College, in galleries and other partner institutions and during visits to major exhibitions both in this country and abroad. On graduation a selection of our students is awarded studio residences, which the College supports through its mentoring scheme.

In 2009/10:

- the Painting Department moved into the new Sackler Building in Battersea

- the Sackler Building opened with the *We're Moving* exhibition, showcasing work from our internationally acclaimed alumni network, including: Angela de la Cruz, Ryan Mosley, Phillip Allen, Goshka Macuga, Neal Tait, Nigel Cooke, Gillian Carnegie, Ian Kiaer, Ansel Krut, Sophie von Hellermann, Chantal Joffe, George Shaw, Varda Caivano, Katy Moran and Jamie Shovlin

- Painting hosted the *Red Mansion Prize* exhibition off-site at the A Foundation, featuring the recipient of the 2009 Red Mansion Prize, alumna Sabina Donnelly

- Painting students travelled to Moscow, Russia, to exhibit in a group show entitled *Z-Time* as part of the Moscow Biennale for Young Art

- the Painting and Sculpture SHOW was held in Battersea, drawing crowds to the new building. Prize-winners included: Gareth Cadwallader, Valerie Beston Studio Award; Annie Fehrenbacher, Parallel Prize; Avis Underwood, Outset Studio Award; and Kate Liston, Red Mansion Prize.

- the Fine Art Research Show, following the MA show, supported artists to engage with the enquiries of research and influence contemporary art

- Professor David Rayson exhibited at Whitechapel Gallery, Vegas Gallery and Schauspiel Spinnerei, Leipzig; Elizabeth Price had a solo show at Spike Island; Milly Thompson's *BANK Tabloid* was included in *Rude Britannia* at Tate

- Painting alumni exhibited in museums and galleries including solo shows for: Ansel Krut, Neal Tait, Ryan Mosley, Katy Moran, Matthew Weir, Varda Caivano, Jamie Shovlin; Lucy Moore featured in the Jerwood Painting show; Ian Homerston was in *New Contemporaries*; and Dexter Dalwood was shortlisted for the Turner Prize 2010.

Professor David Rayson

47 students
3 overseas shows
5 international
residencies

Photography

Photography plays a crucial role in contemporary art. The Photography Department provides a critical and educational environment in which students can develop as artists with photography at the core of their practice. The Department of Photography has a fluid approach to image making. Whether still or moving, analogue or digital, the photographic image is for us a visual form that aims to be thoughtful as well as playful: an allegorical and thoroughly visual form.

The department understands photography as a medium with no fixed identity. This disregard for a fixed essence is photography's strength: no aesthetic purity but a multiplicity of rhetorical forms used for the creation of fact, fiction and fantasy. An informed practice of photography acknowledges the heterogeneous traditions of fine art and visual culture. It also engages with practices of reading and writing about the image. Here, theory and practice inform each other and this dialogue characterises committed study at MA level.

In 2009/10:

- Alexander Garcia Düttmann, philosopher and professor at Goldsmiths College was appointed visiting professor, to present a series of lectures on film, photography and philosophy and to contribute to the tutorial and critique programme of the department

- Yve Lomax, senior research tutor and professor of art writing at Goldsmiths, published her third book *Passionate Being: Language, Singularity and Perseverance* with IB Tauris. Peter Kennard exhibited widely including *Rude Britannia* at Tate Britain, and *Goodbye London: Radical Art and Politics in the 1970s* at NGBK, Berlin

- Professor Olivier Richon exhibited his recent work in *Teaching Photography* at the Museum Folkwang, Essen, and contributed to a conference organised to coincide with the exhibition

- current and alumni students took part in the following exhibitions: *reGeneration*, curated by William A Ewing and Nathalie Herschdofer; *Shadow of a Doubt* at Galerie Michel Journiac, Université de Paris 1– Sorbonne; *Album* at Liverpool Biennial, curated by Morgan Quaintance from CCA Inspire, and *New Contemporaries* 2009, which is touring nationwide

- first-year student Greta Alfaro was awarded the inaugural Genesis Foundation Bursary; Photography alumni Jo Longhurst (PhD) and Indre Serpytyte were awarded National Media Museum Photography Bursary Awards

- the 2010 Photography yearbook featured a dialogue between two influential philosophers, Jean Luc Nancy and Alexander García Düttmann, on the effects of the photographic image. The publication was designed by CA&D students and edited and curated by Photography tutor Rut Blees Luxemburg.

Professor Olivier Richon

49 students
15 nationalities
4 international
exhibitions





Printmaking

The Printmaking Department prides itself on the diversity of its student intake and a commitment to supporting each student in the search for a visual language appropriate to their interests and desires. The uniqueness of the RCA printmaking course is that it provides inductions in all print processes, with the support of skilled and specialist technicians alongside a critical discourse encouraged by a diverse team of practising artists as tutors. Definitions of print are routinely challenged and expanded resulting in a particular kind of hybridity in student work.

Our students excel in having transferable skills, which give many of them a livelihood on graduation. Professional practice, external exhibitions and lecturing opportunities helps to equip our students with the intellectual and professional skills to make work in a range of settings. These include residencies, collaborations and public art projects which are positively encouraged on the course. The majority of our graduates continue to work as artists and support themselves by exhibiting, selling work, teaching, curating, graphic and web design, and by setting up editioning workshops and print studios. Sales of department publications are put into a Printmaking Appeal fund, with the sole purpose of giving financial support to our students.

**2 of 12 Acme
live/work
studio awards**

In 2009/10:

- graduate solo exhibitions included Paul Hodgson at Marlborough Gallery and Haris Epaminonda at Tate Modern
- a collaboration began with the Royal Shakespeare Company, which will result in a print portfolio and exhibition in 2011
- graduate Andrea Buettner won the Max Mara Women's Art Prize, exhibited at ICA, London and has a forthcoming show at the Whitechapel Gallery
- graduate residencies and public art projects included Serena Korda at Camden Arts Centre, Gemma Anderson's Wellcome-funded project at Bethlem Hospital and Güler Ates residency and exhibition at Leighton House
- a new print edition from Chantal Joffe was added to our well-established publications programme, which includes work from leading practitioners such as Paula Rego, Sir Peter Blake, Tracey Emin, Adam Dant, Cornelia Parker and Simon Patterson
- staff, graduates and current students exhibited at the Künstlerhaus, Vienna, in the international print show *Multiple Matters*
- a major contemporary print survey *...And Then Again...* at the Museu da Cidade, Lisbon co-curated by graduate Liz Collini and Portuguese artist Ana Fonseca included staff and 12 graduates
- a teaching exchange with the Art Academy of Leipzig began an international dialogue that will continue in 2011
- significant contributions to the advanced use of digital print-related technologies from graduates were made by Professor William Latham, Marilène Oliver, Faisal Abdu'Allah, Michael Pinsky and Joy Gerrard.

Professor Jo Stockham

Sculpture

The Sculpture Department enjoys a long history of involving itself in the discourse of form making: it was here in the twentieth century that Henry Moore first developed his working confidence. As social, political and economic circumstances have changed, so has the ebb and flow of the debate.

To twenty-first century artists, the nine letters S C U L P T U R E – a hundred years after the invention of manned flight and the birth of cinema – are a marvellous provocation. Students who have decided to gather in metropolitan London expect to further their own debate, as much by self-motivated free-association as by the structures the staff and students invent together. It may, perhaps, be fairer to describe the ambition of the students as one that explores spatial intelligence in workman-like laboratory conditions.

We welcome approaches from people of diverse backgrounds and experience, since the debate will continue to embrace performance, theatre, film and urbanism as much as any historical fine art practices.

**49 students
11 nationalities
10 awards**

In 2009/10:

- it was the first year in which two RCA Fine Art departments cohabited the Battersea campus in SW11
- the arrival of new Professor Richard Wentworth inaugurated 2010
- student-led initiatives provoked spatial adjustments, the invention of the Tim Pritchard space, a visit to Berlin and a vigorous approach to the degree show, led by John Frankland
- off-site events included a show associated with Architecture Week at Canary Wharf, an exchange with Edinburgh College of Art and consort with the newly arrived Painting students, cemented by the joint interim show
- the work of Fine Art Research students was celebrated in a major July show in the new Painting studios. The range of research activity expanded swiftly to include, in July, RCA/V&A in association with RapidformRCA and the University of Brighton.
- a radical new approach was taken to interviewing applicants, broadening the involvement of current students, following a bumper crop of applications from all over the world
- the appointment of Jenni Lomax, the inventor and director of Camden Arts Centre, as External Moderator, coupled with exploratory discussions about the Paul Neagu legacy with Marianne Eigenheer suggest international research potential in 2011
- Pablo Wendel's socially imaginative work in the carefully organised squat in an abandoned fish and chip shop provoked debate that simultaneously engaged the local community and reached into international media. Both the German Embassy and Saatchi New Sensations have subsequently celebrated him.

Professor Richard Wentworth





Drawing Studio

In 2009/10 the Drawing Studio provided a wide range of workshops and events as part of its remit to raise the awareness of the importance of drawing and its relevance to art and design practice. The Drawing Studio is also involved in Fine Art Research through the Drawing Research Tutor, Margarita Gluzberg, who continues to supervise research projects across the College.

— Course-specific and college-wide workshops and classes included: Anatomy for Artists; Forensic Facial Reconstruction; Natural Forms; Comicology and Sequential Narrative; Drawing Lab: Experimental Approaches to Drawing; Drawing the Body; sound, music and performance drawing classes with Texas blues musician Lightnin’ Willie; and performance group FEAR, co-founded by Len Massey and first violinist with Cirque du Soleil Vuk Krakovic appeared with playwright Zoe Simon, photographer Liam Taylor and percussionist Luke Notary.

— Entries for the Drawing Studio competitions and prizes were of a very high standard, including: the John Norris Wood Natural Forms Prize, sponsored by Josh and Cyndy Silver with an exhibition of winners and work submitted in the Hockney Gallery; the Man Group Drawing Prize, with a public exhibition in the Courtyard Galleries; the Tom Bendhem Drawing Prize; the Desmond Preston Prize for Drawing and the Daler-Rowney Prize For Drawing. Drawing Studio staff and students were involved in the *DRAW* exhibition.

— Drawing Tutor Len Massey presented ‘Drawing the Invisible’ at Nomadic: Stories of Art and Science conference, University of Porto

— To coincide with the first dedicated Fine Art Research Show, Margarita Gluzberg produced a small publication – a dialogue between Booker Prize nominee Tom McCarthy, artist Shezad Dawood, RCA staff and research students. Her lecture and seminar ‘Matter Fictions: Diagrams, notations and other bodies’ was the first in a series of dialogues on drawing at Battersea: a nomadic Drawing Studio.



Moving Image Studio

The Moving Image Studio opened in October 2009 – at a time of radical transformation in the landscape of moving image – to provide academic and technical support to students using video, film, screen-based media and projected installation. Located in a converted warehouse on the College’s expanding Battersea campus, the facility is available to students across the Fine Art School, and increasingly to students from across the College.

The Moving Image Studio provides students with bespoke technical and academic support, a new film and video studio, a new series of self-contained edit suites, plus camera and lighting equipment for production. The studio also runs an intensive programme of workshops, theory seminars, group critiques and talks by visiting lecturers.

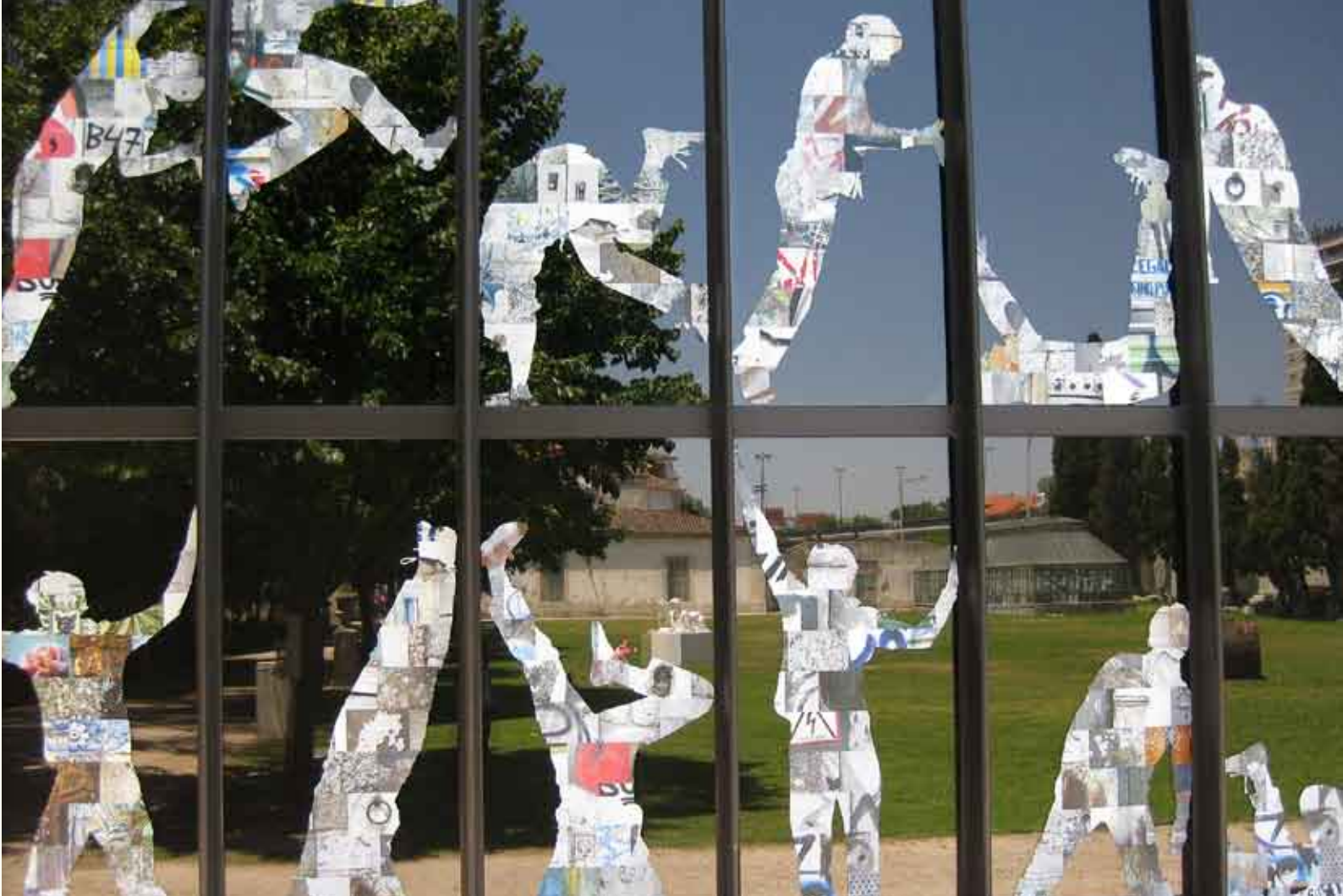
In 2009/10 British-based US video pioneer Susan Hiller gave the studio its inaugural lecture, followed by talks and workshops with guest speakers as diverse as artist Melanie Manchot, dance commissioner Portland Green and producer Graham Clayton-Chance.

Left top: Sarah Mei Herman, *Julian and Jonathan* (from the *Julian and Jonathan* series), C-type print, 2009

Left bottom: James Harrison, *Even in the even even evening/there’s an adequate guide/gathering/in window panes and reading books* (detail), Works on paper, paintings, books and palette bench, 2010

Right top: Barton Hargreaves, *In Situ*, from the exhibition *...And Then Again...*, Museu da Cidade, Lisbon, 2010

Right bottom: Installation of Sculpture show at SHOW Two Battersea, 2010





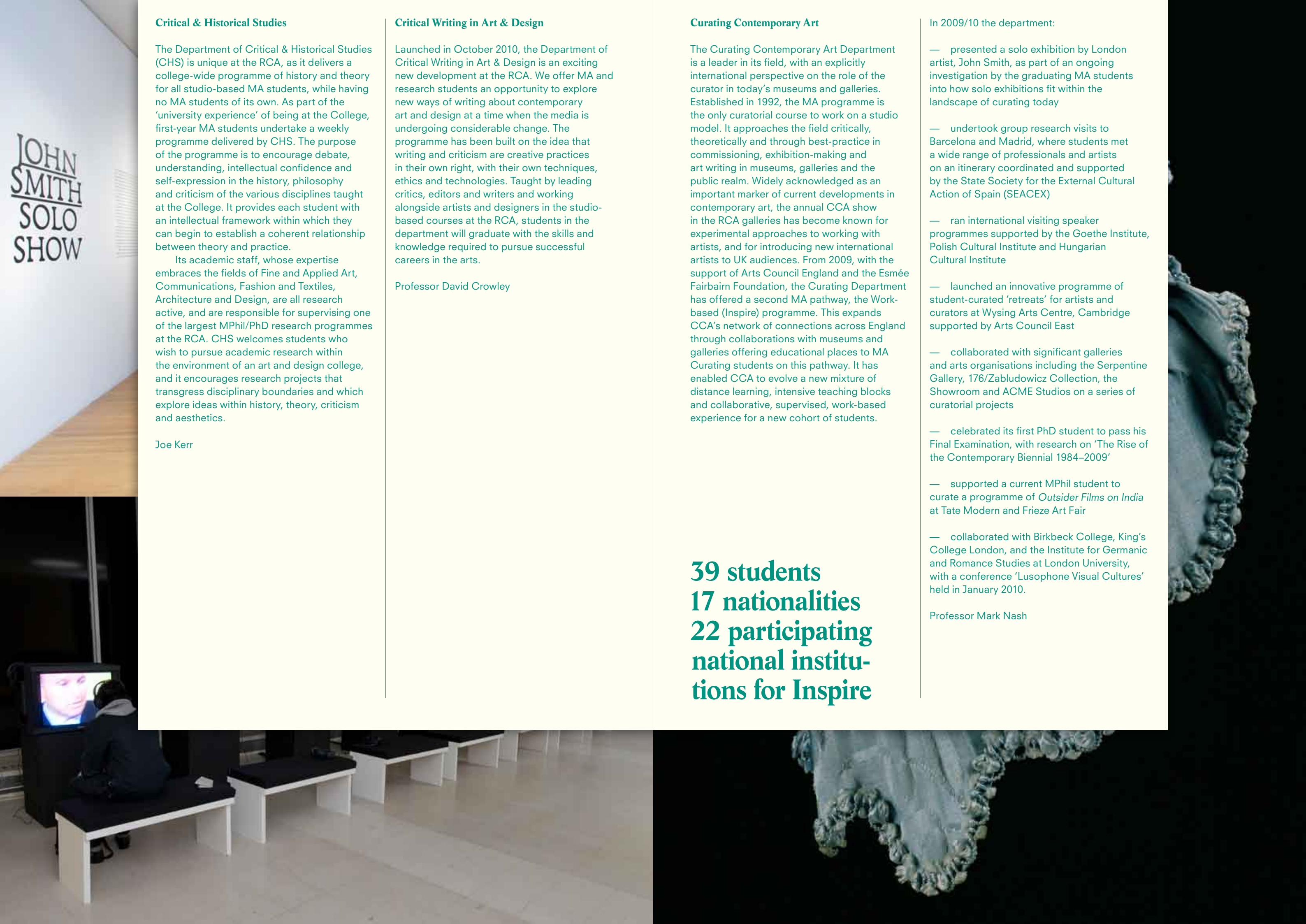
**School of
Humanities**

**Critical &
Historical Studies**

**Critical Writing
in Art & Design**

**Curating
Contemporary Art
History of Design**





Critical & Historical Studies

The Department of Critical & Historical Studies (CHS) is unique at the RCA, as it delivers a college-wide programme of history and theory for all studio-based MA students, while having no MA students of its own. As part of the ‘university experience’ of being at the College, first-year MA students undertake a weekly programme delivered by CHS. The purpose of the programme is to encourage debate, understanding, intellectual confidence and self-expression in the history, philosophy and criticism of the various disciplines taught at the College. It provides each student with an intellectual framework within which they can begin to establish a coherent relationship between theory and practice.

Its academic staff, whose expertise embraces the fields of Fine and Applied Art, Communications, Fashion and Textiles, Architecture and Design, are all research active, and are responsible for supervising one of the largest MPhil/PhD research programmes at the RCA. CHS welcomes students who wish to pursue academic research within the environment of an art and design college, and it encourages research projects that transgress disciplinary boundaries and which explore ideas within history, theory, criticism and aesthetics.

Joe Kerr

Critical Writing in Art & Design

Launched in October 2010, the Department of Critical Writing in Art & Design is an exciting new development at the RCA. We offer MA and research students an opportunity to explore new ways of writing about contemporary art and design at a time when the media is undergoing considerable change. The programme has been built on the idea that writing and criticism are creative practices in their own right, with their own techniques, ethics and technologies. Taught by leading critics, editors and writers and working alongside artists and designers in the studio-based courses at the RCA, students in the department will graduate with the skills and knowledge required to pursue successful careers in the arts.

Professor David Crowley

Curating Contemporary Art

The Curating Contemporary Art Department is a leader in its field, with an explicitly international perspective on the role of the curator in today’s museums and galleries. Established in 1992, the MA programme is the only curatorial course to work on a studio model. It approaches the field critically, theoretically and through best-practice in commissioning, exhibition-making and art writing in museums, galleries and the public realm. Widely acknowledged as an important marker of current developments in contemporary art, the annual CCA show in the RCA galleries has become known for experimental approaches to working with artists, and for introducing new international artists to UK audiences. From 2009, with the support of Arts Council England and the Esmée Fairbairn Foundation, the Curating Department has offered a second MA pathway, the Work-based (Inspire) programme. This expands CCA’s network of connections across England through collaborations with museums and galleries offering educational places to MA Curating students on this pathway. It has enabled CCA to evolve a new mixture of distance learning, intensive teaching blocks and collaborative, supervised, work-based experience for a new cohort of students.

In 2009/10 the department:

- presented a solo exhibition by London artist, John Smith, as part of an ongoing investigation by the graduating MA students into how solo exhibitions fit within the landscape of curating today
- undertook group research visits to Barcelona and Madrid, where students met a wide range of professionals and artists on an itinerary coordinated and supported by the State Society for the External Cultural Action of Spain (SEACEX)
- ran an international visiting speaker programmes supported by the Goethe Institute, Polish Cultural Institute and Hungarian Cultural Institute
- launched an innovative programme of student-curated ‘retreats’ for artists and curators at Wysing Arts Centre, Cambridge supported by Arts Council East
- collaborated with significant galleries and arts organisations including the Serpentine Gallery, 176/Zabludowicz Collection, the Showroom and ACME Studios on a series of curatorial projects
- celebrated its first PhD student to pass his Final Examination, with research on ‘The Rise of the Contemporary Biennial 1984–2009’
- supported a current MPhil student to curate a programme of *Outsider Films on India* at Tate Modern and Frieze Art Fair
- collaborated with Birkbeck College, King’s College London, and the Institute for Germanic and Romance Studies at London University, with a conference ‘Lusophone Visual Cultures’ held in January 2010.

Professor Mark Nash

39 students
17 nationalities
22 participating
national institu-
tions for Inspire

History of Design

The History of Design Department is internationally recognised as the leading centre for the postgraduate study of the history of design, decorative arts and material culture. We offer the opportunity to study design and material culture in all its aspects, from the early fifteenth century to the present day, across global geographies.

Our two-year, full-time MA Programme as well as our research programmes for MPhil and PhD students are shared by two world-class centres of scholarship and creative excellence, the RCA and the Victoria and Albert Museum (V&A). We provide a unique environment for the study of the aesthetic, social, cultural, technological, economic and political contexts for design through themes such as skill and craftsmanship, trade and exchange, marketing and consumption, and style and identity.

Our students go on to work in universities and colleges worldwide as academic researchers and lecturers; others work as curators in museums, galleries and specialist collections and as writers, journalists, television researchers, consultants and policy makers.

In 2009/10 the department:

— affirmed its status as a centre for excellence for the study of design history: best postgraduate essay (Alice Dolan, Design History Society Award); PhD ‘Vienna Café’ project (Diane Silverthorne, AHRC/RCA/Birkbeck); research network symposium ‘Surface Tensions: Surface, finish and the meaning of objects’ (Victoria Kelley/Glenn Adamson); preparation of the book *Global Design History* (Glenn Adamson/Sarah Teasley); and publication of *The Banham Lectures: Essays in Designing the Future* (Jeremy Aynsley/Harriet Atkinson)

— attracted funding for research including: intoxication and drinking cultures (Angela McShane, ESRC/ESF); Japanese design and manufacture (Sarah Teasley, Association of Asian Studies (NEAC)/British Academy); and domestic culture and the prevention of disease in Renaissance Italy (Marta Ajmar, with Royal Holloway, Wellcome Trust)

— added a new student sponsorship and an essay prize to its range of awards, both given by generous benefactors to the department

— extended its innovative range of specialist pathways in Renaissance, Asian and Modern design history and material culture, with the first graduating year of students on the Asian specialism

— developed world-class scholarship: staff published five sole-authored or co-edited books, over 20 scholarly articles, gave numerous conference papers worldwide and curated several exhibitions, including *Roman Cieslewicz* (David Crowley; 2010); and research continued on the major V&A show *Postmodernism: Style and Subversion 1970–1990* (Glenn Adamson/Jane Pavitt, 2011)

— offered research access to the unrivalled collections and expertise of the V&A: students gained museum experience working on a variety of exhibitions, research projects and in collections, contributing to Phase 2 of the new Ceramics Galleries and to the catalogue for the exhibition *Quilts 1700–2010*

— collaborated with its international network of academic partners, including LA County Museum, Cambridge and Warwick Universities, and the Bard Graduate Center, New York.

Jane Pavitt

2 world-class institutions
7 scholarships and awards

Left: John Smith Solo Show, RCA, March–April 2010
Right: Dress Sleeve, Spitalfields, England, Damask trimmed with silk braid, 1750s, © V&A Images



Research RCA

2009/10 was a significant and fruitful year for Research RCA, which continued to support staff and student research excellence.

Research applications – often in collaboration with other UK and overseas academic and non-academic institutions – were made to a range of funders, from the Research Councils, charitable bodies and the European Commission to government and business.

A wealth of new projects were funded during the year. For example, in spring 2010 the exhibition *Impact!* featured 16 EPSRC-funded research teams from across the UK, specially partnered with designers from RCA Design Interactions to examine the relationship between science and society. Consolidating the College’s research strength in design for patient safety and healthcare on the move, RCA Vehicle Design and the Helen Hamlyn Centre received major funding from NHS London to redesign the accident and emergency ambulance.

Further projects were supported by, among others, Arts Council England, Arts and Humanities Research Council (AHRC), British Academy, Engineering and Physical Sciences Research Council, European Commission, FilmLondon, NHS and Wellcome Trust.

The year ended with a series of lectures, workshops and discussions around the theme of design and ageing in Beijing – a joint summer school between RCA and Tsinghua University staff and research students, funded by Research Councils UK.

Several major research projects came to a successful conclusion, among them, the AHRC-funded ‘Designing and Making Deployable Adaptive Structures based on the Deposition of Metals on Textiles’ (GSM&J). *Robinson in Ruins*, a film by Patrick Keiller (CA&D), was premièred at the 2010 Venice Film Festival. It was a major outcome of the AHRC-funded project ‘The Future of Landscape and the Moving Image’ (also supported by the Calouste Gulbenkian Foundation).

Three new research hubs were launched to build on individual staff research strengths by developing a framework to identify shared ideas

and collaborative research possibilities across the College and beyond:

— ‘Home’ supports the interdisciplinary exploration of the topic of future homes. It brings together researchers and practitioners – from architecture, interior design, design history, product design, urban regeneration and the social sciences – to investigate the role of design in relation to the understanding of contemporary theories, practice and representation of home, and speculate on its future development.

— ‘Image and Language’ studies the still and moving image as representation. Embracing practices within photography, film and the visual arts in general, as well as literature, philosophy and the study of language and signs, the hub examines how language apprehends the visual and how visual representations challenge articulated language.

— ‘Materials for Living’ focuses on design-led innovation in materials, both existing and emerging, with the aim of redefining the relationship between products and human experience. Through collaboration with other design disciplines, scientists, manufacturers and engineers, the hub seeks to explore and integrate current and emerging technologies essential to the development of innovative human-centred products that employ textile components and processes.

Over 120 research students were registered for the higher degrees of MPhil and PhD in 2009/10. A record 22 of those students completed during the year. The College also won three research studentships in the AHRC 2010 Doctoral Award scheme. Additionally, two new AHRC Collaborative Doctoral Award studentships were awarded, both based in the Department of Design Interactions and in partnership with the Victoria and Albert Museum, to examine the interface of emerging design practice and its representation in the museum setting.

RCA Impact! Beijing summer school

Top: End-of-project exhibition for the AHRC-funded ‘Designing and Making Deployable Adaptive Structures based on the Deposition of Metals on Textiles’ (DAS). The exhibition (2009) was curated by Dr Tine De Ruysser (GSM&J) whose PhD studentship for ‘Wearable Metal Origami’ was attached to the DAS project.

Bottom: EPSRC *Impact!* exhibition, 2010



Helen Hamlyn Centre

The Helen Hamlyn Centre is the largest discrete research centre in the Royal College of Art. It focuses on design research for our future selves, and has a distinctive profile, a dedicated team and an international reputation. Its mix of design, social activism, applied research and educational and business outreach demonstrates many of the core values by which the College stands.

The Helen Hamlyn Centre has three main themes: inclusive design, workplace design and design for patient safety. In 2009/10, its flagship project was a redesign of the interior of the emergency ambulance with RCA Vehicle Design, funded by the London NHS through the Regional Innovation Fund. A mock-up of the interior was exhibited at the 2010 London Design Festival and a full-size mobile demonstrator will be ready to tour hospitals in May 2011.

The Helen Hamlyn Research Associates programme, which teams up new RCA design graduates with business, government and non-profit partners, ventured into new territory with challenging projects on design for autism, dementia and incontinence. It also hosted its first Fulbright Scholar, Andy Chen from Princeton University, who produced a sexual health campaign for seniors. All the projects were exhibited in a show called *The Lives of Others* at the RCA, designed by former research associate Gero Grundmann of Studio Bec.

The centre's Challenge Workshops for young design professionals marked the tenth year of the DBA Inclusive Design Challenge in the UK, with an exhibition at the V&A Sackler Centre for Arts education called *Trading Places*. International challenges of shorter durations also took place in Seoul, Dublin, Jerusalem and in Oslo, where the Helen Hamlyn Centre partnered with the Norwegian Design Council on the 'Innovation for All' conference. Nine shoe designers, including RCA alumni, participated in a Challenge Workshop at the University of Central Lancashire on better shoe design for people with rheumatoid arthritis, commissioned by Arthritis Research UK.

The centre's research team published a book, *New Demographics New Workspace*, based on the Welcoming

Workplace study of an ageing workforce, and made significant progress in studies funded by the UK Research Councils on medical error on hospital wards and methods to design with people. The centre also invited the leading US designer and gerontologist Patricia Moore to speak at The Methods Lab, an inclusive design workshop for 40 RCA students, and awarded £10,000 in prize money to student winners of the Helen Hamlyn Design Awards 2010.

During the year, centre director Jeremy Myerson, who holds the Helen Hamlyn Chair of Design, was given a Design Innovation Award for 'pushing the boundaries of design' by the University of Northumbria at Newcastle, and Rama Gheerawo was named Deputy Director. The Helen Hamlyn Centre is generously endowed by the Helen Hamlyn Trust.

The centre's Challenge Workshop in Seoul: 65 designers, 10 countries

Patient safety research flagship: redesigning the A&E ambulance for London NHS



Top: Researchers Grace Davey and Jonathan West work on a new equipment concept as part of the DOME ('Designing Out Medical Error') interdisciplinary hospital project funded by EPSRC

Bottom: Concept model for redesign of emergency ambulance by Gianpaolo Fusari and Yusuf Muhammad

ReachOutRCA’s fifth year delivered an exciting and varied programme, developing relationships with a number of collaborators to deliver workshops introducing young people to art and design expertise from across the RCA. In 2009/10 ReachOutRCA supported 30 RCA students and alumni to develop and deliver a programme to nearly 700 London school students. Additionally 17 RCA students were mentored as assistants to the lead artists, building our bank of experienced workshop leaders for the future.

In October, ReachOutRCA’s Frieze Art Fair Education Programme worked with students from four schools led by sculpture alumni Nic Deshayes and Melissa Jordan, and sponsored by Deutsche Bank for the second year running. The weekend hosted workshops for five- to twelve-year-olds with animators Anne Harild, Ryan Edquist and Martin Earle. This, with the 11,702 visitors to the ‘How Do We Get To Here’ Education Blog and distribution of 2,500 copies of the Family Guide, increased ReachOutRCA’s profile outside the College and introduced us to new potential supporters.

In November during the *Big Draw*, students from Haverstock, Surrey Square, Erith School and Park View Academy gathered research at the Natural History Museum, followed by workshops at the RCA led by Kimiya Yoshikawa, Stephanie Quayle (both Sculpture) and Anne Harild (CA&D). Teachers, pupils, parents, collaborators, supporters, RCA staff and students celebrated the resulting work in the RCA Courtyard Galleries, along with a showcase of five years of ReachOutRCA activities.

2010 began with *Revival*, the applied arts collaborative project with the Crafts Council. Project lead artists Caren Hartley (GSM&J), Purnima Patel and Joanne Ayre (Ceramics & Glass), and Ella Robinson (Textiles) led a teachers’ continued professional development day at the RCA followed by weekly sessions for pupils in four schools over a month. The results were exhibited in the Hockney Gallery, exploring materials, processes and ideas surrounding contemporary craft. The project was commended by the Head of Ofsted, who visited the show

and praised the value of making, the importance of developing craft skills and encouraging taking risks not only to the quality of the art and design experience in school but across the whole curriculum.

Other events in 2009/10 included ‘Behind the Scenes at the RCA’, talks and tours as part of Creative Quarter, and a collaboration with the Engineering and Physical Sciences Research Council and Design Interaction graduates alongside the *Impact!* exhibition, exploring the meeting points in science and design. For the fourth year, schools visited the Man Group Drawing Prize exhibition and took part in workshops in the Drawing Studio exploring what drawing might be in its broadest sense.

Painting workshops took place in the new Sackler Building at Howie Street during the RCA SHOW in June. Local Wandsworth schools visited the graduate show and worked for a day each in the space learning from new experiences with current Painting students, creating their own egg tempera paint, discovering the origins of pigment and working directly from a live model.

In July RCA graduates led week-long workshops for 13- to 15-year-olds in west London as part of Design Camp, now in its third year, a collaboration with Latymer Upper School.

Thank you to our funders for their continued support: Crafts Council, Deutsche Bank and Man Group plc for making the year a varied and challenging programme. We are delighted to have established a new connection with Trevelyan Trust, who will be funding a core series of events in 2010/11 and Burberry Foundation who will be supporting Showzine in 2011’s RCA SHOW.

‘Thank you for an amazing experience. It’s been the highlight of my year!’

ReachOutRCA workshop leader

‘Art isn’t just for looking at; it’s for participating in.’

School pupil



Top: Big Draw workshop

Bottom: SHOW 2010 workshop

Sustain

Sustain is the Royal College of Art’s forum for the work, issues and debates that relate to the ever-more-complex arena of sustainability. It grew out of a recognition that, year-on-year, RCA students are demonstrating a greater level of environmental concern, and producing work and projects that address sustainable issues. Sustain aims to meet the needs of those students by nurturing an interdisciplinary culture of support and information.

At the RCA, we recognise that sustainability can fuel innovation, enhance creativity and drive business. We are constantly rethinking what we as educators can do to equip designers to redesign the products that we buy, our lifestyles and the systems that organise us, all with the lowest environmental impact. We also recognise the power of the fine and applied arts to confront (uncomfortable) realities with new thinking, engaging an aesthetic response and challenging the viewer to move beyond the rationale of information.

Sustain launched in summer 2009 with an online exhibition (www.rca.ac.uk/sustain), which showcased college-wide environmentally aware practice relating to waste, energy use, culture change and sustainable design. Graduates from nine disciplines contributed projects that ranged from an attempt to remake an electric toaster using only readily accessible materials and production methods to the development of a thermoplastic biodegradable material containing plant nutrients.

In 2009/10 we introduced the Sustain Award 2010, an annual prize that rewards excellence in sustainable art and design, and shortlisted 18 graduating students from ten disciplines during SHOW 2010. The first *Sustain* exhibition, at which the five awards were presented, took place in September during the London Design Festival.

The Sustain Talks were developed in 2009/10 with support from the Learning & Teaching Project Fund, aiming to inspire and challenge students by providing a forum for honest discussions about sustainable practice in art and design. In 2010/11 Sustain Talks will host a series of debates with leading thinkers and doers.



5 Sustain Awards First Sustain exhibition Sustain Talks



Top: Noemie Goudal, *Les Amants (Cascade)*, 2010
Bottom: Richard Gilbert, *The Megajoule Project*, 2010

FuelRCA

FuelRCA is the central RCA professional development programme, run by graduates of the College. Fuel helps students and recent graduates progress their careers through interdisciplinary training events, online resources and mentoring, all designed to complement the discipline-specific help provided by each RCA department.

Over the year, the FuelRCA team responded to the harsher economic climate for graduates by developing a new programme of employability-related training events, expanding its network of professional trainers and business mentors, and launching a new website.

Over 80 students attended a ‘PR and Marketing’ seminar at RCA Battersea, while a series of clinics on intellectual property rights, company formation and taxation were held with the support of Stephenson Harwood, KPMG and HMRC. The Royal Designers for Industry (RDI) mentoring programme continued to help graduates reflect on their career paths, with the help of Malcolm Garrett, Robin Levien, Chris Wise and other RDIs.

For 20 of the most entrepreneurial RCA students, we organised an intensive programme of business planning and presentation skills training, in preparation for their pitches to over 30 angel investors at the College’s first-ever ‘Selected Start-ups’ investment evening.

New to FuelRCA’s activities are the ‘FUELing Debate’ series, which bring renowned practitioners together to discuss the philosophical side of working life. We began with ‘Fasten Your Seatbelts’ – a thought-provoking debate about opportunities in the post-election landscape, with Conran CEO Roger Mavity, designer Paul Priestman, futurologist Melanie Howard and Sarah Weir of the Olympic Delivery Authority.

Another exciting development was FuelRCA’s rebranding by RCA alumni Julia, and the launch of our first public website: www.fuel.rca.ac.uk. This contains practical information on building a career within the creative sector, advice from RCA alumni, and video interviews with high-profile professionals talking about their working lives – from fashion designer Betty Jackson to the BBC’s Rory Cellan-Jones.



24 talks & workshops 728 attendees at Fuel events 2,914 Fuel intranet visitors

Image: Poster for ‘How To Write Right’

Industry Partnerships

RCA Corporate Partners Launched

In line with our Royal Charter, the RCA engages its students in the practice of art and design through teaching, research and mutually beneficial collaborations with industry and commerce. Our commercial partners sit at the core of what we do at the RCA, and we work hard to ensure that we meet and exceed their expectations through bespoke partnerships.

In February 2010 RCA Corporate Partners was launched in response to the ever-growing demand from industry to work with the College’s staff and students. Membership of the scheme gives organisations the opportunity to connect with academic departments and students by working on collaborative, creative projects. These offer organisations innovative design solutions along with bespoke branding and communication opportunities.

At the heart of each and every project is a collaboration that allows our students to respond creatively to the demand for innovative ideas and designs. In 2009/10 corporate partners who engaged in studio projects included Airbus, Bentley, Brioni, Ford Motor Company, Google UK, Hyundai Motor Company, Honda Motorcycles, Intel, Marks & Spencer, Microsoft, RIM, Unilever, Umbro International, Vodafone, along with many more organisations looking for that competitive edge. Membership also includes an excellent range of benefits, such as superb networking opportunities at the RCA Corporate Partners annual reception.

2009/10 Projects

In total 47 projects were reported, with 80 per cent of departments surveyed running five projects or more during this academic year, including:

- ↳ 54 per cent single department
- ↳ 46 per cent multi-disciplinary, involving up to four departments per project.

Projects’ output formats include:

1. Publication (80 per cent)
2. Digital output (78 per cent)
3. Prototypes (75 per cent)
4. Event/exhibition (28 per cent)
5. Other output: blog, website, report.

Industry Partnerships: Case Studies

Marks & Spencer

Ten students from the Fashion & Textiles MA courses designed a range of women’s clothes for Marks and Spencer’s Limited Collection range in 2009/10, with the garments going on sale in September.

When seeking a partner for this exciting new initiative, the RCA was the obvious choice for M&S. And for the ten students who designed garments, the fantastic opportunity to see their clothes available as part of the M&S/RCA Collection at the M&S flagship store at Marble Arch and online was unbeatable. Not only did they gain valuable experience working with one of the UK’s most respected and popular retailers but their designs are being worn by the public before they have even graduated from the College.

The overall winner of the collaborative competition saw Fashion Womenswear student Anna Smit selected to work with M&S on creating her own collection for spring/summer 2011.

Bentley

In what must be certainly one of the more eye-catching projects this year, 18 MA students from the Vehicle Design Department created a series of exciting new concepts for iconic British motor car manufacturer Bentley using EXA’s state-of-the-art software.

In a unique partnership with the famous British company, some of the world’s best young designers created remarkable ‘Bentleys of the Future’. They had access to Bentley’s leading designers, including Head of Exterior Design Raul Pires, as they developed a range of striking and futuristic car designs.

A central theme was that the students and Bentley staff explored new design processes as well as innovative end results. This led to remote uploading of digital design models and the use of Design London’s 3D simulation suite.

Bestselling M&S collection

Bentley concepts created by 18 MA students



Top: Vehicle Design students created new concepts for ‘Bentleys of the Future’

Middle: For the ‘Future Agenda’ project, sponsored by Vodafone, IDE students worked in teams to create design solutions beyond 2020

Bottom: Anna Smith and Itziar Vaquer designs for the Marks & Spencer’s Limited Collection

InnovationRCA manages and commercialises the Royal College of Art’s portfolio of intellectual property and leads its knowledge-transfer programmes – from helping students integrate business and employability skills with creative practice, to inspiring and enhancing the innovation performance of industry and the public sector.

Six early-stage RCA student companies took part in ‘Selected Start-ups’ – the College’s first ever business investment evening. The students pitched their business ideas to over 30 angel investors, following intensive presentation and business skills training organised by FuelRCA. The pitches ranged from businesses developing a novel fire-detection system to one developing a sustainable leather alternative produced from pineapple leaves. Two of the start-ups are now in active negotiations with investors.

The RCA Selected Works’ panel chose two new student inventions for patent protection and support with development and commercialisation; a ‘plug and play’ fire- and smoke-detection system and a cycling helmet made of sustainable materials, which delivers improved resistance and offers the wearer greater protection and comfort. Two licensed products went on sale this year: ‘All in One Cutlery’ by Lakeland and ‘Tonguesafe’ by Wallace Cameron.

James Dyson Innovation Fellow, Duncan Fitzsimons, road tested the world’s first wheelchair with foldable wheels, and his innovative design was selected as one of *Wallpaper* magazine’s 10 Designs for 2010. He is now seeking investment to take the patented wheels to market.

Creative directors of Virgin Atlantic, LOCOG, LG, Ford, Diageo, Herman Miller, UK Sport, Sony and other major brands participated in RCA Innovation Forum seminars, hosted by the professors of Design Products, Vehicle Design and Sculpture, where they debated innovation management, sustainability and educational priorities with their industry peers. Forum members were among the 600 senior industry, academic and government figures attending Innovation Night 2010, including special guest Deputy Prime

Minister Nick Clegg. YouTube co-founder and CEO Chad Hurley gave an inspirational ‘innovation lecture’ in conversation with RCA Rector Paul Thompson, and The Rumi Foundation generously agreed to sponsor Innovation Night for the next five years.

At ‘Materials Information for Art & Design’, 50 top materials scientists, design educators and manufacturers debated how access to materials and process knowledge could be improved across the UK. The conference was organised for the Materials and Design Exchange of the government-backed Materials KTN, and further knowledge exchange with the scientific community is planned for 2010/11.

InnovationRCA worked with Design London and Grant Thornton to provide training in design innovation to over 300 small businesses (SMEs) in London. Delivery partners included Croydon Chamber of Commerce and the London Business Network, and the programme was supported by the London Development Agency to improve the capital’s competitiveness.

Finally, the Home Secretary launched prototypes of a new generation of ‘safe pint’ beer glasses based on InnovationRCA-led research and concept generation, while ‘Beyond Workshop’ — an ongoing collaboration with RCA Innovation Design Engineering — mapped best practice in running creative workshops for product or service development.

World’s first folding wheelchair wheel

30 angel investors



Top: James Dyson Innovation Fellow Duncan Fitzsimons’ ‘Folding Wheel’

Bottom: Selected Works, Anirudha Surabhi Venkata’s ‘Kranium’, a safety helmet providing strong head protection

Design London

Design London is an international centre for interdisciplinary design-led innovation, based at the Royal College of Art and Imperial College London. It was created in 2007 as a result of the Cox Review (Creativity in Business), with the goals of stirring together the designers, business leaders and technology specialists of tomorrow and pioneering new models for interdisciplinary innovation.

In its fourth year, Design London has delivered its courses to over 600 Master’s and PhD students and 700 businesses, and over 4,000 people have attended its public outreach events. Activities revolve around four pillars: teaching, the incubation of new ventures, the Innovation Technology centre and research.

Teaching

Design London, with Imperial College Business School, has created a unique MBA, and at its heart it has a new flagship programme – Innovation, Entrepreneurship and Design. 460 MBA students and 124 Design London Fellows, selected from the RCA and Imperial’s Faculty of Engineering, have completed the five-month programme so far. It is the first MBA in the world with design as a core subject.

Design London has also built up expertise in delivering executive education: 422 of London’s SMEs have participated in its executive programmes and 200 more have received direct business support. It has also begun to deliver international programmes in Helsinki, Mexico and India.

Incubator

The Design London business incubator has launched eight businesses, all of which are attracting follow-on investment, and three of these are bringing new products to market. These ventures include Made in Mind’s Folding Plug, winner of the Brit Designer of the Year; the Plumis fire suppression system, winner of the James Dyson Award; and the multi-award winning low-energy air-conditioning system, Artica, which has received awards from the Audi Foundation, Allianz, HSBC Start-Up Stars and the CNBC Entrepreneur of the Year.

Design London’s goal is not only to pioneer new methods of interdisciplinary incubation but also to develop a highly skilled community of designer entrepreneurs and business innovators of tomorrow.

Innovation Technology Centre (IvT)

Since opening in July 2009, our IvT centre has undertaken work for the automotive industry, architecture and healthcare, and students and researchers from both institutions exploit it as part of their project activity. We aim to provide our students with the very best facilities for their research, and to equip them for industry where such technologies will become increasingly commonplace. It is London’s leading centre for 3D immersive technology with firms such as Bentley, Honda, EXA and others benefiting.

Research

The research team’s focus is on the design of services, solutions and systems, to develop and accelerate the uptake of design methods and thinking in these domains. They also explore the role and influence of designers and design businesses on private- and public-sector organisations and their impact on organisational performance. Their work has been published in leading academic and practitioner journals.

Public Outreach

Design London’s STIR Lectures have attracted over 4,000 people and are available to view on our website. Over 10,000 people have watched our videos or downloaded the videos in the last year. The STIR Lectures bring together thought leaders from industry, academia and the public sector to discuss some of the most important topics of our day. They are a networking opportunity for a multidisciplinary audience.

www.designlondon.net

**STIR
lecture series
2008–10:
4,000
attendees**

**124 Design
London
Fellows join
Imperial’s MBA
programme**



Top: Incubator – Plumis’ fire-suppression system

Bottom: Incubator – Made in Mind’s Folding Plug, winner of the Brit Designer of the Year 2010

AlumniRCA

The AlumniRCA team performs a very important role in building and maintaining the relationship between the College and its graduates. AlumniRCA now boasts a membership of almost 5,400, keeping graduates around the world up to date with recent developments at the College and providing a social and professional network that taps right into the heart of the RCA experience.

The RCA is very much about community, and this is one of the reasons so many of our graduates choose to return to the College, either as visiting tutors or as staff. This year Tord Boontje (Industrial Design, 1994) and Richard Wentworth (Sculpture, 1970) joined the academic team to head respectively the Design Products and Sculpture departments.

As ever, our graduates have continued to make headlines in the UK and internationally. Here’s a brief selection of some of those stories:

— Both David Constantine (Computer Related Design, 1990), co-founder of international disability and development organisation Motivation and Janet Stoyel (Woven Textiles, 1994) received MBEs in the 2010 New Year Honours List.

— At this year’s Council of Fashion Designers of America awards ceremony, Christopher Bailey (Fashion, 1994) was recognised with the International Award. Bailey, Chief Creative Officer at Burberry, was also named one of Britain’s top digital power-brokers by *Wired* magazine for his ongoing evolution of a digital fashion brand and live-streaming runway shows in 3D.

— Min-Kyu Choi (Design Products, 2009) won the Brit Insurance Design of the Year Award 2010 for his Folding Plug.

— Kia Motors Chief Design Officer Peter Schreyer (Transportation Design, 1980) was hailed as the world’s best automobile designer in a survey published in the September issue of renowned automotive enthusiast publication, *Car Magazine*.

— The British Fashion Council (BFC) announced Erdem Moralioglu

(Womenswear, 2003) winner of the inaugural BFC/Vogue Designer Fashion Fund award.

— Continuing on from a host of awards won in 2008, Design London incubatee company Artica Technologies won the 2009 Graduate Category of the HSBC Start-Up Stars Awards and CNBC’s Good Entrepreneur competition, along with the Low Carbon Innovation Competition. Artica comprises four 2008 graduates from IDE, and one Imperial Business School MBA graduate.

Anniversaries

Innovation Design Engineering celebrated its thirtieth anniversary with a party during the degree show – a perfect opportunity for IDE alumni to catch up, reminisce and celebrate their passion for this unique joint course with Imperial College.

Vehicle Design too celebrated a landmark with the fortieth anniversary of its MA course. At a dinner party to mark the occasion, Nigel Chapman, the course’s first director met up with Dawson Sellar and Peter Stevens, the first two graduates of the course, along with senior designers and design directors from Ford, Bentley, Lotus, Jaguar, McLaren and other leading companies.

AlumniRCA Events

The AlumniRCA Autumn Event: ‘Embedded in Iraq’ featured Xavier Pick (Natural History Illustration, 1996) who spoke about his experiences as a war artist with the British military in Basra, Iraq.

The AlumniRCA Spring Event offered alumni an opportunity to view the new Sackler Building Painting Studios in Battersea, with a talk and tour by Head of Department, Professor David Rayson (Painting, 1997).

The AlumniRCA Summer Event introduced a new initiative, focusing on the SHOW 2010 and featuring exclusive guided tours of the exhibition.

Total Current Membership	5,335
2000s	3,248
1990s	1,130
1980s	504
1970s	332
1960s	105
1950s	14
1940s	1
1930s	1

5,335 active members

Global network of leaders in art and design



Top/Right: Professor David Rayson talks to AlumniRCA members about studio practice

Left: AlumniRCA members tour the new Battersea painting studios

Bottom: Christopher Bailey

Donors & Sponsors

Major Donors

Conran Foundation
Helen Hamlyn Trust
James Dyson Foundation
The Dr Mortimer & Theresa Sackler Foundation
The Garfield Weston Foundation
The Rumi Foundation
The Wolfson Foundation

Supporters

Nicholas Goodison
Robert Lane
Outset Contemporary Art Fund
Oliver Stocken

RCA Corporate Partners

Airbus UK
McArthurGlen UK Ltd
Merck Serono Ltd
Unilever plc
Vodafone Group plc

In-kind Support

Arjowiggins Ltd
Diageo
Fever Tree
Homebase Ltd
Inbev UK Ltd
John Purcell Paper
Royal Crown Derby
Tullis Russell
Wedgwood Group

Prizes, Awards & Scholarships

A W Slaughter, Alsop Architects, Andrew Dalton, Anthea & Thomas Gibson Scholarship, Augustus Martin Ltd, Basil H Alkazzi Foundation, Clawsa, Colette M Christmas, Condé Nast, Daler-Rowney Prize for Drawing, Desmond Preston Prize for Drawing, Eric & Jean Cass Scholarship, Gillian Naylor Essay Prize in Memory of Tom Naylor, House of Fraser, Jaguar Cars Ltd, John Dowling, John Dunsmore Scholarship, Madame Tussauds, Marks & Spencer plc, Martha Turinas-James, Matthews Wrightson Charitable Trust, New London Architecture, NEWH UK, Onno Boekhoudt, Osborne & Little Scholarship, Parallel Media Group PLC, Passion Pictures, Pilkington plc, RJ Washington Bursary, Ronald Compton, Serenella Ciclitira Scholarship, Sir Eduardo Paolozzi Travel Award, Sue Timney de Villeneuve, Technology Strategy Board, Ted Power Scholarship, The Behrens Foundation, The Claremont Garments Scholarship, The Clothworkers’ Foundation, The Dyers’ Company, The Genesis Foundation, The John Norris Wood Natural Forms Prize, The Laura Ashley Foundation, The Leverhulme Trust, The Man Group plc Charitable Trust, The Montjoie Fund, The Nat Cohen Scholarship, The National Magazine Company Ltd, The

Royal Commission for the Exhibition of 1851, The South Square Trust, The Tom Bendhem Drawing Prize, The Woo Charitable Foundation, The Worshipful Company of Armourers & Brasiers, The Worshipful Company of Coachmakers & Coach Harness Makers, The Worshipful Company of Drapers, The Worshipful Company of Fanmakers, The Worshipful Company of Framework Knitters, The Worshipful Company of Goldsmiths, The Worshipful Company of Grocers, The Worshipful Company of Haberdashers, The Worshipful Company of Painter-Stainers, The Worshipful Company of Weavers, Theo Fennell plc, Tim & Belinda Mara Award, Valpak Ltd, W H Smith Scholarship

Department Supporters

11 South Square, Adam Opel AG, Airbus Operations GmbH, Angle plc, Annie Wong Art Foundation, BASF SE, Brian Boylan, Brioni Roman Style SpA, Domenica Guzzini, Dyson Technology Ltd, Elmar SRL, Elsbeth R Juda, EPSRC, Ford Motor Company Limited, Google UK Ltd, Honda R&D Europe (Italy), Hyundai Motor Europe, iGuzzini Illuminazione SpA, John Lewis Group, Marianne Straub, SNOG Pure Frozen Yoghurt Limited, The Royal Mail, Thomas Gibson Fine Art, Unilever R&D Port Sunlight, Vodafone Group plc, WGSN. com, Withers LLP, Zegna Baruffa Lane Borgosesia SpA

Helen Hamlyn Centre

Age UK Group, Austrian Cultural Forum, BUPA, Department for Work and Pensions, Design Council, Embassy of the Kingdom of The Netherlands, GMW Architects, Haworth, Helen Hamlyn Trust, Megaman Charity Trust Fund, National Patient Safety Agency, NorDan AS, Polish Cultural Institute, Research Council of Norway, RIM, Sanctuary Care Ltd, Technology Strategy Board, The Embassy of Denmark, The Finnish Institute in London, The Kingwood Trust, The Swedish Embassy

InnovationRCA

KPMG LLP, Olympic Delivery Authority, The Rumi Foundation, Stephenson Harwood, WilmerHale

ReachOutRCA

Crafts Council, Deutsche Bank AG London, Man Group plc Charitable Trust, The Julian Trevelyan Foundation

Honours & Appointments

At Convocation 2010, Honorary Doctorates and Fellowships were conferred as listed below.

Honorary Doctors

Rolf Fehlbaum: Chief Executive, Vitra
William Kentridge: Animator and Fine Artist
Simon Schama: Historian and Broadcaster
Yinka Shonibare: Fine Artist

Professor Emeritus

Professor Dan Fern: Former Head of Department, Communication Art & Design

Senior Fellows

Ken Garland: Graphic Designer
Colin McDowell: Fashion Writer
Matilda McQuaid: Deputy Curatorial Director, Cooper-Hewitt National Design Museum

Honorary Fellows

Peter Allen: Senior Technician, Painting
Janice Blackburn: Writer and Curator of Applied Arts
Okwui Enwezor: Educator, Poet, Art Critic
Ben Evans: Director, London Design Festival
Garry Philpott: Former Director of Administration
Professor Dale Russell: Design Futurist and Academic
Antonella de Simone: Chief Executive, Brioni
Graça Tavares de Almeida: Former Assistant Registrar
Alice Temperley: Fashion Designer

Fellows

Nadia Danhash: Intellectual Property Manager and co-Director, InnovationRCA
Áine Duffy: Head of Media Relations and Marketing
Roger Lewis: Weave Technician, Fashion and Textiles
Barry McGowan: Senior Technical Instructor, Communication Art & Design
Professor Miles Pennington: Head of Department, Innovation Design Engineering
Fiona Raby: Senior Research Tutor, Design Interactions
Freddie Robins: Senior Tutor, Fashion and Textiles

Senior Staff Appointments

Neil Barron: Senior Tutor, Innovation Design Engineering
Professor Neville Brody: Head of Department, Communication Art & Design
Professor David Crowley: Head of Department, Critical Writing in Art & Design
Jane Pavitt: Head of Department, History of Design

Top: Rector Paul Thompson with Conran Foundation members (Sir Terence and Sebastian Conran) and the Conran Foundation Awards 2010 winners: Agata Madejska (Photography), Hanna ter Meulen (Fashion), Lucy May (Sculpture), David Seesing (Vehicle Design), Richard Gilbert (Innovation Design Engineering) and Harry Thalen (Design Products)

Bottom: Honorary Doctors, 2010 (from left: William Kentridge, Yinka Shonibare MBE and Simon Schama)



Summary Accounts

Treasurer’s Report for the Year Ended 31 July 2010

The RCA 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. The College has governance arrangements which are similar to those of pre-1992 English universities. It is funded by the Higher Education Funding Council for England (HEFCE), which also acts as the College’s regulator under the terms of the Charities Act 2006, which came into effect earlier this year. 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).

In early October 2010 the Government published a report on ‘Securing a Sustainable Future for Higher Education’, prepared by a panel chaired by Lord Browne. Shortly thereafter the Government announced details of significant reductions in public expenditure. These events foreshadow the most far-reaching change in the funding of higher education in England in living memory. It is clear that the cost of teaching in HE institutions will in future be borne primarily by students and not by the state. As the College formulates its response to these challenges we will be guided by the need to maintain our unrivalled reputation for excellence and also by the need to do everything possible to ensure that our doors remain open to those of limited financial means. However, it is inevitable that fees charged to students from the UK and other EU countries, whose studies are currently subsidised by HEFCE, will be significantly increased.

Major Developments in the Year

a) Pensions
On 1 January 2010 the RCA Retirement Benefits Scheme merged with the Superannuation Arrangements of the University of London (SAUL). Under the terms of the merger agreement SAUL took on all the assets and liabilities of the former RCA scheme. Benefits accrued for past service in the RCA scheme will remain unaltered and future benefits for College staff will be accrued on the basis of SAUL’s standard arrangements, which are very similar to those of the former RCA scheme. The College made a payment of £11.7m to SAUL at the time of the merger to bring the funding level in the former RCA scheme up to that of SAUL.

Before the merger the RCA Retirement Benefits Scheme seemed likely to have a deficit of well over £20m and a large increase in employer’s contributions was expected. The merger with SAUL has led to a substantial drop in employer’s

contributions (from 25.6 per cent to 13 per cent) and has also resulted in the removal of the significant managerial burden that the RCA scheme represented. Unlike the former RCA scheme, SAUL is a group pension scheme which cannot disaggregate its assets between member institutions, therefore pension costs are shown in the accounts on the basis of contributions payable. The entries on the Balance Sheet showing Pension Assets and Liabilities have therefore been removed this year. The effect of this is a credit of £9,777,000 to General Reserves, which has been shown in the Statement of Recognised Gains and Losses (represented in the full Accounts, which can be obtained at www.rca.ac.uk/accounts).

b) Loan Finance
SAUL offered to accept the £11.7m payment over a period but the rate of interest charged, 7.3 per cent, was unattractive and so the Finance Committee agreed that the full amount should be paid immediately and that a loan should be raised to finance it. The College therefore sought proposals from the five major banks. RBS offered the most competitive arrangement, and accordingly the College entered into an agreement to borrow £12m over ten years at an interest rate of 1.1 per cent over three-month LIBOR. In order to provide security against possible future increases in interest rates the RCA has made an arrangement with RBS to cap the rate payable on its loan at 5 per cent. The loan was drawn down on 15 April 2010 and it is repayable in 40 quarterly instalments, the first of which fell on 15 July 2010.

c) Reductions in Public Expenditure
During the year HEFCE announced several small reductions in the level of funding to the College, and following the General Election held in May the new Government announced much more significant reductions in public expenditure. Coupled with the changes to HE funding foreshadowed in the Browne review these changes will have a major impact on the College in 2010/11 and beyond. At the time of writing the precise figures are not known but reductions in HEFCE grants of at least £5m and perhaps much more seem very likely. These reductions will be phased in over the four academic years 2011–15. The College has already begun work on expenditure reductions and also on an expansion in student numbers to help it absorb these reductions. We are committed to the preservation of the quality of our student experience, and we will concentrate expenditure reductions in support areas that do not impact directly on the academic work of the College. It is fortunate that the Dyson Building is due to open in Battersea in 2012 – this will provide much needed extra space and enable us to accommodate additional students without making major reductions in space or facilities available.

Demand for places at the College is currently at record levels – in 2010 we had more than 3,000 applications for some 490 places. We can therefore have a degree of confidence that the higher fees that will result from the withdrawal of government funding will not threaten the College’s financial sustainability.

Results for the Year

The consolidated income and expenditure results for the year to 31 July 2010 show a historic cost surplus of just over £1m. This figure includes £527,000 of ‘matched funding’ due from HEFCE under a scheme whereby it matches private donations that the College has received during the year in a ratio of 1:3. The surplus that arose on the College’s operations was £479,000.

This is a creditable result in the circumstances. The College has achieved significant reductions in both staff and non-staff expenditure during the year and this, along with an increase in fee income, has enabled us to maintain an operational surplus despite reductions in the level of HEFCE grants and income from sources other than fees. However, viewed in the context of the forthcoming reductions in public expenditure, an operational surplus of £479,000 represents less than 2 per cent of the College’s turnover and does not offer us much of a cushion against financial adversity.

The College’s Balance Sheet strengthened during the year. This is due to the effect of removing the pension deficit on the former RCA pension scheme following its merger with SAUL.

Battersea Project & Fundraising

During the year the RCA completed work on Phase 1 of the Battersea North site – the Sackler Building – which was occupied by the Painting Department in the Spring Term. The final cost of this project was £196,000 below the agreed budget of £4,416,000.

Work on Phase 2 of the project – the Dyson Building – has now started and is scheduled for completion in late 2011. The main contract, in the sum of £13.3m, was awarded to Wates Construction Ltd following an OJEU tender process in February 2010. Wates took possession of the site in March and work is scheduled to last for 94 weeks. At the time of writing construction is proceeding according to plan and there have been no significant difficulties or delays. The construction cost of the building has already been raised – there will be some increase in these costs due to the rise in VAT to 20 per cent in January 2011 but this can be covered from within the contingency already provided for the project.

Work on Phase 3 of the North Site development has not proceeded this year as funding is not yet available. This project has reached RIBA Stage D, and it has been agreed

that no further work will be done until the costs of its construction (estimated at £12m) have been raised. A fundraising auction of works of art donated by various alumni and friends of the College took place at Christie’s in October 2010. The proceeds – amounting to £225,000 – will be put towards Phase 3.

Investments

The College’s portfolio is split between Ruffer Investment Management LLP and a portfolio of iShares, which are traded funds that track various stock market indices. The Finance Committee receives reports on investment performance at all of its meetings. The College proposes to set up a separate Investment Committee in 2010–11 to relieve the workload of the Finance Committee in this area and to formulate an investment strategy that will include policy objectives.

Conclusion

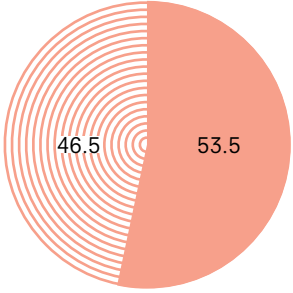
The HE sector in the UK is entering a period of unprecedented financial pressure. The College is well placed to tackle the substantial reductions in government expenditure that are expected, but is under no illusions about how difficult and challenging the next few years will be for both students and staff.

Eric Hagman
Treasurer

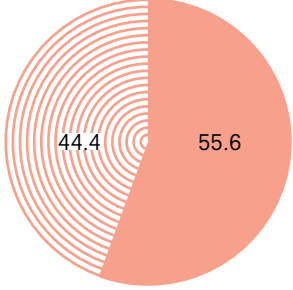
Sources of Income (%)

● HEFCE Grants ● Others

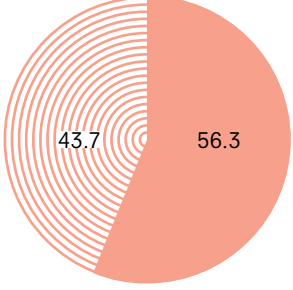
2009/10



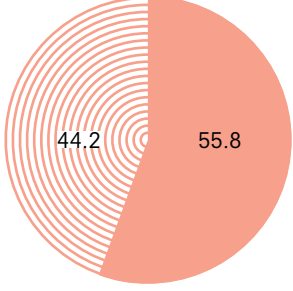
2008/9



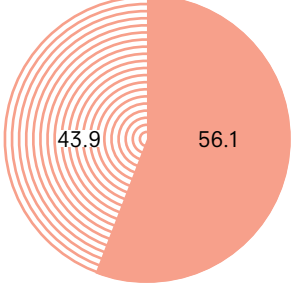
2007/8



2006/7



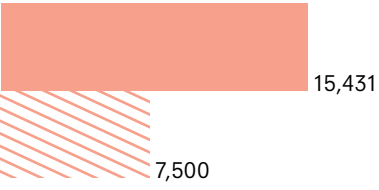
2005/6



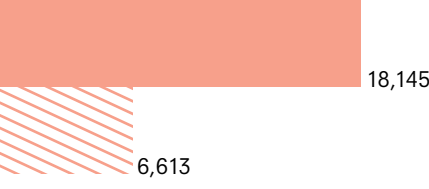
Income (£'000)

■ HEFCE Grants /// Fee Income

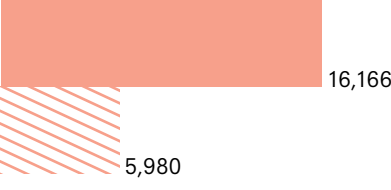
2009/10



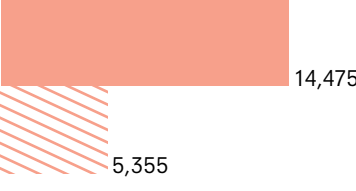
2008/9



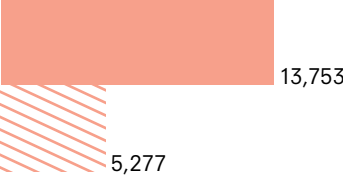
2007/8



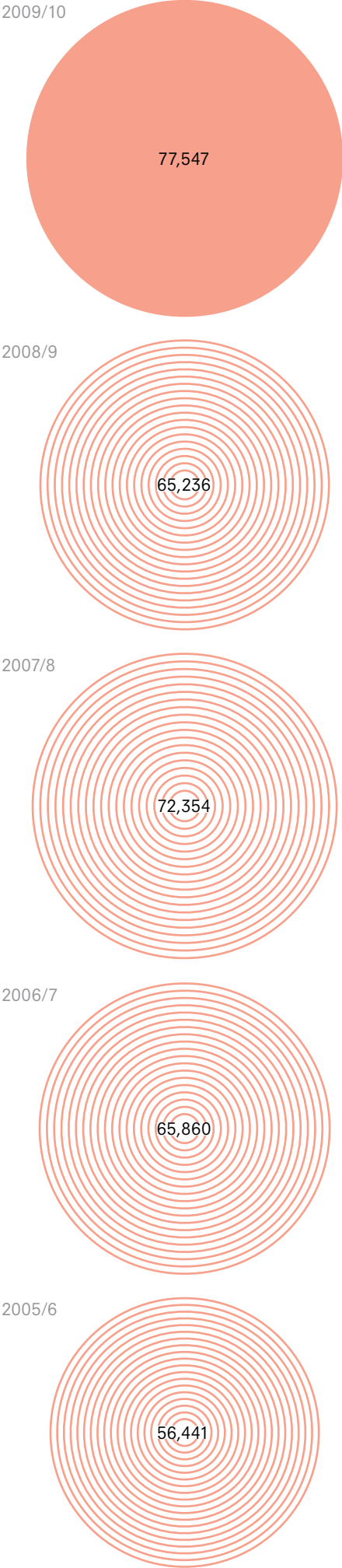
2006/7



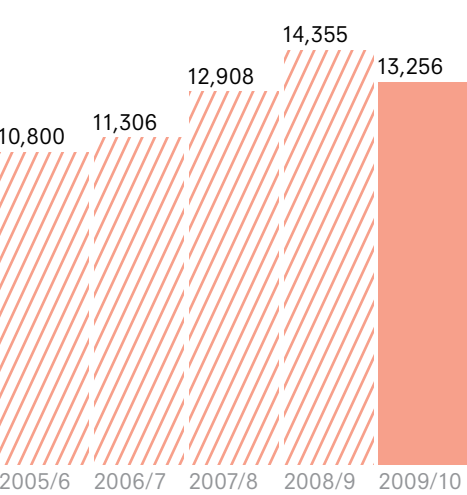
2005/6



Total Net Assets (£'000)

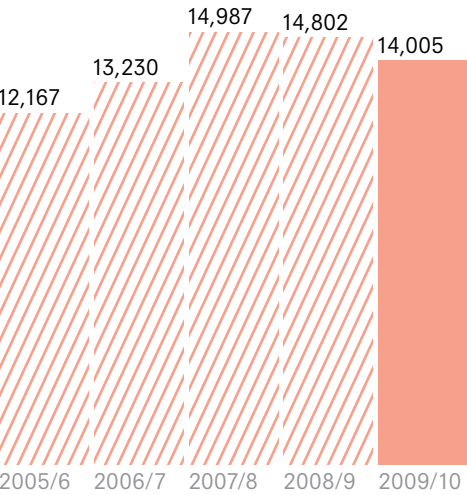


Total Salary Costs (£'000)



Consolidated Income and Expenditure Account for the Year Ended 31 July 2010	
Income	
Funding Council Grants	15,431
Tuition Fees and Education Contracts	7,500
Research Grants and Contracts	1,494
Other Operating Income	4,041
Endowment and Investment Income	360
Total Income	28,826
Expenditure	
Staff Costs	13,256
Other Operating Expenses	14,005
Depreciation	1,840
Interest and Other Finance Costs	61
Total Expenditure	29,162
(Deficit)/Surplus on Continuing Operations	(336)
Exceptional Items: Continuing Operations	
Payment on Joining New Pension Scheme	(11,700)
Credit Arising on Removal of Pensions Liability	11,700
(Deficit)/Surplus on Continuing Operations	(336)
Surplus Transferred to Accumulated Income in Endowment Funds	283
(Deficit)/Surplus for the Year Retained Within General Reserves	(53)

Total Non-staff Costs (£'000)



2009/10	2008/9
£'000	£'000
15,431	18,145
7,500	6,613
1,494	2,230
4,041	4,090
360	1,568
28,826	32,646
13,256	14,355
14,005	14,802
1,840	1,800
61	0
29,162	30,957
(336)	1,689
(11,700)	0
11,700	0
(336)	1,689
283	183
(53)	1,872

Statement of Historical Cost Surpluses and Deficits for the Year Ended 31 July 2010
(Deficit)/Surplus after Depreciation of Assets at Valuation
Difference Between the Historical Cost Depreciation Charge and the Actual Depreciation Charge for the Year Calculated on the Revalued Amount
Historical Cost Surplus
Summary Consolidated Balance Sheet as at 31 July
Fixed Assets
Tangible Assets
Other Fixed Asset Investments
Endowment Asset Investments
Current Assets
Current Liabilities
Net Current Assets
Total Assets Less Current Liabilities
Long-term Liabilities
Net Assets Excluding Pension Liability
Pension Liability
Net Assets Including Pension Liability
Represented by:
Deferred Capital Grants
Endowments
General Reserves
Revaluation Reserve
General Reserves Excluding Pension Reserve
Pension Reserve
Total General Reserves
Total

2009/10	2008/9
£'000	£'000
(336)	1,689
1,342	1,342
1,006	3,031
2010	2009
£'000	£'000
59,240	59,201
404	332
12,758	11,179
21,007	20,054
5,037	4,053
15,970	16,001
88,372	86,713
10,825	0
77,547	86,713
0	(21,477)
77,547	65,236
15,324	14,316
12,758	11,179
44,703	46,045
4,762	15,173
0	(21,477)
4,762	(6,304)
77,547	65,236

Independent Auditors’ Statement to the Royal College of Art (“The College”)

We have examined the summarised financial statements of the College for the year ended 31 July 2010 which comprise the Summary Group Income and Expenditure Account and the Summary Group Balance Sheet, which are set out on pages 50 to 51 of the College’s Financial Report and Summary Accounts. The summarised financial statements have been prepared by the Council for the purpose of inclusion in the Financial Report and Summary Accounts, as explained in note 1.

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.

Respective responsibilities of the Council and auditors

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 48 to 51 within the Financial Report and Summary Accounts with the full 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.

Basis of opinion

We conducted our work having regard to Bulletin 1999/6: *The auditor’s statement on the summary financial statement* issued by the Auditing Practices Board. Our separate report on the College’s full Financial Statements for the year ended 31 July 2010 describes the basis of our statutory audit opinion on those financial statements.

Opinion

In our opinion, the summarised financial statements set out on pages 48 to 51 are consistent with the full Financial Statements for the year ended 31 July 2010.

Neil Thomas
Senior Statutory Auditor for and on behalf of KPMG LLP, Statutory Auditor
Chartered Accountants
15 Canada Square, Canary Wharf
London E14 5GL
18 November 2010

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Royal College of Art

Postgraduate Art and Design