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Introduction

2006/7 was a very special anniversary year for the Royal College of Art. 150 years ago, in 1857 the RCA moved to its South Kensington home, alongside other notable institutions born of the Great Exhibition, including the South Kensington Museum (now the V&A), the Science and Natural History Museums, Imperial College, The Royal College of Music and the Albert Hall. It was an astonishing permanent legacy and Legacy – the L word has been a word that's been in the news a lot this year. That's why we held our annual Summer Show in a tent in the park this year, which with the College galleries showed the work of nearly all our graduates, all together for the first time ever in the long history of this institution. And that was why we called it The Great Exhibition 2007, not to be nostalgic, but to say that this was our contemporary take, at the beginning of the 21st century, on the cultural and technological issues first addressed all those years ago. Issues which today have turned into sustainable design; digital design and manufacture; asking the users what they want; soft uses of technology; the politics of identity and of nostalgia; and the status of the visual image. *The Independent* said it was the best degree show they'd seen anywhere for 10 years, the *Telegraph* said it was the birth of a new renaissance, while *The Times* concluded: "The posturing has largely gone. The work presents itself thoughtfully, more quietly and more intelligently." The private view of our Great Exhibition 2007 was visited by an astonishing 7,000 people in a single evening – and the total number of visitors was an even more astonishing 73,000 in 14 days. With the tent, and what its done for all the summer exhibitions this year, we've certainly turned a corner. There's no turning back though we're not sure yet exactly how to go forward. My thanks go to Nigel Rolfe, curator of the College galleries, and to Claire Catterall and Gerrard O'Carroll, curator and designer of the tent for their hard work in making it a memorable Summer Show, and also to the Pro-Rector Alan Cummings whose idea it was. I wasn't convinced at first. He was right. Above all many thanks go to the Provost Sir Terence Conran, whose Foundation made the tent financially feasible. And the Royal Commission for

the Exhibition of 1851 who supplemented Terence's generosity.

The Great Exhibition 2007 was of course preceded by the Curating Contemporary Art exhibition *Various Small Fires*, the Fashion catwalk show and by our Sculpture exhibition in Howie Street Battersea, the last before the complete refurbishment of the Sculpture studios in time for next year's show. And speaking of developments in Battersea, this year we signed the lease for a whole side of a street opposite the Sculpture Department – which in time will house our schools of Fine and Applied Art, giving them much-needed space to breathe and develop; it will also house incubator units for start-up businesses, a large lecture theatre and a gallery. RCA North and RCA South – a second College campus, with profound implications for all of us, and if all goes well, this second campus in Battersea will help to resolve our pressing space problems for the foreseeable future. There's more about these developments on page 8.

It was the year when, implementing the agenda of the George Cox Review – steered by my successor as Chairman of the Design Council – we created Design London, which is an important alliance between design, engineering and business, involving the RCA, Imperial College engineering and the Tanaka Business School, the first-ever alliance between an art and design college and a Russell Group University. It has been generously supported by HEFCE. This was also the year when James Dyson endowed a Fellowship and a seminar series in intellectual property, from the proceeds of a design rights battle in court from which he'd emerged triumphant. These will be supplemented following future victories, and we hope he'll win a whole lot of them. "If only", James said with feeling in a lecture for us, "if only the RCA was a microcosm for innovation in Britain today." If only.

There's also been a realisation this year in public statements – at last – that the creative industries have become mainstream rather than marginal, not 'economy lite' but 'economy central'; worth more than 7% of gross domestic product and growing at three times the rate of the economy as a whole. No longer a side show, but centre stage. The penny really has seemed to drop in 2007. The

language of art and design is now at the heart of business and government documents: 'fitness for purpose' – which of course comes straight from Modernist writings on design, via the Bauhaus; is just one phrase that everyone now uses. Like 'cutting edge' from the Arts and Crafts movement and 'blue skies thinking' from *Prometheus Unbound*, and *Icarus*. These and other phrases are so deeply embedded in the public mind now – we really must have moved centre stage. The creative industries and the arts have also moved up the political agenda in 2007. Let us hope that this message comes over strongly to the Specialist Institutions Review, which is currently considering the level of our funding from government.

Where research is concerned, this has been a successful year in attracting externally funded research grants (from the AHRC, EPSRC and elsewhere). The AHRC-funded Centre for the Study of the Domestic Interior came to an end in style – with a major exhibition at the V&A, *At Home in Renaissance Italy*, two important book publications, several conferences and symposia and an extensive database. The academic year 2007/8 will be crucial for our research performance in the 2007 Research Assessment Exercise, where staff research and the growing number of research students are concerned.

The departmental entries that follow provide a detailed guide to the achievements of the past year. They reveal that the College more or less continues to perform its important role, a national role and an increasingly international one, as a crucible of the creative industries, and usually to perform it well.

The whole of the Architecture Department went to the Venice Biennale, and Design Products did the same, to the Milan Furniture Fair. Design Interactions launched a major project with Intel on the future of digital money, while Industrial Design Engineering was listed in *Business Week* as one of the top design schools in the world. In Vehicle Design, our graduates became design directors of Ford Europe, Land Rover, GM Europe, Bentley, Volkswagen, Mazola and Kia – an incredible record.

Our School of Communications created a complex multimedia performance about

childbirth called *On the Edge of Life*, which played to capacity houses at the Bath International Music Festival. Meanwhile, one of our recent graduate animators won the BAFTA for best short animation, and another created an amazing new version of *Peter and the Wolf*, premiered at the Royal Albert Hall with a live orchestra.

Fashion students won five out of eight awards at the International 'It's Six' competition in Trieste, while Textiles participated in the *Heal's Discovers* exhibition and designed the windows at Harvey Nichols.

Alex Farquharson, a tutor from Curating Contemporary Art curated *If Everybody Had an Ocean* – inspired by the music of the Beach Boys at Tate St Ives – the nearest place on the mainland to Malibu Beach; and Dr Vincent Daniels, Research Fellow in Conservation, was awarded the very prestigious Plowden Medal 2007 for his exceptional contribution to the conservation profession.

The Helen Hamlyn Centre hosted the international 'Include' conference on human-centred design, the biggest of its kind in the world, with delegates from 16 different countries, and won the Medical Futures Innovation Award for a new resuscitation trolley. So if you have a heart attack in hospital be reassured that the RCA as well as the RCN will be there to bring you round. We owe a huge debt of gratitude to Helen Hamlyn and her Foundation for their continuing support. Meanwhile, the Research Office published the first-ever book by and about Royal College of Art student researchers.

Felicity Aylieff, a senior tutor in Ceramics & Glass created a huge work – over two metres high – at Jingdexhen in China, while in Jewellery two graduates were the finalists in the Jerwood Jewellery Prize, which the RCA always tends to dominate.

In the Fine Art area, a recent graduate won this year's Jerwood Sculpture Prize – a prize which has been running for four years, three of which we've won so far – and a current student won the Celeste Art Prize; three of our painters were selected for the Bloomberg newcontemporaries and two for the Venice Biennale; our Printmakers had a stand to themselves at the *London*

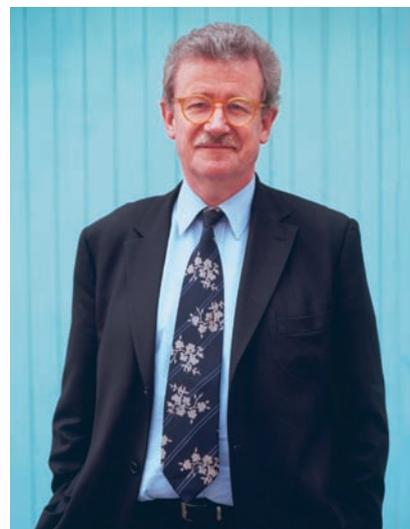
Original Print Fair in the Royal Academy; and Margaret Salmon, a recent Photography graduate won the first Max Mara Award for women artists, in collaboration with the Whitechapel Gallery. She, too, was selected for the current Venice Biennale.

Among this year's leavers, I'd like to single out, on a personal note, Gill Plummer, my personal assistant for 23 years – which must be a record; it's longer than most marriages these days – who has put up with my individual style of working with great good humour and efficiency; Ian Hay Davison CBE, Chairman and Pro-Provost of Council who stepped down at Christmas after ten years of service and Karel Bartosik, much-loved technical instructor in Jewellery, who retired after 16 years of helping the students.

Sadly, we lost forever Dick Guyatt, who was Professor of Graphic Design at the College from 1947 right through to 1981, during which time he founded the RCA's School of Communications, developed world-beating courses in Graphics, Illustration, Printmaking, Typography and Photography, invented the Lion & Unicorn Press, the Department of Film and TV Design, and *ARK* magazine, eventually becoming Rector in 1978 for the last three years of his long career. He helped to found the very visibly modern College – the last of the pioneering 1940s professors. We lost Bernard Myers, a student at the College in the early 1950s, an early tutor in Industrial and Film Design, a senior tutor in Humanities, a lecturer in IDE, Head of the RCA's Design Education Unit – and, after leaving, Professor of Design Education at Brunel University. Bernard was, as Dick Guyatt once said "the best Rector we never had." We also said goodbye to the celebrated Italian furniture and lighting designer Vico Magistretti, who often taught at the College in the 70s and 80s; Hans Wenger, furniture designer and Honorary Doctor; Naomi Sargent, Honorary Fellow and a former commissioning editor of Channel 4's education programmes and to R.B. Kitaj, who was a Painting student from 1959–1962, and a strong influence on the young David Hockney.

We warmly welcomed Sir Neil Cossons as our new Chairman of Council, and joining the rank of Professor this year were David Rayson of Painting and Hans Stofer of Goldsmithing, Silversmithing, Metalwork & Jewellery.

My thanks as ever go to all the staff of the College – academic, administrative, technical, catering and manual – and to all the members of the Council (especially the Provost, the Chairman, the Treasurer and the Chairman of the Estates Committee) for helping to make this such a memorable year. Above all my thanks go to all the students for making the College such a continually challenging, unpredictable as well as energising place, which it should always be. This Rector's Report for 2006/7 will show you just some of the reasons why.



Professor Sir Christopher Frayling

College Year in Brief

2006

October

The AHRC-funded Centre for the Study of the Domestic Interior announced the launch of the Domestic Interiors Database – a survey of the ways in which the interior has been represented in Western Europe and North America, from the Renaissance to the present day. It was accompanied by a publication and a major exhibition, *At Home in Renaissance Italy*, at the V&A.



November

Graduate Thomas Heatherwick was awarded the Prince Philip Designers Prize. The designer beat a host of the UK's other top design names, including Richard Rogers and fellow RCA alumni Lucienne Day and David Mellor to the coveted award, which is hailed as the industry's equivalent to the Oscars.

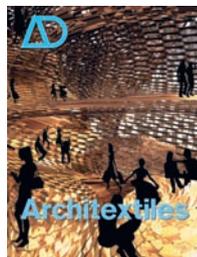
It took just one day to sell over 2,500 postcard-sized works of art at RCA Secret 2006. Amongst the contributors were Damien Hirst, Tracey Emin, Quentin Blake, Paula Rego, David Bailey and Terry Gilliam.



December

A new three-year research project, The Viennese Café and Fin-de-siècle Culture project, was launched by the RCA and Birkbeck University. Funded by a research grant from the AHRC, the project will examine the cultural and artistic complexity of the café as urban space.

A special issue of the international architecture journal *AD* was edited by Mark Garcia. *Architextiles AD* featured commissioned essays, design projects and interviews by senior RCA staff including Professor Nigel Coates, Professor Ron Arad, Professor Will Alsop and the MA and PhD design projects of 13 RCA students.



2007

January

Sir Neil Cossons became the new Chairman and Pro-Provost of Council, succeeding Ian Hay Davison CBE, who stepped down after 10 years of service.



February

The Helen Hamlyn Research Centre, the RCA's multidisciplinary centre for inclusive and human-centred design co-founded by Roger Coleman and Jeremy Myerson in 1999 got a new name – the Royal College of Art Helen Hamlyn Centre – and an enhanced focus on design for healthcare and patient safety.

CA&D student Angela Palmer had an exhibition at the Hunterian Gallery of the Royal College of Surgeons. The sculptures in *Inside Out* were built up from line drawings or engravings of MRI (Magnetic Resonance Imaging) medical scans of her body transferred onto layers of glass.



March

Alison Chitty, Director of the Motley School of Theatre Design, was awarded the 2007 Sir Misha Black Medal. Sir Peter Hall was also a guest of honour at the awards ceremony.



The College and the RIBA announced that Haworth Tompkins Architects had been selected to develop the Battersea site.

CCA graduates presented their annual show. This year's exhibition entitled *Various Small Fires* took the concept of the exhibition back to basics – interrogating the materiality of its spatial support, the gallery.

April

Research Fellow Dr Vincent Daniels was awarded the Royal Warrant Holders Association's Plowden Medal for 2007 in recognition of his long and exceptional contribution to the conservation profession.



May

The RCA and Imperial College London announced a major strategic partnership and the creation of a world-class £5.8 million multidisciplinary centre called Design London at RCA-Imperial.

DesignLondon
Joint College and Imperial College London

The Design Products Department took over The Great Eastern Hotel again. For the SLEEPLESS project Platform 10 students created an interactive experience inviting guests to step into a hidden dimension where the hotel was more than just a place to stay for the night.

The Sculpture Department held its end of year show, the last in its Howie Street premises before its refurbishment.



June

To celebrate the 150th anniversary of the RCA's move to its South Kensington home, the College held its most spectacular Summer Show to date under the sponsorship of the Conran Foundation. For The Great Exhibition 2007 the College constructed a temporary tent in Kensington Gardens. This enabled the RCA to show the work of all of its graduating students simultaneously. (See page 6.)



The artist Tracey Emin RA; acclaimed vehicle designer Peter Schreyer; and legendary musician, sound artist and RCA tutor Brian Eno received Honorary Doctorates. Other figures amongst this years Honours included architect David Adjaye, former Chair of the College Council Ian Hay Davison, former Culture Minister Chris Smith and Design Museum Director Deyan Sudjic.

July

GSM&J student Nutre Arayavanish was named Student Designer of the Year at the UK Jewellery Awards 2007.



The Sculpture Department announced a new award – the Bronze Age Sculpture Prize. Developed as an opportunity for graduates of the RCA's Sculpture Department to extend their practice by integrating bronze casting into their existing working methods.

August

Fashion student Peter Smith won an Adobe Design Award in the Digital Illustration category for his menswear collection, which was designed in collaboration with Communication Art & Design student Cristian Zuzunaga.



An innovative re-design of the hospital resuscitation trolley by a project team led by Professor Roger Coleman and Ed Matthews at the Helen Hamlyn Centre won two awards at the Medical Futures Innovation Awards 2007.

September

The College announced that it was to sell *Study from the Human Body, Man Turning on the Light* by Francis Bacon. The painting was sold at auction in October for £8 million. This entire sum, together with the interest it will earn, will help finance Phase Two of the Battersea development on which work is expected to begin in 2009. (See page 8.)



The RCA and Imperial College announced the appointment of Nick Leon as Director of Design London. Nick is a graduate of the RCA and of Imperial College London.



The Great Exhibition 2007

The Great Exhibition of 1851 was one of the defining moments in the history and development of art and design in the UK. Held in London's Hyde Park, it succeeded in its aim to showcase Britain's industrial skill and material prosperity in a world context. Over six million people visited the 13,000 exhibits displayed in the Crystal Palace – a vast glass and iron structure purpose built for the occasion on the sight of today's Albert Memorial – over the six month period of the exhibition, and the money raised (equivalent to £14.5m today) was used to advance cultural, scientific and educational learning in the capital and beyond in 1857, Exhibition Road was born.

It was in honour of this auspicious anniversary that the RCA decided to stage its own Great Exhibition for this year's annual Summer Show. The Great Exhibition 2007 was presented around a specially erected tent, located opposite the College in Kensington Gardens, just a few hundred metres from the site of its namesake. It was the first time in living memory that Fine Art, Design, Architecture, Humanities, Communications and Fashion & Textiles were all exhibited concurrently, offering graduating students a rare opportunity to show art in a design environment and design in an art environment – a philosophy that lies at the heart of the RCA.

Designed by RCA Architecture tutor Gerrard O'Carroll, the customised tent was as ambitious as the project itself. He and curator Claire Catterall determined early on that, as she put it, there wouldn't be "a white plinth in sight." Rather, the industrial aesthetic they devised, featuring a neutral colour palette and 'add-ons' such as lean-tos and garden sheds, and plywood gables at either of the tent, aimed to provide a "wonderful experience" for visitors, while offering a great platform for every single one of our graduating students' work.

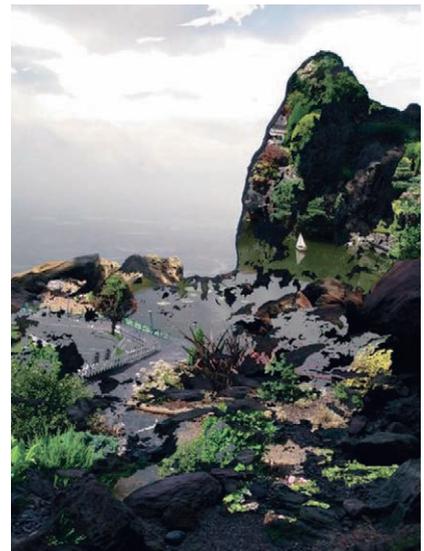
Before its launch, Sir Terence Conran noted that The Great Exhibition 2007 "could well be the greatest Show in the RCA's history." Quite where the College – and future Summer Shows – goes from here is anyone's guess.



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2



3

1: Painting student, Will Martyr's giant painted sphere dominated the entrance to the Fine Art exhibition

2: Nigel Rolfe, Curator of the School of Fine Art exhibition in the RCA galleries, and Sir Terence Conran with graduating Printmaking student Jason Oliver. Photograph: Olivia Hemmingway

3: Slip by Printmaking student Jane Ward, one of six winners of the Conran Foundation Awards

4: Entrance to the 'tent' in Kensington Gardens

5: Ceramics & Glass exhibition

6: Florian Seidl's futuristic helicopter formed the centrepiece of the Vehicle Design exhibition

7: Fashion & Textiles exhibition: work by Stephanie Sloan



4



5



6



7

The Future RCA: 2008 and Beyond

Key Themes from the College's New Strategic Plan

A New Campus in Battersea

The Royal College of Art has ambitious plans to increase the College's physical space by some 50% through the development of a new site in Battersea. Expanding and updating our studios and facilities will in time transform the College and benefit every future student to pass through its doors.

RCA Battersea

The plan is to develop a site, opposite the existing Sculpture Department in Battersea, for which we have a 125 year lease. This second campus – south of the Thames in Battersea – will increase the College's useable space by some 9000m². The new campus will house studios, workshops and teaching spaces for the fine arts of painting, printmaking and photography and the applied arts of ceramics, glass, metalwork and jewellery; incubator units for start-up creative businesses; a state-of-the-art lecture theatre; and a gallery on Battersea Bridge Road. This major new development will enable the College to breathe freely, to expand, to introduce new programmes and above all to stimulate and enhance a rapidly changing sector of the modern economy.

The new development will also help facilitate expansion of digital technologies on both sites. A key challenge in the College's learning, teaching and practice will be to stay abreast (or preferably ahead) of student expectations in digital technologies while maintaining our world-class teaching of more traditional practices in art and design.

RCA Kensington

The construction of the Battersea campus will also release much-needed space in South Kensington where all the departments of architecture and design, Fashion & Textiles, communication and the humanities will remain and will themselves be able to flourish. At present, the South Kensington campus is experiencing serious space difficulties, which are holding the College back at a time when

its special creative environment has never been more in demand. This expansion – spreading the Royal College of Art from Kensington to Battersea – will also help to regenerate an area just south of the river, forming part of an already emerging new creative quarter. In London as a whole, over half a million people are employed in the creative industries, contributing some £25 billion to the capital's very modern economy. RCA Battersea, like RCA South Kensington, will play a significant part in this. Instead of a single concentrated community of artists and designers there will in future be two such communities, closely linked to one another.

Phased Plan

Work will begin in summer 2008 with the creation of a new Painting building, followed by space for the departments of Printmaking, Photography, Ceramics & Glass and Goldsmithing, Silversmithing, Metalwork & Jewellery as well as college-wide facilities. It is hoped that the completion date will be autumn 2011. Haworth Tompkins Architects have been selected to design the development following an international architectural competition organised by RIBA. Founded in 1991, by architects Graham Haworth and Steve Tompkins, the London-based firm has completed a diverse portfolio of work in the public and private sectors, with notable success in buildings for the arts and social housing. They have won numerous design awards nationally and internationally including Young Architects of the Year at the 2001 Building Awards and the 2007 RIBA London Building of the Year Award for The Young Vic Theatre. Other award-winning projects include the Coin Street Ikoro Housing Co-op on the South Bank, The Egg Theatre in Bath, Newington Green Student Housing, the refurbishment of the Hayward Gallery and the Royal Court Theatre.



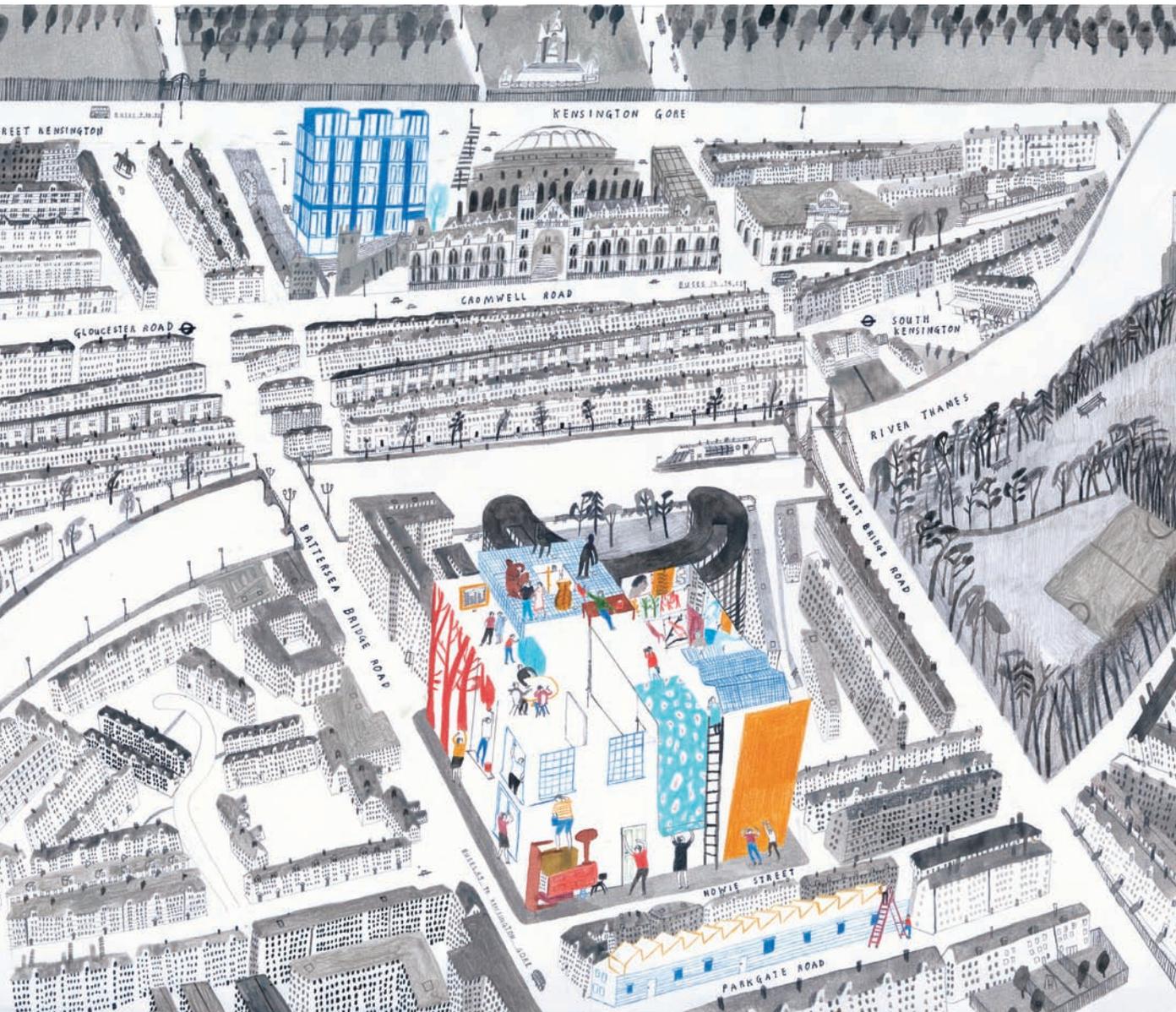


Illustration of Battersea North Site by
Communication Art & Design alumni
Laura Carlin

Collaboration with Business and Industry

DesignLondon

Royal College of Art | Imperial College London

Innovation of course is central to all our work at the RCA. The desire to think in unorthodox ways to find new and better ways of doing things drives not only our students and teaching staff, but is one of the key rationales of the College itself. Now this passion for innovation has led to a major strategic partnership with one of our most successful and creative collaborative partners – Imperial College London – to establish a world-class £5.8 million multidisciplinary centre called Design London at RCA Imperial.

Design London

The partnership will create an 'innovation triangle' between design, engineering and business, incorporating the RCA, Imperial College and Imperial's Tanaka Business School, and will use this to develop and explore the roots of innovation. Design London takes our work in innovation and design to a new plateau through close association with a Russell Group University. The centre builds on the existing collaboration between the two colleges that stretches back over a quarter of a century in the form of the Industrial Design Engineering course, and broadens this collaboration to a much more ambitious level.

As Nick Leon, the project's first Director and Visiting Fellow at Tanaka Business School, said upon his appointment: "Successful innovation demands a systemic not a component approach to designing new products and services." He points to Thomas Edison, one of the greatest innovators of all time, as an example of the kind of thinking Design London at RCA Imperial hopes to produce: "Edison didn't just patent a light bulb – he delivered an entire new system that changed our world. He was an engineer, a master systems thinker, conceptualiser and entrepreneur." Design London might not be able to guarantee producing one great Edison-like figure, but what it will do, Leon continued, is "stir together those same domains of expertise in multidisciplinary teams."

Together, MA, MEng and MBA students will swap knowledge and ideas, research partnerships will explore how design can more effectively be integrated with business and technology to create world-beating products and services, and entrepreneurial graduates from both Imperial and the RCA will be given opportunities to develop new ideas. Meanwhile, the groundbreaking 'Incubator' – a multidisciplinary environment for business development – will support unexpected collaborations between different disciplines, organisations and places. It is the first partnership of its kind anywhere in the UK.

The initiative is being developed as a core part of the strategic aims of the RCA and Imperial College, in direct response to the recommendations for higher education outlined in the 2005 Cox Review (carried out by the Chairman of the Design Council, Sir George Cox), commissioned by then-Chancellor Gordon Brown.

Funding of Design London

The three-year project is being funded in partnership by the Higher Education Funding Council for England (HEFCE), the National Endowment for Science, Technology and the Arts (NESTA), the RCA and Imperial College. Beyond this time, the aim is for the Centre to be self-sustaining, and the London Development Agency (LDA) is working with other partners in the capital, including the Design Council, to ensure the Centre is incorporated into a wider strategy that capitalises on design strengths to drive innovation across London businesses and to contribute to future UK economic success.

As well as conducting high-level research and disseminating "new practice in innovation by creating new teaching programmes", Nick Leon predicts Design London will "incubate new business ideas and pioneer the next generation of innovation technology."

A Fresh Academic Vision

The expansion of the College's estate will enable the College to undertake significant academic developments that would have been impossible within the space constraints to date. This is vital as

the higher education landscape is facing a period of considerable change. Factors to consider include: widening participation in undergraduate education; 'the skills agenda'; the increasing financial burden on students entering higher education; increasing competition from other postgraduate providers at home and overseas; and potential demand for adult and workplace learning and part-time study opportunities.

We are carefully considering our own place in this landscape and are developing an academic strategy to manage change in recruitment, student profile and student expectations. Discussion of these strategic issues has already begun and will continue during the first two years of the new five-year Strategic Plan 2007/8–2011/12. There are many ideas for enhanced areas of academic engagement but at this early stage, the College favours serious exploration of two possibilities:

Access Office

An 'access office' which will provide and manage learning opportunities beside, or in collaboration with, existing MA courses. The agenda for this office will include the design and delivery of: short courses; pre-sessional and post-sessional courses for postgraduate students; part-time courses; online and blended learning opportunities; and non-degree programmes. The point of these will be to give wider access to what we are best at, and to enrich the College community.

Multidisciplinary and Interdisciplinary 'Lab'

The establishment of a multidisciplinary and interdisciplinary lab will seek to place creativity – side by side with the discrete disciplines of 'art and design' – at the centre of the learning process. The idea will not be to displace, but to complement, more traditional pedagogic approaches. The principles on which the lab will operate can be summarised as: issue-based, project-led, student-centred learning within multidisciplinary project teams. The aim will be to run large-scale projects of varying duration, sometimes funded by industry and often (but not exclusively) with a social, environmental or cultural theme. Project teams will be recruited from across the educational spectrum, with a wide range of subject backgrounds, on a project-by-project

basis. All participants will negotiate their contribution to a particular project as a way of building personal profiles of skills, knowledge and creative experience. Our aim will be to collaborate with an institution specialising in education in the practical development of this concept over the next two years.

A More Mixed Economy

In order to implement the College's ambitious plans, over the next five years we will need to develop a more 'mixed economy' approach to our income generation, and through this we will work towards a significant increase in non-HEFCE income. At the moment HEFCE grants and home/EU fees form more than 60% of our income.

Overseas Students

Our current major source of non-public income is overseas fees which, in 2006–7, provided 10% of our total revenue. The College will seek to increase income from overseas students, not through the imposition of departmental quotas, but by improving and expanding our promotional efforts in territories and sectors where we are less strong at the moment. The value of overseas students to the culture of the College is well beyond the economic and is incalculable.

Business

We aim to increase the income we generate from our interaction with businesses. This will be partly through increased use of College facilities such as rapid prototyping, through RapidformRCA, where, through the acquisition of new, high-end digital equipment in recent years, we are now able to provide an unparalleled service within higher education. We also expect to increase our income from licence fees through College innovations which are patented and commercialised through InnovationRCA, though we recognise this can be a slow and unpredictable process. A further source of income from business will arise through intensive seminars, workshops and projects aimed at particular businesses and/or sectors.

Access

We also expect our income to increase through the development of new modes

of access to our teaching, including short and part-time courses. The developments at Battersea will free up space at the Kensington Gore site to enable us to develop these new modes of access, on top of the 10% full-time student expansion. Simultaneously, the development of externally funded research and post-doctoral work will contribute to the College's income stream.

Partnerships

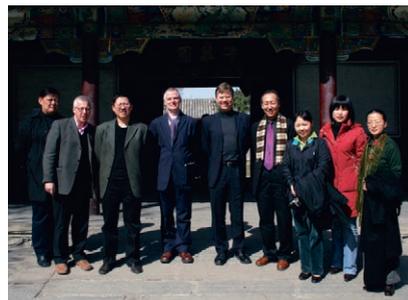
There will also be significant potential for new sources of income through the development of educational partnerships, both in the UK and internationally. Our successful bid for funding from HEFCE's Strategic Development Fund, to create Design London, in partnership with Imperial College, will greatly enhance the revenue we can earn through our partnership projects which were initiated through HEIF2 funding. As we develop the relationships we are establishing with overseas institutions, there will be increased opportunities for income generation through joint courses and projects, in both art and design.

Fundraising

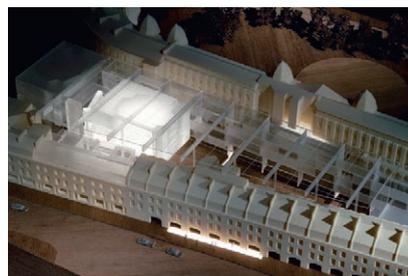
In terms of fundraising, there are to be two strands to the College's work: estates fundraising and academic fundraising. There will be a three-stage campaign for raising funds for Battersea North Site – involving, in the first instance, close friends and associates of the College; then industrial and business contacts; then trusts and foundations, and a campaign which moves from prospect-led to project-led – this will be led by the Rector. At the same time, an academic fundraising office will be created – reporting to the Pro-Rector, with the brief to raise substantial funds for scholarships, projects and named appointments at senior level.

Conclusion

The conclusion of these elements – the Battersea campus, the consequent reorganisation of the South Kensington campus, Design London, new modes of access and study, all supported by a more 'mixed economy' approach to College income generation will have radical effects on all aspects of the Royal College of Art. This is the most ambitious and challenging Strategic Plan for many years.



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1: Alan Cummings, Dan Fern and Jeremy Myerson met senior academics from Tsinghua University in Beijing on a visit to establish course and project links with Chinese art and design institutions

2: Architectural model created by RapidformRCA for architects Sheppard Robson. The College aims to increase income generated through interaction with business



Department Reviews

School of Applied Art

Ceramics & Glass

Student Success

Marcus Lanyon was named as a finalist in the Saatchi Gallery and Channel 4's '4 New Sensations' art prize. Marcus also gained a distinction in his Critical & Historical Studies dissertation.

Students were successful in winning several awards and scholarships: Elinor Andersson won the British Institution Award at the Royal Academy Summer Show, and the Pilchuck Glass Summer School Scholarship; Rebecca Harvey won the Charlotte Fraser Prize; James Rigler won the Royal Overseas League Music Trophy; and Owen Wall won both the Wilfred Owen Poetry Society Trophy and the Eduardo Paolozzi Travel Scholarship.

The sumptuous interior of Leighton House provided the perfect setting for a series of material interventions by Ceramic & Glass students. *The Intervening Guests* was an exhibition of imaginative site-specific responses to the home of the eminent Victorian painter and president of the Royal Academy, Frederic, Lord Leighton.

Michi Suzuki and James Lethbridge were finalists in the Helen Hamlyn Centre's Design for our Future Selves Awards, for their project, 'Flexi grip', a series of slip on portable handles and flexible personal devices to help people grip different hot handles with ease and comfort.

Staff Success

Felicity Aylieff had solo international shows in Paris and Belgium. She also had an exhibition in the Lobby of One Canada Square, Canary Wharf, of the large-scale work she produced whilst on sabbatical at the Pottery Workshop Experimental Factory in Jingdezhen, China. The exhibition will tour the UK in 2008.

Professor Martin Smith was in a group show in Denmark with Senior Tutor Alison Britton. Martin and Alison also had solo shows at the Barrett Marsden Gallery.

Tavs Jorgensen produced designs for the American retail market and continued with his research into digital technologies.

Graduate Success

One of the highlights of the *COLLECT 2007* exhibition at the V&A was *Four Decades of Glass: Graduates from the Royal College of Art, 1967–2007*, an exhibition which celebrated 40 years since the course in glass was introduced into the RCA curriculum by Lord Queensberry in 1967. 13 artists were showcased, from Pauline Solven, who was among the first graduates in 1968 to Laura Birdsall, who graduated in 2006.

2001 graduate Eleanor Long was awarded an Arts Foundation Award.

Collaborations

This year saw a significant increase in the number of students using the rapid prototyping facility.

Research

PhD candidate Steve Brown was given a Collaborative Doctoral Award by the AHRC, allowing him to continue his practice-based research into ceramic technology.

Two PhDs were completed in 2007, and the Department recruited two Glass MPhil candidates for 2007/8 and one new Design MPhil candidate.



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1: Marcus Lanyon was named as a finalist in the Saatchi Gallery and Channel 4's '4 New Sensations' art prize

2: Elinor Andersson won the British Institution Award at the Royal Academy Summer Show, and the Pilchuck Glass Summer School Scholarship

Goldsmithing, Silversmithing, Metalwork & Jewellery

Student Success

Second-year Nutre Arayavanish won Student Designer of the Year in the Retail Jeweller's UK Jewellery Awards and top prize at the BDC New Designer of the Year Awards.

The winners of the third annual Theo Fennell Awards were Mette Klarskov Larsen for Overall Excellence; Ann-Marie Colquhoun for Best Work in Silver; and Nutre Arayavanish for Best Work in Jewellery. The awards were presented by Theo Fennell during the Summer Show and a selection of the winner's pieces were displayed at Theo Fennell's Fulham Road shop in October.

Staff Success

Head of Department Hans Stofer curated the exhibition *Domestic Things* at Flow Gallery in West London and later at The HUB in Sleaford. This Arts Council-funded exhibition investigated ideas on the theme of domestic objects. The V&A also purchased a ceramic set by Hans Stofer, through his Swiss-based Gallery SO at the Collect 2007 art fair.

Michael Rowe, Senior Tutor, completed a major site-specific commission for the new building at Middlesbrough Institute of Modern Art. The permanent installation using fibre optics was funded through Art for Architecture's 'Percent for Art' scheme.

Technician Peter Musson had work at 100% Design and sold the rights to produce his new range of coat and cupboard hooks, Trophy Kills to an Italian manufacturer.

Antje Illner was awarded the Vice Chancellor's Grant in the Social Sciences, Arts and Humanities at the University of Hertfordshire, for research into exploring ways in which molten glass can be fused with sterling silver in the creation of wearable pieces of jewellery.

Rebecca De Quin exhibited in the *TEN* exhibition, organised by the Association of British Designer Silversmiths. This selling and commissioning exhibition was launched in Bath and was also shown at Birmingham Museum and Art Gallery and John Adams Fine Art in London.

Tutor Rebecca de Quin organised the speakers programme at The Association of British Designer Silversmiths' CONNECT conference. Attendees included many RCA graduates, whose work was exhibited during the conference.

Graduate Success

The David Mellor Museum opened at Hathersage near Sheffield, as a permanent tribute to the great designer and distinguished alumnus of the College who graduated in 1954.

1989 graduate Sophie Harley designed jewellery for the latest James Bond film *Casino Royale* including the Algerian Love Knot worn by Eva Green which played a central role in the film.

Stephen Johnson, 2007 graduate, was invited to take part in the RCA Student Union and Applied Evolution project, *And Other Stories*, at The Crypt, St Pancras Church, London. His work also featured in *Invitation* hosted by the creative space Suzu Hoodless.

2006 graduate Katja Bremkamp's cutlery range designed as part of GSM&J's partnership project with Habitat UK was launched and is now on sale.

Collaborations

For the exhibition *Creative Currency* at the Bank of America's headquarters in Canary Wharf, GSM&J students produced a piece of work in response to a set brief, which was then available for sale to BoA employees.

Tutor Laura Potter participated in 'Culture and Care' a collaborative research project with the Florence Nightingale School of Nursing and Midwifery at Kings College London.

Visiting Tutor Tony Hayward exhibited in *Accidental Collectors* at the Aram Gallery and contributed a text to the exhibition publication. He was also responsible, with RCA graduate and designer Peter Marigold, for the publication design. The exhibition was curated by Daniel Charny, Senior Tutor in Design Products.

Research

Tony Hayward, Visiting Tutor, republished *Made in India* featuring his collection of Indian contemporary utilitarian objects

made from waste or scrap material. One of the essays is by Senior Tutor Alison Britton. He also researched two new books: one featuring his own reworked ceramic figurines and a book of Indian rat traps and cages which will have an introductory text by Hans Stofer.

Other Department News

The V&A acquired the GSM&J Visiting Artist Master Class collection. These pieces, created as part of Professor David Watkins' annual Masterclass Project from 1987–2006 will go on display in the new Jewellery gallery (due to reopen in May 2008). Tutor Dr Beatriz Chadour-Sampson is Consultant Curator of the gallery and has catalogued the pieces and been involved in designing the new display.

Karel Bartosik Jewellery Technician retired after 16 years at the RCA.



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1: Nutre Arayavanish won Student Designer of the Year in the Retail Jeweller's UK Jewellery Awards and top prize at the BDC New Designer of the Year Awards

2: 2006 graduate Katja Bremkamp designed a cutlery range for Habitat

School of Architecture & Design

Architecture

ADS Programmes 2006/7

The Architecture Department's focus continues to be London – a glorious cultural patchwork of languages, people and places that is changing at breakneck speed. Each of the three ADSs (Architectural Design Studios) is helping this patchwork to evolve and anticipating London's future.

Globalisation was the focal subject for Architectural Design Studio 1 (ADS1). Their aim was to broaden the context of architecture beyond the town and city. In London, buildings are getting taller, but as ADS2 showed they do not necessarily have to belong solely to corporate inhabitants; they could be home to entire neighbourhoods. ADS4 on the other hand have calculated the psychological effects of surveillance and the West's war on terror. How, they asked, will we want to live in a society that is increasingly threatened by outside forces?

Student Success

Lucy Pengilley's proposal for architectural spaces that prevent future city dwellers' anxieties won a Conran Foundation Award.

Rosy Head won the SOM Foundation Travelling Fellowship Award at this year's Royal Institute of British Architects Presidents Medals.

Staff Success

Gerrard O'Carroll designed the RCA's very successful Summer Show, The Great Exhibition 2007. He also curated the *Don't Panic* exhibition at the Architecture Foundation's Yard Gallery which featured the work of tutors and recent graduates. The exhibition presented alternate visions for now and the near future.

Professor Nigel Coates created an installation for the *Global Cities* exhibition at Tate Modern (June–September 2007). The 'Mixtacity' project was realised in collaboration with staff and students from the Departments of Architecture, Textiles

and Vehicle Design as well as Rapidform, and explored the potential of the current developments in the Thames Gateway area to accommodate the complex range of cultures, ethnic ties and lifestyle choices of its future inhabitants.

Mark Garcia guest edited an edition of *AD* journal. *Architextiles* was published by Wiley in November 2006 and explored the links between architectural and urban design, and fashion and textile design.

Graduate Success

1993 graduate and leading contemporary architect David Adjaye was awarded an OBE.

1989 graduate Sunand Prasad of architectural practice Penoyre & Prasad was named as the new President of The Royal Institute of British Architects.

Collaborations

Professor Coates' 'Mixtacity' project received funding and support from the London Thames Gateway Development Corporation.

The department was also supported by Andrew Morris from Rogers Stirk Harbour & Partners who provided the Professional Practice course component. Staff from Adjaye Associates, Egret West, FAT, Feilden Clegg Bradley, Fosters and Partners, Future Systems, Grimshaw Architects, Philip Gumuchdjian, Rogers Stirk Harbour & Partners and Wells Mackereth all contributed their time to the Professional Practice course.

Research

Professor Coates is currently writing a book *Narrative Architecture* and Mark Garcia is preparing a book *Diagrams in Architecture*.

Other Department News

Following the success of the department's exhibition at the Venice Biennale in September 2006, this year's lecture programme was a series of five debates on questions raised by the *Babylon:don* exhibition. Speakers included Peter York, Richard Sennett and Deyan Sudjic.



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1: Lucy Pengilley's proposal for architectural spaces that prevent future city dwellers' anxieties won a Conran Foundation Award

2: Professor Nigel Coates created an installation for the *Global Cities* exhibition at Tate Modern

Design Interactions

Student Success

Jonathan Bishop won The Helen Hamlyn Award for Creativity and the Michael Peters Award in the Helen Hamlyn Centre's Design for Our Future Selves Awards, for his project with Sabine Fekete from Industrial Design Engineering. The project 'dot' is an interactive playground simulating an enormous horizontal computer game screen on the floor that encourages kids to run, play and socialise outdoors using their imagination.

Miquel Mora and Henry Holland were selected by Yahoo to participate in the annual Yahoo Design Expo at their Sunnyvale campus. Students were chosen from five interaction courses from around the world.

Michiko Nitta was commissioned by the ICA to produce some new work from her graduating project 'Extreme Green Guerrillas' for the exhibition *Saving Planet Earth: a 21st Century Approach*.

Staff Success

Tutors in Design Interactions, including Tony Dunne, Fiona Raby, Onkar Kular, James Auger, Sebastian Noel (Troika) and Tom Hulbert (Lucky Bite) designed exhibits for the *Science of Spying* exhibition at the Science Museum in London.

Anthony Dunne and Fiona Raby had a large show of past and new work at Z33 in Hasselt, Belgium.

Nina Pope's second feature-length documentary *Living with the Tudors* premiered at the Brit Doc Festival in Oxford in July.

Brendan Walker took his Thrill Laboratory to Alton Towers theme park in September for a series of workshops designed to expose the 'science of thrill'. A series of willing volunteers underwent individual Thrill Profiling by Brendan and his team of Thrill Assistants, a team of trainee doctors of psychology, in a bid to assess the experience of riding on Oblivion, the world's first vertical drop rollercoaster.

Graduate Success

There was good feedback from this year's Show with many of the students going straight into jobs and others being invited

to show in exhibitions and become involved in other events and programmes.

The work of several of this year's graduates has been selected for inclusion in an exhibition at MoMA New York, opening in February 2008 called *The Elastic Mind*.

Susanna Soares was selected for the EPSRC-funded 'material beliefs' residency programme where designers are linked to engineers working in emerging tech areas like biotech. The purpose is to open up a reflective and critical space around the role of technology, in which research can be put before the public in novel ways.

Susanna Soares and Michiko Nitta were also selected to represent the Department and the RCA in the exhibition *International Graduation: Design Projects For The Future* as part of Utrecht Manifest in November.

Collaborations

Student Tasmin Fulton collaborated with the Communication Art & Design Department on a new website for the Museum of London. The website takes the form of an online map of London on which Londoners and visitors can place their memories in different forms (text, small videos, photos, etc): www.mapmylondon.com.

Research

The Design Interactions Department collaborated with IDE on a project with O2 and worked on a project with MBAs at the SAID Business School in Oxford.

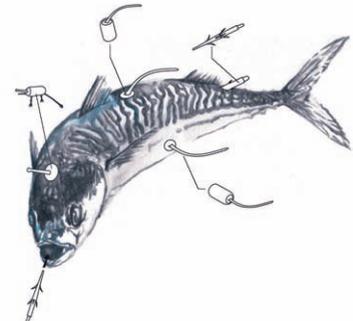
Other Department News

The new media artist and engineer Natalie Jeremijenko was appointed as a Visiting Professor.

In January, Fiona Raby and Nina Pope took first-year students on a whirlwind tour of Tokyo research labs, artist studios and design offices.



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1: Susanna Soares was selected for the EPSRC-funded 'material beliefs' residency programme where designers are linked to engineers working in emerging tech areas like biotech

2: Michiko Nitta was commissioned by the ICA to produce some new work from her graduating project 'Extreme Green Guerrillas' for the exhibition *Saving Planet Earth: a 21st Century Approach*

3: Senior Tutor Brendan Walker took his Thrill Laboratory to Alton Towers theme park where a series of volunteers underwent individual Thrill Profiling by Brendan and his team of Thrill Assistants. Photo by News Team

Design Products

Student Success

Joe Wentworth came second in the BSI Sustainable Design Awards for his design for adding folding handlebars to bikes. His design aims to encourage cycling which is a sustainable and pollution-free method of transport.

Joseph Nunn and David Beau Sutton received Conran Foundation Awards. Joseph for his 'Imura Stool' and 'Imura Table'; and David for his innovative work on shape and form using rapid manufacturing.

Platform 8 landed at the Milan Furniture Fair with a rather different sort of excess baggage. 14 students, led by designers Gabriel Klasmer and Hannes Koch, used luggage as a mobile exhibition space in which they packed and unpacked their ongoing reactions to the fair spreading, in their words, 'manifestos and mayhem' across the city.

Slow Water, part of the Innovation at the RCA Show showcased new design concepts by Platform 10, exploring the potential for more sustainable domestic water use. Exhibits looked at rainwater management, water awareness, water bill sharing and the future of showers.

Staff Success

Tutor Martino Gamper's fondness for found objects was the basis of his ongoing research project. *100 Chairs in 100 Days* was exhibited at the Design Museum in June. Martino also selected work from recent College graduates to showcase in the *Gradual* exhibition which took place during London Design Week. The exhibition space at the Old Art Studio was transformed into a temporary laboratory, offering visitors the chance to engage directly with the designer as the work was conceived and executed. The exhibition was part of the Brompton Design Project, initiated in 2006 to increase the presence of new design in South Kensington.

Tutor Noam Toran showed work at the Musée d'Art Moderne in Luxembourg, the Goldstein Museum in Minneapolis and the Baltic Centre for Contemporary Art in Newcastle.

Professor Ron Arad had exhibitions in New York, Milan, Belgium and Miami. New furniture launched in Milan included a new version of the 'Ripple' chair in collaboration with APOC, the 'Clover' chair and 'Screw' bar stool for Driade and the 'Misfits' sofa for Moroso. He was also awarded the Jerusalem Prize for Arts and Letters.

Deputy Head of Department, Hilary French, published *New Urban Housing*, case studies of innovative recent housing design.

Tutor Luke Pearson's design studio Pearson Lloyd launched a new public seating range and sofas for Modus and the 'Horizon' storage range for Spanish manufacturer Oterez, and Michael Marriott designed bicycle racks and benches for a local school and the 'No-Nonsense Please' bag to support the 'Bags of Goodwill' project and to raise awareness and funds for the Fairtrade Foundation.

Graduate Success

Three recent graduates were selected for a new annual showcase at the Design Museum. *Designers in Residence* featured the work of Sarah van Gameren, Tomas Alonso and Finn Magee. Tomas transformed the museum's café with his furniture and a modular plant system, 'Home Greenroom'; Sarah's 'Big Dipper' which mechanically creates 24 candle-wax chandeliers by dipping strings of wick in heated wax was installed in the Riverside Hall and Finn's 'Flat Life' project recreated the atmosphere of a designer's studio.

At Milan, the *Great Brits: Ingenious Therapies* showcase of cutting-edge, new-generation UK design featured RCA alumni Peter Marigold, Hiroko Shiratori and Eelko Moorer.

Collaborations

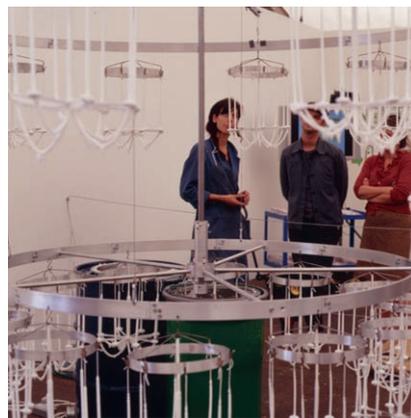
The Great Eastern Hotel and 14 students from Platform 10 collaborated on 'SLEEPLESS', a project led by Professor Ron Arad. The students presented individual interpretations of the hotel through reactive installations and objects. Guests and visitors were invited to take part in an interactive experience and step into a hidden dimension where the hotel became more than just a place to stay for the night.

How can design turn a music listener into a player? This was the question posed by Tomoko Azumi and Jurgen Bey working with Yamaha. Student proposals were developed for an exhibition in the Yamaha Space at the Milan Furniture Fair. Each of the selected projects aimed to find ways of making existing technologies accessible to a broader public – the sampler became a bracelet, for example, and the synthesiser, an octopus-like toy.

Students teamed up with lighting manufacturer Artemide in September for an exhibition at The Aram Gallery curated by Daniel Charny which featured 70 new task-light prototypes designed by the students. The inspiration for the project and the exhibition was the iconic task-light; the 'Anglepoise' designed by George Carwardine in the 1930s. The brief was to discover a new type of task-light; one that would inherit the mantle from the 'Anglepoise'.

Other Department News

Christoph Behling has stepped aside from Platform 5 to start the seed of a department-wide alternative energy group. His place is taken by Sam Hecht, Durrell Bishop and Andre Klausner. Onkar Kular Singh will replace Carey Young in Platform 11 who is on sabbatical with an AHRC-funded research project at the London College of Communication.



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1: Sarah van Gameren's 'Big Dipper' which mechanically creates 24 candle-wax chandeliers by dipping strings of wick in heated wax was shown as part of the *Designers in Residence* exhibition at the Design Museum

Industrial Design Engineering

Student Success

Ben Storan won first place in the BSI Sustainable Design Awards for his project to design an affordable personal wind turbine suited to the urban environment. Third place went to Andreas Zachariah (IDE) for his 'Carbon Hero' personal carbon calculator.

Clara Gaggero and Sabine Fekete won Futurelab's Innovate to Educate Prize; an award supported by Cambridge Assessment and the BBC designed to encourage students to develop a digital educational resource. Along with their £3,000 prize money, the pair has been awarded a three-month secondment with BBC Learning & Interactive next year. Their prize-winning project – called 'dot°' – is an interactive playground that can be unrolled like a carpet and was inspired by children's ability to create games wherever they are.

Michael Korn, Clara Gaggero and Andy Goodman won the Imperial New Business Challenge. The prize was £25,000 which was split £15,000 for services and £10,000 cash. This group also came third in the Tanaka Business Challenge which was held in Milan.

The department was also very successful in the Helen Hamlyn Centre's Design for our Future Selves Awards, with students taking nearly all of the awards available. 'dot°' won the The Helen Hamlyn Award for Creativity and the Michael Peters Award; Michael Korn took the Future Foundation Award for Inclusive Design Process for 'Sticksafe', a redesign of the standard hospital cardboard tray that holds needles safely in order to minimise the risk of needle-stick injuries; Clara Gaggero won the Help The Aged Award for Independent Living for 'P', a urine sample collector and diagnostic device that makes the process of collecting urine more comfortable; Komal Vora, Rachel Tomlinson and Michael Korn (with Helen Wilde from Fashion Womenswear) won the Mobility Choice Award for 'hera.miko', a footwear technology that can be embedded into any type of shoe that opens and closes without the need to bend down or use hands; and Sabine Fekete won the

Snowdon Award for Disability Projects for 'Kneetronic', an intelligent and supportive rehabilitative brace that limits harmful knee movement while the knee is healing after injury or surgery.

Staff Success

The design work of both Professor Tom Barker and Senior Tutor Ashley Hall featured in the prestigious *International Design Yearbook 2007*, published by Laurence King. The work of Professor Barker also featured in the Architecture Biennale in Venice.

Graduate Success

1996 Industrial Design graduate, Simon Waterfall, was made Deputy President of D&AD.

Collaborations

The department's first year MA students worked in China during May as an ongoing collaboration with Tsinghua University, Beijing.

In collaboration with the Classical Opera Company students from IDE and Textiles designed the set and costumes for the first UK production in over 30 years of Mozart's *The First Commandment*, performed in London's wonderfully atmospheric Wiltons Music Hall.

Other Department News

The Industrial Design Engineering Department was listed in *Business Week* as one of the top design schools in the world.



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1. Komal Vora, Rachel Tomlinson and Michael Korn won a Helen Hamlyn Award for **hera.miko**, A footwear technology that opens and closes without the need to bend down or use hands
2. In collaboration with the Classical Opera Company students from IDE and Textiles designed the set and costumes for Mozart's *The First Commandment*

Vehicle Design

Student Success

Students in the department continue to be acknowledged in the media, with interim and final Show work being published in specialist automotive press and wider design publications such as *Monacle* and *Wallpaper*.

The activities of the department have been enriched by the developing research culture, a third of students on the Vehicle Design course are now researchers. This has led to many international conference publications and exhibitions. Students have shown at various exhibitions including *Mitomacchina*, *MART Italy* – a major review of the history technology and the future of car design; the Transport Museum London as part of the Futures Gallery; and the Goodwood Revival.

The winners of the 20th Pilkington Awards were Teresa Mendicino for Most Innovative Use of Glazing and Flavien Datchet for Best Design Interpretation. The awards were judged by an international panel including David Wilkie from Bertoni, Italy and Earl Beckles from Landrover.

The Coachmakers Award was won by Teresa Mendicino, and Vinnie Desai was awarded the Jaguar scholarship. Julien Cueff was awarded the Interior Motives Best Interior and Best Overall Design Awards.

Students participated in a number of international competitions including Pierre Sabas who won the Daihatsu International Design Competition. Uros Pavasovic was shortlisted for the DFOFS Challenge, and went on to develop his project into a full-size model, which was shown at the Detroit Motor Show as part of the Michelin Design Challenge.

Staff Success

Stephan Schwarz's development of the Nissan Quasqui was presented to the students as a prototype.

Visiting Lecturer Marek Reichman designed the Aston Martin DB7 car for the latest James Bond movie.

Visiting Lecturer and Director of Seymourpowell developed the ENV, the world's first fuel cell motorcycle.

Dale Harrow has continued to develop international links in Korea, China and the US.

Graduate Success

1980 graduate Peter Schreyer, Director of Kia Design Europe, was awarded an Honorary Doctorate by the College. This is only the third time in the department's history that one of its graduates has been awarded this honour.

Ian Callum, 1979 graduate and Director of Design at Jaguar became a Royal Designer for Industry – a first for automotive design. He has also redesigned the new Jaguar XF.

1973 graduate Martin Smith was appointed Head of European Design at Ford Motor Company and 1974 alumni Peter Horbury was appointed Design Director. Other alumni appointments include Mark Adams who was appointed Design Director at Opal Design; Thomas Inglath, Design Director at VW Berlin; Marek Reichman, Design Director at Aston Martin; and Trevor Cread, Design Director at Chrysler, USA.

Collaborations

In collaboration with Intel and the Helen Hamlyn Centre, students worked on a project investigating future mobility.

The first-year student industry project teamed students with Rosta, a Chinese wheel design and manufacturing company.

Senior Designers from Nissan and Aston Martin took part in Crits and projects.

Interdisciplinary involvement with Fashion & Textiles continued, as did collaborations with The Worshipful Company of Carmen on developing strategies on urban transport.

Research

Following a bid for EPSRC funding on a collaborative research project called 'Smart Pods' working on taking health-care to the patient, £250,000 was awarded to the partnership, which included the Helen Hamlyn Centre, other universities including Loughborough, Bristol and Portsmouth, and industrial partner Nissan who will be prototyping.

Following a successful research project, Learning and Teaching Development funding and SPARK Awards, Sheila Clark from Textiles has returned to the department to work on a PhD.

The department now includes three government-funded Brazilian PhD students.

Other Department News

The first Alumni Dinner was very successful and funding from Autodesk has been secured for the next event.

The department has been in negotiations with Banenburg boats and Gloria publishing to inaugurate a student bursary for yacht design.

Visitors included Nick Talbot from Seymourpowell; Sebastian Conran, Conran Partners; Marek Reichman, Jaguar; Stephane Schwarz, Nissan Design Europe; and Andrew Nahum from the Science Museum.

The department hosted a one day seminar *Moving Forward* which explored future design directions for transport.



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1: Visiting Lecturer Marek Reichman designed the Aston Martin DB7 car for the latest James Bond movie

School of Communications

Animation

Student Success

Graduating student Johnny Kelly was a recipient of a Conran Foundation Award. Johnny was also a finalist in the Adobe Design Awards for his film *Shelly*, the story of a lobster with a new-found love for music.

Marc Reisbig won the Best British Film Prize and the British Panorama Jury Vote at the London International Animation Festival (LIAF), August 2007, for his film *Time is Running Out*.

Reka Gaks' film *Nothing Happened Today* was selected for the 2007 London Film Festival. Reka's film *Yarn... Good Light is Essential* also received a commendation from the LIAF jury.

Girl with the Short Hair by Maryam Mohajer won the Residency Prize at the Tricky Women Festival in Vienna.

Shots magazine featured Martin Ruyant's work and Johnny Kelly's film *Procrastination* was featured on the Cover of *Creative Review*.

Staff Success

NESTA have asked Tim Webb to act as a mentor to a Barry Murphy project, which aims to make work which broadens the appeal of science.

Tim Webb's film *A is for Autism* and Joe King's film *Seachange* was included as part of an animated documentary screening at the Britdoc festival in Oxford, as was the work of several students and graduates reflecting the developing interest in documentary animation.

Joe King's film *Seachange* also won Best Experimental Short at the SXSW Film Festival in Austin, USA, the Doug Wandrei Award for Best Lighting Design at the Ann Arbor Film Festival and Best Experimental Short at Hull International Short Film Festival.

Graduate Success

2005 graduate Ian Gouldstone picked up a coveted BAFTA award for his graduation film, *Guy 101*.

Also shortlisted for a BAFTA, in the Short Animated Film category was 2001 graduate Suzie Templeton who received a nomination for her stop-motion accompaniment to Sergi Prokofiev's classic music score, *Peter and the Wolf*. Her film also won both the Grand Prix and the Audience Prize at Annecy International Animation Festival.

2006 graduate Will Bishop Stevens won the Audience Vote at LIAF for his film *The Adventures of John and John*.

2006 graduate Laurie Hill was chosen for Bloomberg newcontemporaries 2007.

Collaborations

RCA students worked on *Big Small People*, a UNESCO-supported international animation project about children's rights that showed as part of the Animated Exeter Festival. The films were first premiered in Tel Aviv and Valenciennes in November 2006.

Joan Ashworth has collaborated with the University of West Indies, Trinidad, to develop a new postgraduate animation course, helping to develop animation as an industry in the West Indies. This has developed through a connection with Animae Caribe, the annual animation festival held in Trinidad.

Students worked with the Imperial War Museum Sound Archive and used the resources of the oral history archive in their fabulous lip synch projects this year.

A group of Palestinian animators and educators visited the Department to view films and to discuss ways of developing and producing animation in Palestine. The British Council have offered support for a future collaboration and Ellie Land and Tim Webb will be pursuing this project.

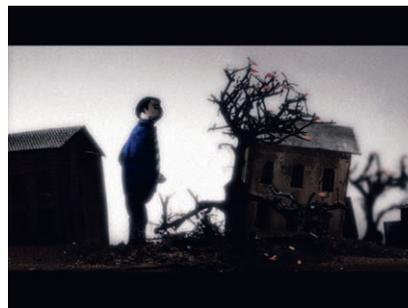
Research

Joe King shot a new film, *I Am Not You Are Not Me*, part of the 'City Speaks' project for Film London and BBC Radio 4. This is a collaboration between radio writers and artist film makers.

Joan Ashworth's new film, *Mushroom Thief*, was shot on location on a working farm on the outskirts of the beautiful Trough of Bowland in Lancashire, working with local teenage actors. Her crew consisted of cinematographer Hugh Gordon, and Nic Welbourne from the University of Central Lancashire. Mushrooms for the film were grown specially by Drinkwater Mushrooms, Galgat and additional props were provided by a local gamekeeper. A full-size model of a hare was also built by Se Ma For Productions, Poland.



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1: A full-size model of a hare was built by Se Ma For Productions for Joan Ashworth's new film, *Mushroom Thief*

2: Marc Reisbig won the Best British Film Prize and the British Panorama Jury vote at the London International Animation Festival

Communication Art & Design

Student Success

Carrie May's project won the Helen Hamlyn Centre's Big Idea Award for Inclusive Communication. *The Wordy Hurdy Gurdy* is a screen-based book that subtly employs the use of synthetic phonics to encourage children to recognise sounds within words in order to gain a clearer understanding of word construction and pronunciation.

Second-year Angela Palmer had an exhibition at the Hunterian Gallery of the Royal College of Surgeons. The sculptures in *Inside Out* were built up from line drawings or engravings of MRI (Magnetic Resonance Imaging) medical scans onto layers of glass which, when brought together, form extraordinary 3D images. Angela was also awarded joint first prize in Asthma UK's inaugural exhibition at London's Jerwood Space. In *See No Evil*, she exhibited a piece which appeared to be nothing more than a framed panel of glass, but in fact contained 297 dust mites – the average number found in a gram of dust – naked to the human eye.

Staff Success

Visiting Professor Brian Eno created a new piece of work for the Baltic Centre for Contemporary Art in Gateshead, a version of which was also displayed at Selfridges. The new piece 'The Constellations (77 Million Paintings)' consisted of 300 slides created by Eno, digitised for computer, then projected onto the TV screens. They would take 9,000 years to watch were they to run in all possible forms. The visual show was enhanced by randomly generated ambient music.

Professor Dan Fern directed *On The Edge Of Life* in collaboration with musician Joanna McGregor, a groundbreaking one day event for the Bath International Music Festival (Bath 07), which used live and recorded sound, music, images text and poetry to depict the fragility and vulnerability of children before, during and after childbirth.

Professor Dan Fern was also the guest judge on the panel for the nationwide Doodle For Google competition. The contest was open to schoolchildren across Britain. The brief was to design a Google logo around what it meant to be British.

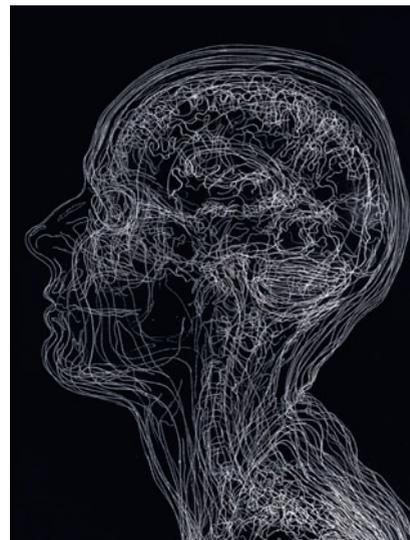
Professor of Illustration Andrzej Klimowski's graphic novel *Horace Dorland* was published by Faber. It subsequently came second in the V&A's National Arts Library Illustration Awards. Deputy Head of Department Jeff Willis designed a history of the Royal Ballet Company titled *Pas de Deux* for Oberon Books. Willis also designed an exhibition of the work of artist Mark Dion at the Natural History Museum.

Graduate Success

1995 Illustration graduate James Jarvis created a series of freestanding foamboard figures for the menswear department of London store, Liberty.

Collaborations

The College created a new website for the Museum of London in November. The website production was a collaboration between Tasmin Fulton of Design Interactions and CA&D. It takes the form of an online map of London on which Londoners and visitors can place their memories in different forms (text, small videos, photos, etc) and under different themes: www.mapmylondon.com.



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1: Angela Palmer had an exhibition at the Hunterian Gallery of the Royal College of Surgeons. The sculptures in *Inside Out* were built up from line drawings or engravings of MRI medical scans onto layers of glass

2: Video still of students working in the premature baby unit at St George's Hospital for Dan Fern's *On The Edge of Life* project

School of Fashion & Textiles

Fashion Menswear Fashion Womenswear

Student Success

Peter Smith won an Adobe Design Award in the Digital Illustration category for his menswear collection, which was designed in collaboration with graphic designer Cristian Zuzunaga. Together they designed modern and functional street-wear clothing for men inspired by the pixel.

RCA Fashion students took the top prizes at the sixth annual International Talent Support (It's Six) Awards in Italy. Susanne Happle was awarded the top prize in the highly coveted Accessories Designer of the Year category for her dramatic, moulded handbags and purses and milliner Justin Smith took the *i-D* Styling and Maria Luisa Awards for his collection based on a circus freakshow.

Womenswear students Jenny Hortlund and Pamela Leung were amongst the winners of the new Rowan Design Awards for creativity in handknitting.

Staff Success

Professor Wendy Dagworthy curated *The Bag Show* – an exhibition dedicated to the über-accessory – ‘the bag’, at Flow Gallery, London. The show included over 40 exclusive designs by students, recent graduates and staff.

Designs by Professor Wendy Dagworthy and Senior Tutor Sarah Dallas were on display as part of an exhibition of 1970s fashion at the Museum of Fashion in Bath.

Womenswear Tutor Julie Verhoeven had several solo exhibitions, including *Ver-Heaven* at Rifleman Gallery in London and *Dull as Dishwater* at Galerie Vera Gliem in Cologne. She also created a ‘pop up store’ in Westbourne Grove for Mulberry and was commissioned to create a piece of public art for Bristol Harbourside.

Senior Tutor Ike Rust has been made a Visiting Professor at Kolding Design Skolen in Denmark.

Graduate Success

1965 graduate Brian Godbold was honoured with an OBE for his services to fashion design. He was Marks & Spencer's Design Director from 1993 to 1998 and former Chairman of the British Fashion Council.

2005 graduate Marcus Wilmont won Fashion Fringe 2007 with his business partner Maki Aminaka Löfvander.

2007 graduates were successful in gaining employment with high-profile names in the fashion industry: David Longshaw is at Alberta Ferretti, Holly Fulton at Lanvin, James Holman at Louis Vuitton, Hans Madsen at Diesel and Louise Crawford and Laerke Melgaard Hansen are at Hiroko Koshino.

Increasing numbers of graduates are going on to start their own labels. 2006 graduate Aitor Throup, 2003 graduate Erdem Moralioglu and 2002 graduate Julian Smith all presented collections during London Fashion Week in 2007.

Collaborations

Leading high-street retailer Oasis partnered with the RCA for a project with first-year Womenswear and Textiles students. The winners were Elisabeth Borglin and Mio Yamamoto, and their designs will go on sale in selected Oasis stores nationwide from March 2008.

In a new collaboration with cashmere yarn firm Todd & Duncan, a new award was created. This year's winner was Womenswear student Soren Bach. Other new collaborations resulted in projects and awards from Laura Ashley and Missoni. Projects were also created through established collaborations with Manolo Blahnik, International Flavours & Fragrances, United Arrows and Umbro.

Research

Senior Tutor Henrietta Goodden's book *Camouflage and Art: Design for Deception, Disguise and Decoy in World War I* was published by Unicorn Press in May.

Professor Wendy Dagworthy's research project 'The Forgotten Generation: A Study of the London Fashion Industry Between 1968–1989' continues. A book will be published in 2009, and a future exhibition at the V&A is planned.

Other Department News

The Show: Fashion was once again well attended and Guests of Honour at the Fashion Gala included Sir Terence and Lady Conran, fashion designer Hussein Chalayan, artist Sir Peter Blake and singer Holly Johnson.

Tristan Webber was appointed Senior Womenswear Tutor.



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1: Milliner Justin Smith won the *i-D* Styling and Maria Luisa prizes at the It's Six Awards

2: Peter Smith won an Adobe Design Award for his menswear collection, which was designed in collaboration with Cristian Zuzunaga from CA&D

Textiles

Student Success

Laura Perryman won the CABA Award for Inclusive Design in the Helen Hamlyn Centre's Design for our Future Selves Awards, for her 'Component Textile' project – a collection of patterned and contoured fabrics mounted on panels to create a range of interior components to help people with visual impairments to organise their objects or navigate space at home. This was the first time a Textiles student had won one of the Helen Hamlyn Awards.

Six second-year students were given the John Dunsmore Travel Award and visited Nepal, where they worked with nettle weavers.

Rowan, the handknit yarn company, presented the first Rowan Design Awards, awarded for creativity in handknitting at the Textile evening during the Summer Show. Git-Ying Tse, and Jenny McHardy, both Constructed Textiles students were amongst the finalists.

Constructed Textiles student Mio Yamamoto won the Oasis Competition in collaboration with Fashion. Their designs will go on sale in selected Oasis stores nationwide from March 2008.

Kristine Mandsberg won a new competition for Dovecot Tapestry Studios in Edinburgh. Her winning work was also shown at the first Origin Craft Fair at Somerset House, London, in 2006.

Staff Success

Professor Clare Johnston participated in the Cox report mission to American centres of excellence in interdisciplinary design. She also co-chaired a symposium for Texprint at Chelsea College of Art, the Materialise Symposium at the Royal College of Art, and chaired the Royal Society of Art Furnishing Fabric Design Award. The Society of Dyers and Colourists also awarded Clare with a silver medal for her contribution to colour and colour education.

Freddie Robins had an exhibition, *The Perfect*, at Contemporary Applied Arts, London which included an installation of knitted human bodies.

Graduate Success

2006 graduate Hsiao-Chi Tsai and Kimiya Yoshikawa (Sculpture graduate) were commissioned by leading London department store Harvey Nichols to create its spring window display. The seven site-specific sculptural installations were created from foam and balloons.

Collaborations

Heal's sponsored a project with Textiles students for its *Heal's Discovers* range. The designs by Ella Smith, Mary Crisp and Rachel Templeman are on sale at the Tottenham Court Road store.

Designs by last year's John Lewis project winner Jemma Ooi were translated into an exclusive John Lewis home furnishings and accessories collection.

In collaboration with the Classical Opera Company students from Textiles and IDE designed the set and costumes for the first UK production in over 30 years of Mozart's *The First Commandment*, performed in London's Wiltons Music Hall.

Designers Paul Davies London sponsored the Textile show, and a new award, the Timney De Villeneuve Prize was given to Alice Palmer.

Lectra very generously sponsored 13 software licences and the Department is collaborating with them to develop textile software.

The Head of Department was invited to the launch of a new Chinese textile company which brought together Chinese textile courses with the RCA and Brighton University and future cooperative ventures are currently under discussion.

Research and Staff Development

Textiles staff gave papers at various international conferences. Anne Toomey at Techtextile in Frankfurt and Medtex, Bolton; Karen Nicol at the Pratt Institute in the USA; and Philippa Watkins at the Silk Conference in Tunisia.

Dr Joan Farrer was an external examiner at the University of Northumbria and was a panel member on several external research-funding bodies including Peer Review Panels for the AHRC and EPSRC and the London Development Agency.

She was a research partner for the European Commission's 'Fashioning an Ethical Industry' project and EPSRC's 'Smart Textiles for Intelligent Consumer Products' project. She was also a speaker at various international conferences including the Sustainable Innovation Conference in Chicago; the Ambient Interiors conference at the Royal Institute of British Architects; and the Designed to Recycle government conference at City Hall.



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1: Kristine Mandsberg won a new competition for Dovecot Tapestry Studios in Edinburgh

2: The Textile show at The Great Exhibition 2007

School of Fine Art

Painting

Student Success

David Sullivan and Tamara Dubnycky were each awarded one of three runner-up prizes in the Nationwide Mercury Prize Art Competition.

James Ryan won a Conran Foundation Award for his three-dimensional painted spaces.

Alistair Frost, James Ryan and David Fletcher were selected for Bloomberg newcontemporaries. Alistair Frost was also awarded a place at the prestigious Rijks Academy in Amsterdam, commencing in the spring.

Paul Westcombe received a commission to paint a mural for the United Nations Building in Brussels and his work was also shortlisted for the Jerwood Drawing Prize.

Ryan Mosley, Ian Whitfield and James Wright had an exhibition called *Droppings* at Imperial College's Blyth Gallery.

Work by research students Ian Kiaer and Daniel Baker was included in the Venice Biennale.

Staff Success

Professor David Rayson, working as part of a curatorial panel, organised and curated the *Jerwood Contemporary Painters* exhibition that debuted at the Jerwood Gallery in London, and then toured to Bay Arts Gallery, Cardiff, and the Lowry Art Gallery, Manchester. David also conducted a series of talks and presentations in relation to the exhibition, both in the UK and internationally. The show attracted coverage in the major newspapers and art journals.

Several tutors had solo shows: Rose Finn-Kelscey at the Milton Keynes Gallery; Douglas Allsop at Kunstreneisingen Gallery and Nedisuherheinscher Gallery in Germany; and Goshka Macuga at Tate Britain as part of the *Art Now* series.

John Strutton exhibited at the Camden Arts Centre, and performed with his Band of Nod. He also organised and curated the

shows *Top Twenty*, and *My Penguin*, at the 39 Gallery.

Visting Lecturer Dawn Mellor had solo shows at the Team Gallery in New York, and Studio Voltaire in London and Drawing Tutor Margarita Gluzberg had a solo show at Paradise Row Gallery.

Graduate Success

Several graduates had solo shows at prestigious galleries: 2005 graduate Katy Moran had a show at Modern Art London; and 2002 graduate Sam Dargan had his first solo show at Rokeby. Sam also won the 2006 Oriel Mostyn Open, a prize with a reputation for spotting future stars.

2004 graduate Daniel Sinsel had his second solo show at Sadie Coles Gallery.

Collaborations

Working with the Marlborough Gallery, Christies and Space Studios Laura Oldfield-Ford was awarded the new Valerie Beston Award, which provides the selected student with a fully paid up studio for a year and a solo show at a central London gallery.

Research

MPhil student Daniel Baker is continuing to work with artists and art organisations in Venice.

Other Department News

Four new tutors were welcomed into the Painting Department. The writer and critic J.J Charlesworth; Goshka Macuga, artist; John Slyce, writer and critic; and Millie Thompson, artist.

Marguerita Glutzberg and Dawn Mellor have left to concentrate on their studio practices. Both have brought a lot to the course and will be missed.

Susan Reed, the Painting Course Administrator for the past four years, has also left.



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1: James Ryan won a Conran Foundation Award for his three-dimensional painted spaces

2: Alistair Frost was awarded a place at the prestigious Rijks Academy in Amsterdam and was also chosen for Bloomberg newcontemporaries

Photography

Student Success

Students from the Photography Department took part in the Photomonth in Krakow, an international festival of contemporary photography.

Leonora Hamill was a finalist in the International Talent Support Photography Exhibition in Trieste.

Jessica Layton won the European Leica Prize, a student competition between the RCA, the Ecole Nationale Supérieure des Arts Décoratifs in Paris and Bielefeld Hochschule in Germany.

The graduating students edited *Reference Book*, a publication that presented their practice and included critical texts on photography.

Staff Success

Senior Tutor Peter Kennard showed his photomontages in *MediaBurn* at Tate Modern, a group exhibition mapping the boundaries between art, politics, protest and the media.

Rut Blees Luxemburg was commissioned by Platform Art for a public artwork at Heathrow Terminal 4, photographing emblems of modernism on the Piccadilly Line.

Stuart Croft showed his recent film work in *Theatre of Cruelty* at White Box, New York.

Olivier Richon had a solo exhibition at Nepente Art Gallery in Milan, to accompany his recent monograph *Real Allegories*.

Graduate Success

Photography graduates Dafna Talmor and Elina Jokipii organised the third RCA Photography Auction, held at the White Space Gallery in County Hall in October. The auction raises funds for the RCA Photography Graduate Award, the first of which was presented to O. Zhang, a 2004 graduate.

2003 graduate Margaret Salmon won the inaugural MaxMara Art Prize for Women. The award, which is presented by the Whitechapel Art Gallery, was created to help nurture and promote emerging female artists based in the UK. The

Whitechapel also held a solo exhibition of Margaret's work in January 2007.

Collaborations

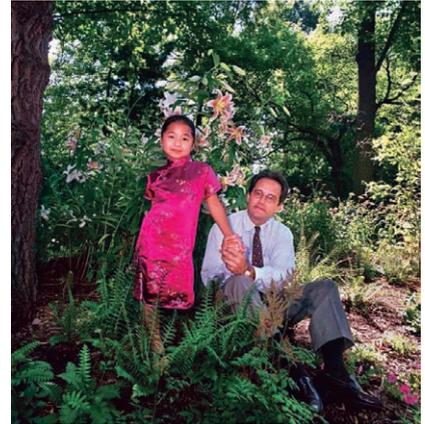
Students had an exhibition at the Bank of America in Canary Wharf. Bank of America also provided generous sponsorship for travelling bursaries.

Research

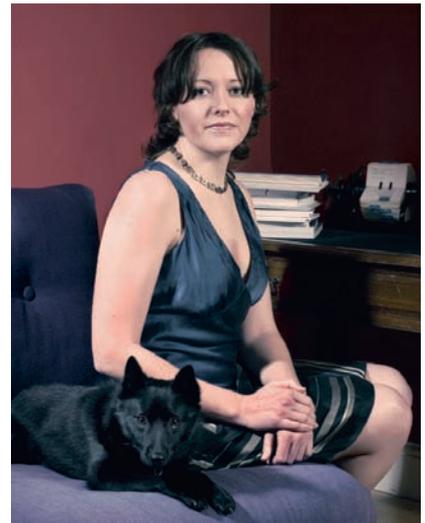
Italian Photography Curator, Filippo Maggia, was appointed as our Visiting Research Fellow. He is currently preparing an exhibition of new photography in Britain, and is researching work by recent graduates.

Other Department News

The department welcomed a new Practice Tutor, Sarah Jones, who also holds a Research Fellowship at the National Media Museum in Bradford.



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1: 2004 graduate O. Zhang won the first RCA Photography Graduate Award

2: Jessica Layton won the European Leica Prize

Printmaking

Student Success

Jane Ward won a Conran Foundation Award for her stunning micro-worlds and collaged digital images of an idealised miniature environment of a model village with images taken of the natural world.

Andrew Parker won the Deutsche Bank Pyramid Award, and Jessie Brennan received the Augustus Martin Prize.

Francisco Lobo was selected for Bloomberg newcontemporaries along with 2006 graduate Sarah Bridgland.

Staff Success

Professor Chris Orr had a show, *Cities of Holy Dreams*, at the Jill George Gallery, London, in April 2007 showing work produced in Tokyo, London and Dresden.

Ann-Marie LeQuesne exhibited *After the Fact* at the Rosenwald Wolf Gallery in Philadelphia. The exhibition showed a series of re-enactments of a small photograph supposedly taken at the Execution of the Emperor Maximilian in Mexico in 1867.

Eileen Cooper had a solo show of paintings, *Deeper Water* at Art First, London, in May and June 2007.

Bob Matthews exhibited in and curated the nationally touring *World Gone Mad* exhibition.

Mark Hampson was Artist in Residence at the William Morris Gallery in Walthamstow, London.

Jo Stockham undertook a research residency at the Centre for Drawing at Wimbledon School of Art and published *Notes*, a document embodying the work produced.

Dick Jewell had three films; *Stay Young*, *Eternal Youth* and *Death from Baroque to the Contemporary Age*, screened at Vigevano Castle, Italy, in a festival.

Graduate Success

The Printmaking Department participated in the London Original Print Fair at the Royal Academy for the third year in a row. This year work by a new generation of young artist printmakers recently graduated from the RCA was shown

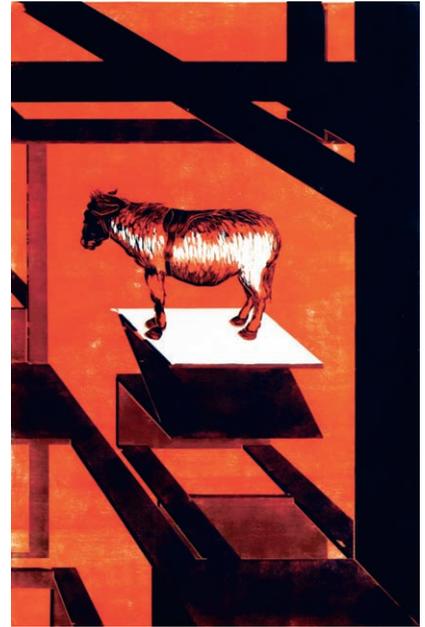
alongside a series of prints by distinguished guest artists. The graduates featured were Katsutoshi Yuasa, Adam Bridgland, Tom Leighton, Chris Wraith, Sarah Bridgland, Edd Pearman, Akiko Takizawa and Mila Furstova.

Collaborations

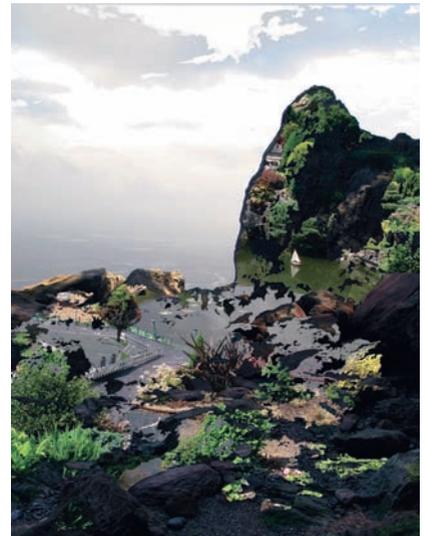
At Sadler's Wells, Printmaking students curated *Over and Over Again*, an exhibition of posters selected from various archives, with art critic Sacha Craddock.

Research

In summer 2007 Printmaking carried out, in conjunction with the Conservation Department, a research project to establish systems and methods for cataloguing the Printmaking Archive with a view to the move to Battersea.



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2

1: Francisco Lobo was selected for Bloomberg newcontemporaries

2: Jane Ward won a Conran Foundation Award for her stunning micro-worlds and collaged digital images of a model village and images taken of the natural world

Sculpture

Student Success

Rachel Thorlby won the £5,000 Student Artist Award in the Celeste Art Prize 2007.

First-year student Steven Bishop and second-year student Daniel Pasteiner were selected for Bloomberg newcontemporaries 2007. Steven Bishop also won the £2,500 Villiers David Travel Award.

Other award-winning students included Bruce Ingram, who won the £5,000 Villiers David Bursary; Stephanie Quayle, who won the Madam Tussauds Award; and Phillipa Hadley Choy, who was chosen for the Red Mansion Travel Award.

Staff Success

Professor Glynn Williams' new work, a memorial to Lloyd George in Parliament Square was unveiled by HRH Prince of Wales.

Several staff had solo exhibitions: Denise de Cordova's show *Re-Reader* was at Emma Hill Fine Art Eagle Gallery, London; Kate Davis's show *Headhearhole* was at the Wordsworth Trust, Grasmere; and Keith Wilson's had three exhibitions, *The Gallery Socks* at Matthew Bown Gallery, London; *Zone 1* at Hammersmith Station, London and *Periodic Table* at the Wellcome Trust, London.

Graduate Success

2004 graduate Juliet Haysom received the top award in the Jerwood Sculpture Prize for her work 'Spring', which will be unveiled at the Jerwood Sculpture Park at Ragley, Warwickshire in early 2008.

1990 graduates Jake and Dinos Chapman had a major show at Tate Liverpool.

The department announced the inaugural exhibition of the Bronze Age Sculpture Prize, a new opportunity for graduates of the Sculpture Department to extend their practice by integrating bronze casting into their existing working methods. The show, hosted by the Limehouse Gallery, featured work by 2007 graduates Phillipa Hadley Choy, Stephanie Quale, Rachel Thorlby and Thomas Winstanley.

The Independent cited 2006 graduate Aisling Hedgecock amongst its list of 2007's next big things.

Other Department News

The Sculpture Department moved across the road to a temporary building as work got underway on the refurbishment of the Howie Street building. The work will be completed in time for the Summer Show in 2008.



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1: Rachel Thorlby won the Student Artist Award in the Celeste Art Prize 2007

2: Professor Glynn Williams' new work: a memorial to Lloyd George, in Parliament Square, was unveiled by HRH Prince of Wales

Drawing Studio

Drawing Workshops and Events

The number of students making use of the Drawing Studio continues to increase. During 2006/7 the 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 was, however, in a poor condition, worsened by it being used to house the counter-balance for the workers' cradle during refenestration. All Drawing Studio staff and models were determined not to let this get in the way of keeping the classes interesting and vital, even though the Studio was closed for three weeks, to repair windows broken during a storm.

Drawing Lab, an experimental drawing class designed for those students who feel the need to build up confidence in drawing, was a success. The Drawing the Body figure drawing classes were in particular demand and were kept interesting by the variety of tutors and their different approaches.

Esemplastic Tuesdays, where free improvised music, poetry, drawing and sound interact, continues to be a popular Drawing Studio class with students and guests making visible the sonic and atmospheric landscapes with enthusiasm and sensitivity. These sessions are recorded and edited highlights are broadcast on Resonance FM the next day, 2pm to 3pm.

The Natural Forms drawing class run by John Norris-Wood continues to generate interest and like all of our classes has an inclusive atmosphere. The Anatomy course was again popular with students. Taught by experts in anatomy for artists, with a mixture of off-site visits and studio workshops, it continues to deliver an interesting and engaging programme. The Facial Reconstruction courses were very popular and continue to be over subscribed.

Amelia Johnstone's Imaginative Drawing classes, a recent addition to the programme, and the Drawing London programme continue to be successful.

This year the department participated in The Big Draw, with enthusiastic help from students, staff and musicians. A free

improvised opera entitled *Scratches For an Esemplastic Opera* was staged, as part of the *Limbic Phaze* exhibition. The Esemplastic Tuesdays class went to Highgreen in Northumbria, for a one-off session, for local people and students from Newcastle University. Both events were recorded and broadcast on Resonance FM.

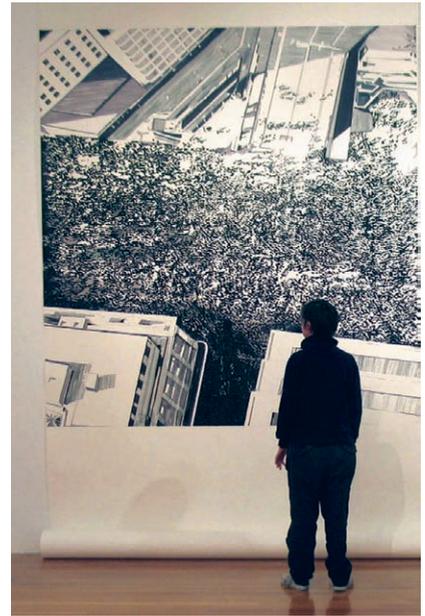
Drawing Prizes

A diverse range of work submitted to The Man Group Drawing Prize and the public exhibition of selected entries presented work from most departments in the College. First prize went to Joy Gerrard from Printmaking, and second prize to Gemma Anderson also from the Printmaking Department. There were four third prize winners, Joseph Childs from CA&D, Yuko Kanemura and Kelly Allen both from Printed Textiles and Amanda Moore from Sculpture.

Other prizes given this year include the Daler Rowney Prize, which went to Liz Collini from Printmaking, the Tom Bendhem Prize, to Barton Hargreaves also from Printmaking and the Desmond Preston Prize, to Jennifer Taylor from Sculpture.

Research

Margarita Gluzberg, the Drawing Research Tutor, continued to work closely with research students across departments and ran a series of Drawing Research seminars in the Drawing Studio. She was awarded research funding by the College for her solo show, *The Funk of Terror Into Psychic Bricks* at Paradise Row, London.



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1: Joy Gerrard from Printmaking won the Man Group Drawing Prize

School of Humanities

RCA/V&A Conservation

Student Success

Richard Mulholland, PhD student, was awarded an AHRC Doctoral Award to support his studies on the drawing media of the American sculptor, David Smith. Cordelia Rogerson, part-time doctoral candidate, researching the role of plastics in studio jewellery, was appointed Modern Materials Conservator at the British Library, and also presented aspects of her work at Plastics conference at the V&A.

The Friends of the V&A continued to support the department through their generous award of travel funds and a student bursary, and the National Association of Decorative & Fine Arts Societies supported a number of student projects through a generous grant.

MA student, Chris Egerton, was supported by the fibroptic and optical expertise of Moritex Europe Ltd, in his project to conserve the early 18th century 'Berkswell' cello.

Graduate Success

Among 2007 graduates, Hazel Arnott has been appointed Textile Conservator at the National Trust's Textile Conservation Studio in Norfolk, Sandra Joly has been appointed as Head of Visual and Performing Arts, Utahloy International School Zeng Cheng, Guangdong Province, China, and Alice Cole took an internship at the Abegg-Stiftung, Switzerland.

Dr Angela Geary, who graduated in 2001, was appointed Reader at University of the Arts, London, where she is Director of the SCIRIA (Sensory Computer Interface Research & Innovation for the Arts) and FELSSO (Finite Elements with Laser Scanning for mechanical analysis of Sculptural Objects) research projects.

Dr Pedro Gaspar, who graduated in 2003, was appointed Conservation Assistant to the Church of England's Council for the Care of Churches.

Elisabeth Carr was appointed Paper Conservator at the National Maritime

Museum, London, while 2006 graduate Barbara Schertel took up an internship at the Museum of Modern Art in San Francisco, USA.

Staff Success and Research

Dr Vincent Daniels, Research Fellow, received the Plowden Medal. This gold medal was awarded by the Royal Warrant Holders Association in recognition of Vincent's long and exceptional contribution to the development of understanding in conservation, the excellence of his dedicated research and his ready engagement with practitioners of the conservation profession.

Vincent produced a number of research publications including a collaborative chapter on plastics for *The National Trust Manual of Housekeeping*, a paper *Conservation Science Heritage Materials* for the Royal Society of Chemistry, and analyses of copper- and beeswax-containing green paint on Egyptian Antiquities in *Studies in Conservation*. He was also invited to act as a consultant to The British Museum.

William Lindsay published research papers on conservation-decision contexts, authenticity in natural history displays, and the management of museum-building projects. He also contributed to the annual conference of the UK's Natural Sciences Collections Association on the theme of 'Selling Natural Science', and lectured at Manchester University's Art Gallery and Museums MA course.

Alison Richmond was elected to the Board of Trustees of the Institute of Conservation and appointed Vice Chair, and sits on the Professional Standards and Development Steering Group and is Chair of the Higher and Further Education Committee of Icon.

Dr Harriet Standeven delivered a paper on the development of gloss paints in the UK and the USA at the Tate/Getty Conference on Modern Paints.

Visiting Professor, Jonathan Ashley-Smith, was an invited participant in the seminar for the House of Lords Select Committee on Science and Technology, 'Science and Heritage', at Hampton Court in March 2006, in discussions on international collaboration in risk research and training. He also acted as a consultant for the

Nasjonalmuseet for Kunst, Arkitektur og Design, Oslo, on location of storage and conservation facilities and was the keynote speaker at both the XXI Nordiska Arkivdagar (Nordic Archives Days) at Uppsala and at the XVII Nordiska Konservator Föbundet conference in Stockholm on 'Museum Dirt'. He was also an invited speaker at 'Responding to Climate Change', at Tate Britain.

Other Department News

The department has continued to deliver highly relevant and high-quality training and learning in conservation, marked by the employment record of our graduates. The work-based model of learning remains the outstanding and unique feature of the MA course and it is an approach to higher education that satisfies both government demands for greater industry links, and the UK conservation profession's own aspirations for the delivery of graduates 'fit for purpose' in the changing climate of conservation.



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1: Dr Vincent Daniels (on left) received the Plowden Medal

Curating Contemporary Art

Student Success

This year's exhibition, *Various Small Fires*, curated collaboratively by all second-year students took the concept of the exhibition back to basics – interrogating the materiality of its spatial support, the gallery.

Highlights included Carmen Gheorge's installation of coloured sand arranged in bright and colourful patterns borrowed from Michael Majerus, Frank Stella and Robert Morris – visitors were invited to walk on it, turning their participation into a destructive entropic act; Knut Henrik Henriksen's wooden wall, which unified the incoherent space of the Henry Moore Gallery; and Ei Arakawa's performance piece '1979 Pink Floyd as Reconstruction Mood' involved the CCA students in the building of a makeshift stage inside the gallery, merging choreography and critique of spectacle.

First-year students on the public realm course developed a proposal in collaboration with London-based Peer Gallery with funding from Deutsche Bank, for moving image art in launderettes.

Staff Success

Tutor Alex Farquharson curated *If Everybody Had an Ocean* – an exhibition inspired by the music of the Beach Boys, at Tate St Ives.

Graduate Success

2001 graduate Martin Clark was appointed artistic director at Tate St Ives.

Collaborations

Brazilian sound-art collective Chelpe Ferro, who have exhibited and performed their work at Biennales from Sao Paulo and Havana to Venice brought their unique sonic experience to London's East End with the help of CCA students. 'On-Off-Poltergeist', the group's newest work, was specially commissioned by the department and supported by the Monique Beudert Fund, created in the memory of the gifted curator to support projects undertaken by CCA students at the RCA and Bard College in New York each year.

Other Department News

Clare Carolin joined the department as a first-year tutor. She was previously Senior Curator at the Hayward Gallery.

Public lectures included a presentation in January 2007 by the artistic director and curator of *Documenta 12*.



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1: Ei Arakawa's performance piece during *Various Small Fires* involved the CCA students in the building of a makeshift stage inside the gallery

2: Carmen Gheorge's installation of coloured sand for the *Various Small Fires* exhibition

History of Design V&A/RCA

Student Success

Ed Town won the Design History Prize for the best dissertation and was among four graduating MA students who were awarded distinctions for their second-year dissertation as part of the final examination.

All second-year students contributed to a much-admired display, part of The Great Exhibition 2007, and also presented their work at a successful symposium held in June in the College lecture theatre.

Ellie Herring has taken up the position of Editorial Assistant at *Crafts* magazine and Natasha Awais-Dean was appointed as Curator of Post-Medieval Collections at the British Museum. Two MA students were awarded places to embark on AHRC-funded collaborative PhD studentships – Ed Town at the University of Sussex in conjunction with the National Trust at Knole in Kent, and Olivia Fryman at the University of Kingston in association with Hampton Court Palace.

Among research students, Miya Itabashi has been awarded a second travel scholarship by the Japan Foundation and Livia Rezende will receive a full research student scholarship from CAPES, Brazil from autumn 2007.

Lisa Godson, final-year PhD student and part-time tutor in Critical & Historical Studies, was appointed Lecturer in History of Design at the National College of Art and Design, Dublin, a position she took up in September 2007.

Graduate Success

Rachel King (MA 2006) won the Association of Art Historians Dissertation Prize for 2006 and is presently pursuing an AHRC-funded PhD at the University of Manchester on cross-cultural traffic, particularly in amber, between Italy and the Baltic.

Deborah Landis (PhD 2003) wrote *Dressed: A Century of Hollywood Costume Design*, published by Harper Collins in November 2007 and is completing her second term as President of the Costume Designers' Guild in Hollywood, California.

Luisella Stroebele (MA 2001) founded the design company Volksmarke in Berlin in 2002 and has been the recipient of numerous international design prizes.

New Asian Design Specialism

In the coming year plans will be made to launch a new specialism in Asian Design History to be run from October 2008. This exciting new initiative will be developed by Dr Christine Guth, a leading scholar in the field of Japanese visual and material culture, who has joined the course team from Stanford University.

The Viennese Café and Fin de Siècle Culture

This multidisciplinary research project, funded by the Arts and Humanities Research Council and run in conjunction with Birkbeck College, University of London, began in October 2006. It aims to investigate the social and artistic interactions that took place in the Viennese café at the turn of the 20th century and explore their lasting cultural significance. The project, led at the RCA by Charlotte Ashby and Jeremy Aynsley, involves the preparation of an exhibition and international conference to take place in autumn 2008.

Research and Publications

Several publication projects came to fruition during the year and staff continued to present their work in an international context through lectures and contributions to conferences.

In spring, *Design and the Modern Magazine* was published by Manchester University Press. Edited by Jeremy Aynsley and Kate Forde, this is the second in a series of books to draw from research of RCA/V&A History of Design graduates.

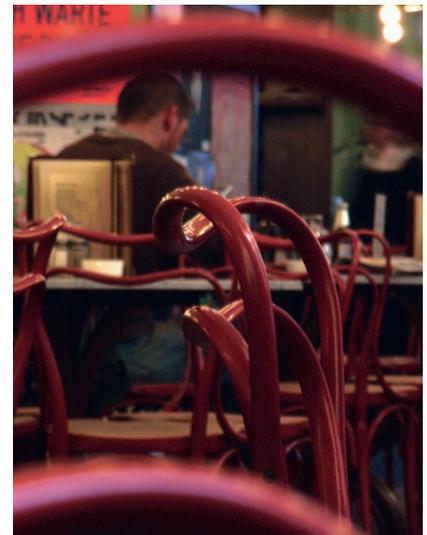
March 2008 will see the launch of the *Journal of Modern Craft* (Berg, Oxford), which will be co-edited by Glenn Adamson (Head of Course, V&A), Tanya Harrod, (Visiting Professor, RCA) and Edward S. Cooke Jr.

Other Department News

Angela McShane joined the course as Tutor at the V&A in December 2006. Dr McShane teaches early-modern visual and material culture and her most recent research and publications address aspects of 17th century print culture.

With the closure of the AHRC Centre for the Study of the Domestic Interior, the Domestic Interiors Database was the subject of a further successful funding application to the Centre for Excellence in Teaching and Learning through Design. The project will explore the educational potential of the database in a number of art and design contexts. The database can be visited at www.rca.ac.uk/csdi/didb.

In 2007 we said farewell to Dr Flora Dennis, Research Fellow in CSDI on her appointment as Lecturer in History of Art at Sussex University. Flora was also awarded a prestigious visiting scholarship at I Tatti, The Harvard Center for Renaissance Studies in Florence. In summer 2007, the department was able to welcome two new research fellows, Dr Rebecca Arnold and Dr Lizzy Currie.



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1: The Viennese Café and Fin de Siècle Culture, a new research project, funded by the AHRC and run in conjunction with Birkbeck College and University of London, began in October 2006. It aims to investigate the social and artistic interactions that took place in the Viennese café at the turn of the 20th century and explore their lasting cultural significance.

Critical & Historical Studies

College-wide Lecture Series

The department maintained its strong presence within the College in the delivery of a wide-ranging contextual programme for MA students. Staff lectures, seminars and dissertation supervision stimulated students to broaden and deepen their critical knowledge and insight and to develop self-confidence in the expression of ideas. The popular college-wide lectures in the last academic year covered several territories including the 'Image and Time'; 'Slowness'; 'The Design of Everyday Life'; 'Democracy and Life'; 'Culture at the Edge of Existence' and included Grayson Perry, Carl Honoré, Jon Snow, General Sir Mike Jackson, Paul Watson and Jean Matthee amongst a distinguished range of guest speakers.

The dissertation became more central to the MA student experience. A new timetable and structure was fully embedded for students, allowing for an extended supervision period, more research time and more opportunities for formal feedback on submitted written texts in progress. The MA dissertation offers an opportunity to put studio work in context and to develop research subjects and capabilities which can be carried through to MPhil studies.

The writing culture at the RCA was further supported by a summer term course of seminars on writing, delivered by CHS staff and visiting lecturers.

Staff Success

Qualified Routemaster bus driver Joe Kerr drove a Routemaster for Tate Britain and for the RATP transport authority in Paris. Joe also made a programme for Radio 4 on the architecture of new mosques and a Radio 4 series entitled *Invisible People*, on the staff who organise and supervise our crucial national infrastructure.

Juliet Ash received RCA sabbatical term and AHRC research-leave funding to write a book for I.B. Tauris entitled *Dress Behind Bars: Prison Clothing as Criminality*.

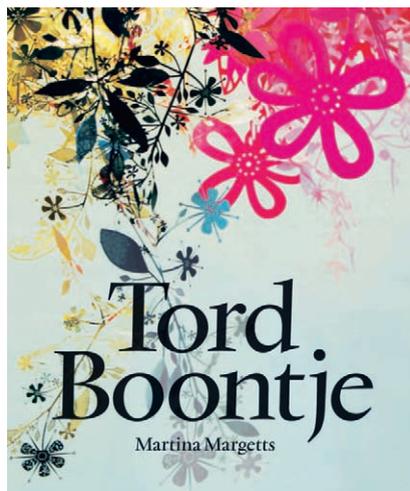
Martina Margetts' biography of the designer Tord Boontje, published in May, has sold worldwide and gone into a second edition. She was awarded an American Craft

Council scholarship to attend their conference in Houston and she gave a paper at the New Craft, Future Voices international conference at Dundee University in July. *Foreign Bodies*, a monograph on jeweller Christoph Zellweger, which included an essay by Martina, was published by Actar in Spain in February.

Research

A successful academic year saw the first MPhil graduation from CHS, Stewart Geddes, whose work has recently been featured in the new *Art World* magazine. Two new MPhil students have joined CHS's three current PhD students, one of whom, Cecilia Jardim, has won an AHRC grant.

The Humanities Research Methods course, convened by Martina Margetts, CHS Research Coordinator, was very well received.



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1: Martina Margetts published a biography of the designer Tord Boontje

Post-Experience Programmes

There were nine Post-Experience Programme students in 2006/7. Three designers from Hyundai studied in Vehicle Design: Dai Sung Kim was researching the next generation in luxury car to come up with a unique and successful styling solution; Ji Young Jang came to study and learn about design for the future and automotive trend design; and Jae Kyu Kim researched car design for the future European market to propose a new styling trend inspired by European culture.

Kinya Hasegawa from Panasonic in Japan spent time in Design Products researching and designing home audio systems. For the second consecutive year a Post-experience Programme in Design Products was sponsored by the Art & Design Elite Scholarship from the Taiwanese government; this year's successful designer, Yu-Chiao Wang from Taiwan, focused her research on embroidery as a design element application of traditional Oriental art, in order to find an alternative way of design that could represent her culture.

Throughout the academic year other candidates were also based in Vehicle Design and Design Products and others were working in Photography and Communication Art & Design.



Research

Research at the RCA

The academic year 2006/7 was a year of external validation. During the course of the year the Research Office received commendation for the College's research degree programmes (MPhil and PhD) from the Quality Assurance Agency: research leadership and management, and high-quality research training were noted as instances of national good practice. The Research Office also saw continued success in winning major research grants from the UK research councils and other funders.

This year's funded projects include Patrick Keiller's AHRC 'Landscape and Environment: The Future of Landscape and the Moving Image'; Jeremy Myerson's AHRC 'Designing for the 21st Century: The Welcoming Workplace' and Freddie Robins' AHRC 'knitted sculptures for public exhibition' project. Both Juliet Ash and Viviana Narotzky received funding through the AHRC Research Leave scheme. Evidence, the UK higher education research funding league tables, placed the RCA as a leader within the visual and performing arts sector of the national research base for funding from industry, charity and the UK research councils in 2006. In September 2007, both the *THES* and *Research Fortnight* listed the RCA as the institution with the greatest incremental increase in external funding nationwide with a 60% success rate last year – a true validation of the research environment of the College.

2006/7 saw two other firsts: the publication of *Research RCA*, the first-ever book about research at the College, and a vibrant research student presence in the Summer Show: the work of Stuart Geddes in Critical & Historical Studies was the only research student in the country selected by *The Independent* in its review of the best of the summer degree shows in 2007. The 2007 round of AHRC Doctoral Award funding was our most successful yet: six out of 11 applications were successful, with five students taking up their awards. The following received funding: Heike Brachlow, Ceramics & Glass; Jocelyn Cammack, Communication Art & Design; Cecilia Jardim, Critical & Historical Studies;

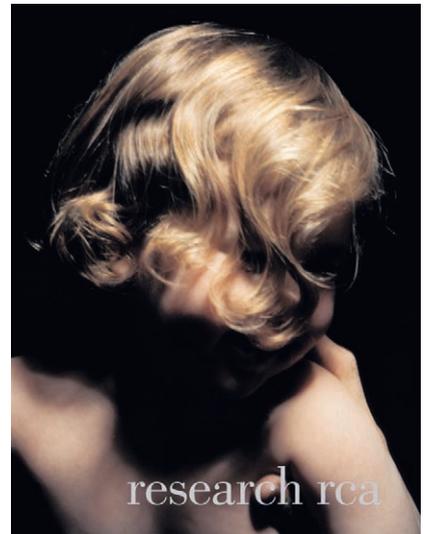
Richard Mawle, Industrial Design Engineering and Rachel Philpott, Textiles.

2006/7 also saw new developments in the applications of digital, electronic and computer-based media for research. SRIF-finding has continued to facilitate the consolidation of traditional studio facilities at the RCA with new digital, internet and information and communications technologies. The small size of the College enables us to take a needs-based approach to the provision of individualised research training, with an emphasis on student-led learning, in which digital and virtual environments are playing an increasingly significant role. 'Hybrid' research using emerging technologies that challenge conventional subject boundaries and approaches to practice, has resulted in redefinition of the research landscape, and collaboration across all disciplines. The RCA VRC (Virtual Research Community), launched this year, provides an international platform for researchers to access information, and to present and develop their work.

Research now underpins the academic life of the College. The strength of the College's research culture is reflected in an annual increase in research student numbers, and in the number of academic and technical staff engaging in doctoral study themselves and training to supervise research. Allied to this, there has been strategic development of key research fields in collaboration with researchers, funders and partners, and referenced in accordance with new thinking and new knowledge, based upon changing technological, material and social possibilities. The tradition of being in the vanguard of new research disciplines as well as the research methodologies within them is characteristic of the Royal College of Art. Research staff and students work as individuals and in groups, and develop extensive partnerships with world-class academic and commercial institutions.

Current research at the College falls broadly into the following three areas: developmental research (including projects that explore new techniques and processes, and develop new and modified materials with a range of applications); applied research (including design for manufacture, inclusive and sustainable design and strategic design concepts and

prototypes that could provide significant value to business and industry); and historical, critical, cultural and studio research (where this relates to, and/or informs art, media, design, production and practice). Preparations for the College's formal submission to RAE2008 in November 2007 proceeded throughout the year.



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1: *Research RCA*, the first-ever book about research at the College was published in 2007. The cover image is *Hals Über Kopf* (2006) by Wiebke Leister

Royal College of Art Helen Hamlyn Centre

The Royal College of Art Helen Hamlyn Centre gives students and graduates of the College the opportunity to explore design that improves people's lives, through practical research and projects with industry. The Centre is endowed by the Helen Hamlyn Trust. Its programme looks at how an inclusive and people-centred approach to design can create more accessible and innovative products and services, improved standards of patient safety and better workplaces, in partnership with business.

New Developments

In February 2007 the centre was given a new name – the Royal College of Art Helen Hamlyn Centre – with an enhanced focus on design for healthcare and patient safety. The decision to change the name reflects the Helen Hamlyn Centre's multiple activities in knowledge transfer, business outreach and design tools and methods, as well as formal research.

Roger Coleman, the RCA's first-ever Professor of Inclusive Design, relinquished his Co-Directorship of the Centre to concentrate on leading a research group in design for patient safety. Jeremy Myerson became the sole Director of the Centre.

Designer and engineer Ed Matthews joined the centre as a Senior Research Fellow in Healthcare and Patient Safety from PA Consulting Group. Jo-Anne Richard also joined in the role of Research Fellow, as the Centre's first-ever social anthropologist.

Awards

The Design for our Future Selves Awards attracted more than 102 student entries in 2007. Award-winning projects included an interactive playground that encourages kids to exercise outdoors and a redesign of the standard hospital cardboard tray that holds needles safely. There were also two new awards this year. The first, sponsored by Michael Peters of Identica, encouraged interdisciplinary projects in inclusive design; the second by CABE, the government's adviser to improve building design, made an award for inclusive environments.

'Resus:station', a redesign of the standard hospital resuscitation trolley, a collaboration between the HHC, Imperial College with St Mary's Hospital, Paddington, and the National Patient Safety Agency (NPSA), won the Overall Award in Anaesthesia and Critical Care and was shortlisted for Best National Health Innovation Award at this year's Medical Futures Innovation Awards.

Research Associates

12 RCA design graduates joined the Helen Hamlyn Research Associates programme this year and were teamed with various industry partners including BT, Toyota, Lloydspharmacy, Ideal Standard and Intel. Projects on the programme addressed three important design challenges for ageing populations: independent living in the home, patient safety and mobility.

Exhibitions

Industry-funded projects by the Research Associates were showcased at a show and symposium, as part of the London Design Festival. The exhibition of projects, entitled *Vital Signs*, was held at the RCA in the autumn. The symposium featured Maria Benktzon of Ergonomidesign in Sweden, one of the world's pioneers of inclusive design, as guest international speaker.

Collaborations

This year's DBA Inclusive Design Challenge 2007, a collaboration between the Centre and the Design Business Association (DBA), focused on two briefs; one set the NPSA to find ways to reduce accidents caused by slips, trips and falls. The winner, Wolff Olins, chose to address the issue of how to create a more mobility-aware society and developed an awareness-raising communications campaign called *Go Steady*, based around a new logo to replace the international disability symbol.

The Centre also collaborated with Finnish telecommunications giant Nokia and Japanese manufacturer Toto on Challenge Workshops that demonstrated how inclusive design can be a tool for innovation.

A new web-based Inclusive Design Toolkit, the result of a three-year collaboration between the Centre and BT, the Engineering Design Centre at Cambridge University and Sagentia Ltd was launched. To see the website visit www.inclusivedesigntoolkit.com.

Conferences

The Audi Design Foundation was the headline sponsor of the Include 2007 conference held at the RCA in April. Delegates representing education, business, design and policy came from 16 different countries to discuss all aspects of human-centred design.

A 48 Hour Inclusive Design Challenge was organised as part of last autumn's International Conference for Universal Design, held in Kyoto, Japan. Five designers from member firms of the DBA – all of them veterans of the full-scale version of the DBA Inclusive Design Challenge – were invited to lead five teams of in-house designers drawn from many of Japan's leading companies, including Nissan, Toyota, Sony and Panasonic.

Publications

Significant publications by the Helen Hamlyn Centre team during the year included *Future Ambulances*, a report on the future of emergency care vehicles in partnership with the NPSA and the Helen Hamlyn Trust. The Centre also worked with Intel to publish *Connections: Mobility, Ageing and Independent Living*.



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1: 'Resus:station', a redesign of the standard hospital resuscitation trolley, won the Overall Award in Anaesthesia and Critical Care and was shortlisted for Best National Health Innovation Award at this year's Medical Futures Innovation Awards.



Other College Departments and Activities

Exhibitions

The Show

This year's exhibition of graduate work was a very special one. Named The Great Exhibition 2007 in homage to The Great Exhibition of 1851, an event which led to the establishment of the Exhibition Road area and the Royal College exactly 150 years ago, the College chose to hold the Summer Show in a specially erected tent, located opposite the College, in Kensington Gardens, as well as in the College galleries. It was the first time in living memory that Fine Art, Design, Architecture, Humanities, Communications and Fashion & Textiles were all exhibited concurrently, offering graduating students a rare opportunity to show art in a design environment and design in an art environment – a philosophy that lies at the heart of the RCA. There's more about the Great Exhibition on page 6.

The Sculpture Department still held its own show – the last in its Howie Street building, before its refurbishment. The works ranged from processed material objects to inventive projected film; from collaged installations of found objects to crafted surreal icons; from small humorous kinetic worlds to large aesthetically organised assemblage, and a skilfully painstaking structure of thousands of cast human bones.

Curating Contemporary Art's exhibition *Various Small Fires* took the concept of the exhibition back to basics – interrogating the materiality of its spatial support, the gallery.

The Fashion Show was once again well attended and guests at the Gala included Sir Terence and Lady Conran; fashion designer Hussein Chalayan; artist Sir Peter Blake and singer Holly Johnson.

RCA Secret

It took just one day to sell over 2,500 postcard-sized works of art in RCA Secret 2006. Amongst the contributors were Damien Hirst, Tracey Emin, Quentin Blake, Paula Rego, David Bailey and Terry Gilliam.

In a break from tradition, the doors to the Royal College of Art's annual fundraising event opened to the public on Saturday 25th November (previous years have seen the event take place on Fridays) and the

response was overwhelming – so much so that the proposed second day of the sale had to be abandoned.

Also for the first time, a raffle was held to win a chance to be one of the first 50 through the door. The raffle was a huge success and meant that eager buyers hoping to snap up an original Damian Hirst, Paula Rego or a work by any of the other 1,000 artists who contributed to the event were able to avoid camping outside the College in the days leading up to the sale as had happened in recent years. Even so, there were hundreds of people lined up outside the RCA's South Kensington headquarters before the doors opened and many more throughout the day.

This year's sale raised £85,000 and as in previous years all monies raised went to the Royal College of Art Fine Art Student Award Fund, which helps support emerging artists during their time at the College.

External Relations

Media Relations & Marketing

One of the major focuses of the department in 2006/7 has been the redesign of the College website by RCA alumni design consultancy Jannuzzi Smith. The new website will be completed in the new year will offer many enhanced features and be able to communicate student and staff work more effectively. For a taste of what to expect see the Summer Show website www.show2007.rca.ac.uk.

Jannuzzi Smith have been involved on a project to redefine the College brand. A new logotype has been created, and new College stationary has been printed.

The department was also responsible for the production of the College's key publications including the Prospectus, which was designed by alumni, Happily Ever After, and The Great Exhibition Show Catalogue, designed by Draught Associates, also RCA alumni.

Once again national and international press coverage has increased on previous years with The Great Exhibition in particular generating immense interest, with the *Independent* calling it the best degree show they'd viewed for a decade and the

Telegraph claiming it the birth of a new renaissance in fine art. Along with increased student coverage, staff have also been very prominent in the media, both broadcast and print.

Development

The Development Department continues to engage with the long-term supporters of the College and to support their work with different schools at the Royal College of Art.

Bank of America, for example, enjoyed the tailored-made exhibitions of the Goldsmithing, Silversmithing, Metalwork & Jewellery and the Photography Departments at their premises in Canary Wharf. The main objective of the Bank is to provide their employees with a taster of the up-and-coming artists and designers within the London arena. The photography exhibition alone represented 12 nationalities and the display of human perceptions of everyday objects through their photography work.

The Deutsche Bank Pyramid Awards celebrated their 15th year with a special party in July at The Circus Space. The College was their first partner and it is very proud to have developed a competition which contributes to the professional development of its students in their final year and gives them the backing (with skills and money) to initiate their new careers as artists and designers. The annual award is £16,000 together with a business mentor for a year. This year's winners are Andrew Parker from Printmaking and Tithi Kutchamuch from Design Products.

MAN Group Charitable Trust's invaluable contributions were their annual scholarship for three of our students from Painting, Sculpture and Printmaking. They also sponsored their 7th annual MAN Group Drawing Prize which distributed £5,000 in cash among six students. This year's new addition to their portfolio of prizes is the first-ever MAN Group Photography Prize open to present students and alumni of the College during the autumn term.

South Square Trust kindly supported four students with their annual scholarship donations, now on their fifth year running. In the commission area, Chatham House selected a first-year printmaker to carry out the commemoration piece for the

celebration of the 50th years of the European Treaty. Kenneth Clarke did the unveiling of the artwork and the event was attended by well-known figures from the UK and continental political circles.

Corporate enquiries and other projects made up for the rest of another busy year in the Development office.

Events & Catering

Over the last academic year the College galleries were used for 12 work-in-progress shows, the final degree shows for Curating Contemporary Art, Fashion and Fine Art during The Great Exhibition 2007, as well as other College functions such as Registration, Portfolios and Convocation. In addition to College functions, 47 commercial shows were hosted including major art shows such as the British Art Fair and Ceramic Art London as well as major events such as the National Television Awards and the launch of a new range of products for Heal's.

The Catering Department provided daily catering for students, staff and visitors as well as supplying the catering for events, exhibitions and shows for internal departments and external clients. During the last academic year 48 external events were catered for and 55 internal events, including The Great Exhibition, Convocation, Fashion Gala, Misha Black Dinner, Consort Club and AlumniRCA events. This catering provided the College with an essential and professional service, as well as valuable income.

Buildings & Estates

Battersea North Site

One of the major developments over the last year was to sign a 125 year lease for a site opposite the existing Sculpture Department in Battersea. Over the next five years the College has exciting new plans to increase the College's physical space by 50% through the development of this new site. Fine and Applied Art will be housed there, along with start-up incubator units for young craftspeople and designers, a large lecture theatre and gallery space. It is hoped that work will begin in summer 2008 with the creation of a new Painting building, followed by new space for some of the fine and applied arts courses. There

are more details about the new Battersea campus on pages 8–9.

Sculpture Building Refurbishment

Work on the refurbishment of the Sculpture Building, including adjoining properties at 7 and 9 Parkgate Road started in summer 2007. Sculpture students are being housed across the road in a former factory space.

Kensington Site

CCTV has been installed throughout the whole Kensington campus meeting modern day judicial evidence requirements. There are now 21 cameras covering every entrance and exit.

The complete refurbishment of the Drawing Studio was completed and work is currently underway to convert the former shop into a new office suite for the Quality Assurance Department.

The cooling capacity for the Gulbenkian Galleries has been reinstated and has had extensive use since.

Information & Learning Services

Computing Services

A new online 'pre-student' service, allowing newly accepted students to use a range of online resources up to three months before arriving at the RCA, was established. Better deals were negotiated with suppliers for discounted and/or free software, including establishing the RCA as part of the Autodesk Student Community (covering most major graphics and design software).

With funds from CETLD, Computing Services developed a cross-college video conferencing service. In addition, papers were given by CS at two major e-learning conferences in London.

Library Service

A new exhibition space was created within the Library, launched in February 2007 with the exhibition *Between Clothing and Bespoke*, featuring famous RCA alumni from the School of Fashion & Textiles. This exhibition coincided with the presentation to Zandra Rhodes, at the RCA, of the Colour Group of Great Britain's Turner Medal, an event ILS helped to organise. The Library acquired the archive of Art &

Architecture, a membership association which explores issues around public art.

AlumniRCA

AlumniRCA membership grew to over 3,000, in part due to our first-ever flyer mailout and internal poster campaign. The first 'virtual' event for members – 'To Infinity & Beyond (The RCA)' – was held in the spring term. During the summer, printmaking classes were added to those already available to AlumniRCA members and the College's first official printed magazine for alumni, *Generation*, was also produced.

Students' Union

A third sabbatical officer joined President Pooja Pottenkalam and Vice President Christopher Eales for the first time in 2006/7. Will Bishop-Stephens' appointment as Deputy-Vice President was approved in a bid to balance the officers' workload and to allow them to provide more events and activities for students.

The move proved to be a success. New activities offered to students included yoga and Tai Chi classes, while a refurbishment of the RCAfe saw the venue adapted to host evening events, including bar games and live-music events. On 4 July the Henry Moore Galley was transformed into a venue for the Midsummer Masquerade, the annual Convocation Ball.

On a more serious note, the Union's campaign for international students to be granted a visa to remain in the UK upon graduation was given a boost from the Senior Management Team. The SMT suggested that the Union puts its proposal to the Home Office, with letters from alumni such as James Dyson, who support this cause, and a rough draft has been drawn up for approval. Questions of providing extra funding to attract the best international students to the College continue to be raised.

Elsewhere, the recycling scheme that was so successfully initiated in 2005/6 was further developed. Dedicated bins are now placed right across the College to collect everything from used CDs, batteries and aerosol cans to paper and toner cartridges.

The RCA's in-house creative magazine, *ARC*, was given a revamp. By improving the magazine's production values and making it available for purchase outside the College (at a charge of £4 per issue) it has become a quality publication in its own right. Students are now eager to contribute and it is anticipated that *ARC* will continue to go from strength to strength.

College-wide Initiatives

FuelRCA

FuelRCA, the College-wide professional practice service, launched in 2005 in response to a growing demand from students and alumni for an up-to-date resource of information and opinion on how to thrive (and not just survive) as an RCA student and graduate has expanded its programme during 2006/7.

FuelRCA events have included 'I Didn't Say That, Did I Say That?' on confidence in presentation skills and 'Because You Are Worth It!' on confidence in pricing, as well as the seminars 'You'll Be Fine' and 'Hello World, What Happens Next' both focusing on helping students to get the best out of their shows and dealing with post show blues. 2006/7 also saw the inception of a series of small group workshops with coaches helping students improve their presentation skills through action learning. Last year's events and seminars were extremely popular but certainly the highlight of last year's programme for many of the students was the RDI mentoring scheme, launched by FuelRCA in conjunction with the Royal Designers, and the One to One Tax Surgeries. A further nine mentoring programmes and more tax surgeries will take place in 2007/8.

ReachoutRCA

ReachoutRCA began the year with generous start-up funding from the Man Investment Group. Deutsche Bank also sponsored a high-profile series of workshops, and education space in the tent during The Summer Show.

12 state schools from across the London area attended an exciting range of workshops led by current students and alumni. All pupils toured the Show and teachers expressed that it was an invaluable experience for contextualising the creative and vocational

aspects of being an artist or designer. Workshops have included Sculpture, Drawing, Design Interaction, Graphic Design, Photography, Ceramics & Glass and Architecture and took place both in schools and at the RCA. There were four workshops in schools for 'The Big Draw', culminating in an exhibition of pupils' work in the Hockney Gallery, complete with live drawing on the private view night, and a workshop for teachers from Erith, Marylebone, Park View Academy and Westminster City schools.

Partnerships continued with Imperial College London working on collaborative art and science projects and the V&A, where Design Interaction student Andreas Molgaard and CA&D students, Catherine Guiral and Robert Sollis, devised workshops using the V&A archives as inspiration. Funding decreases in forthcoming years so external and internal funding will be sought in order to maintain the programme.

LearnRCA

LearnRCA gives staff at the College opportunities to reflect on and improve on how and what they teach through a programme of services, ranging from staff development workshops to project funding.

During 2006/7 two new Teaching Fellows were appointed, £11,000 of funding was awarded to six projects, new coordinators for e-Learning and Interdisciplinary were appointed and a number of staff attended the inaugural 'Teaching at the RCA' event held during staff development fortnight.



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1: Pupils from Cardinal Pole School, Hackney with ReachoutRCA workshop leaders, Jessica Layton (Photography) and Adam James (Printmaking). Photo by Michele Panzeri

InnovationRCA

InnovationRCA is a network set up to provide innovation opportunities for Royal College of Art graduates and business partners. It works in three main areas: new knowledge, creating the insights on which successful innovation is based through applied research; new products, bringing bright ideas and innovations to market; and new practice, providing training and development support to help College graduates and external companies innovate more effectively.

Applied Research

Commercial innovation projects by the RCA Research Associates in 2006/7 included the 'Two Tone' phone for BT, which resulted in three patent applications, and the development of two new surgical tools for DePuy, a leading orthopaedic systems company owned by Johnson & Johnson.

Selected Works

Four graduate innovations were chosen for patenting and commercial development by InnovationRCA's Selected Works panel. They included a folding bicycle wheel developed by Duncan Fitzsimmons of IDE and a 'Magic Light' technology that employs gestures to reposition the light to where it is needed by Adrian Westaway and Stephanie Chen, graduates of the same department. An innovative remote control technology by Westaway was also selected.

The fourth Selected Work was a footwear technology designed to make it easy to put on and take off shoes without the need to use hands or to bend down. Named 'hera.miko', this project is named after the initials of its collaborators – Komal Vora, Rachel Tomlinson and Michael Korn from IDE and RCA Fashion student Helen Wilde.

This year, the Selected Works panel, the College's very own Dragon's Den comprising experts in design, business and intellectual property, considered 45 applications from students and alumni of the College.

Exhibitions

The third *Innovation at the RCA* exhibition was held in the College galleries in September 2007, as part of the London Design Festival. The programme of exhibitions and events had a special focus – innovation that is socially responsible.

In the College galleries, *Vital Signs* featured collaborative inclusive design projects with business by Helen Hamlyn Research Associates. Design for older people and patient safety were prominent themes. *Slow Water* showcased new design concepts by Platform 10 from Design Products, exploring the potential for more sustainable domestic water use. There was also a joint lecture with the Royal Institution on the 'Slow Water' theme and a business seminar with D&AD.

The annual Innovation Lecture was given this year by Bruce Nussbaum, who has spent the past 30 years writing on design, innovation and economics for *Business Week* in New York. Nussbaum spoke on a range of global innovation trends in a witty and wide-ranging address.

New Collaborations

InnovationRCA worked closely with James Dyson to establish an innovation fellowship with an award of £100,000 from his charity, the James Dyson Foundation. The James Dyson Innovation Fellowship aims to foster innovation by supporting talented RCA designers in protecting and commercialising their work. The award supports an annual intellectual property seminar for students and a fellowship programme for graduates with innovative ideas. The first seminar took place at the RCA in February 2007 and first the James Dyson Innovation Fellow is Adrian Westaway of IDE.

InnovationRCA was also a prime mover in the formation of the government-backed Materials and Design Exchange (MADE), which aims to encourage designers and materials scientists to work together. MADE is a collaboration between the RCA, Institute of Materials, Minerals & Mining, Institute of Engineering Designers, Design Council and Engineering Employers Federation. The initiative was first announced at the House of Lords in summer 2006.

An alliance with contemporary design retailer Heal's to link the famous Heal's brand heritage with graduate College talent in design and applied art continued in 2006/7. Students from Textiles worked under the direction of InnovationRCA Business Fellow Professor Clare Johnston to develop new designs based on reinterpreting the Heals' archive in the V&A.

Design London

InnovationRCA played a lead role setting up a joint venture between the RCA and Imperial College London – a major new multidisciplinary innovation centre called Design London. The establishment of Design London builds on the success of the joint Triangle Projects initiative between InnovationRCA and Imperial Innovations, which continued during the year with the development of new medical and fitness devices. Design London has the potential to take the College's innovation programme to a new level. For more information about Design London see page 10.

Other News

InnovationRCA continued to collaborate with the British Library and the Cordless Group on an annual conference to explore the impact of new technology on the design of workplaces and cities. Jeremy Myerson chaired Worktech 06 at the British Library. The keynote speaker was management guru Charles Handy.

InnovationRCA runs the College's central professional practice provision for students 'FuelRCA'. It continued to provide workshops and seminars for graduating students and set up a pilot mentoring scheme with the Royal Designers for Industry so that students and graduates can get advice from some of the world's leading practitioners. (See page 42.)



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1: Adrian Westaway's 'Magic Light': one of this year's Selected Works. Adrian is also the first James Dyson Innovation Fellow

Donors and Sponsors

The Royal College of Art gratefully acknowledges the substantial help and support we have received – in cash, in kind and in many other ways – from our patrons, donors and sponsors. A number of those listed below – in particular those who have provided college-wide support, endowments and capital funding – have made a long-term commitment to us over a number of years; others have supported us during the current academic year.

We are also grateful to those patrons, donors and sponsors who wish to remain anonymous and to those who have supported the College in previous years, who are also included on this list.

Major College-wide Donors

£1,000,000+

Mr Basil H. Alkazzi
Ford Motor Company
Garfield Weston Foundation
Helen Hamlyn Trust

£200,000 – £500,000

The late Tom Bendhem
Clore Foundation
Conran Foundation
London Development Agency
National Endowment for Science,
Technology and the Arts (NESTA)
Sir Jocelyn Stevens

£50,000 – £200,000

Kay Cosserat
Sir James Dyson
House of Fraser
Wolfson Foundation
Sir Po-Shing Woo

£25,000 – £50,000

The late Nancy Balfour
Bank of America
Golden Bottle Trust
Graham & Brown
SITA Suez UK
Sun Microsystems
Visa International

£5,000 – £25,000

Adobe Systems Inc
Tom Bendhem Drawing Prize
British Standards Institution
Sir John Cass's Foundation
David and Serenella Ciclitira

Centre Insurance International
The Concrete Centre
Deloitte & Touche Consulting Group
Deutsche Bank
Man Group Charitable Trust
Henry More Foundation
Swarovski
The late Jean C. Watson
Matthews Wrightson Charity Trust
UNIQLO

Major Donors to Departments

£50,000+

Arts and Heritage
Arts Council England
Dyson
Anthea and Thomas Gibson
Geoff Lawson Jaguar Scholarship
John Lyon's Charity
Marks & Spencer
Sir Alistair and Lady Pilkington
Qatar National Council for Culture Arts
and Heritage
Royal Commission for the Exhibition of 1851
Sir Po-Shing Woo

College-wide Prizes and Scholarships 2006/7

£5,000 – £25,000

British Standards Institution Awards
Conran Foundation Awards
Villiers David Foundation

£1,000 – £5,000

Tom Bendhem Drawing Prize
Clerkenwell Green Association Award
Folio Society Award
Jardine Insurance Prize
Madame Tussauds Award for Art
Augustus Martin Award
National Magazine Company Award
P&O Art Prizes
Parallel Prize
Sapient Digital Media Scholarship
South Square Trust
Snowdon Award for Disability Projects
WWF

£500 – £1,000

Helen Chadwick Memorial Prize
Jeremy Cubitt Prize
Alistair Grant Prize
Edward Marshall Prize
Desmond Preston Prize for Drawing
Rowney Prize for Drawing
Royal Mint Prize
Peter J. B. Sabara Travel Scholarship

Sony (Germany)
Basil Taylor Memorial Prize
Varley Memorial Award
Kenny Yip Award
Graham Young Award

Donors to Departments 2006/7

Animation

£1,000 – £5,000

Nat Cohen Scholarship
Nexus
Passion Pictures Prize
Sherbet

£500 – £1,000

British Council: Films & Television
Department
Fuji Photo Film (UK) Ltd
Kodak Motion Picture Imaging
Th1ng
ToonBoom Animation Inc

In Kind

Dazzle
Slinky
Soho Images

Architecture

£5,000 – £25,000

EPSRC
Woods Bagot

£1,000 – £5,000

Future Systems

£500 – £1,000

CLAWSA
Keppie Design
New London Architects

Ceramics & Glass

£50,000 – £200,000

Sir Alistair and Lady Pilkington
Scholarship
Sir Po-Shing Woo

£1,000 – £5,000

Behrens Trust
Charlotte Fraser Prize for Ceramics
& Glass
Sir Eduardo Paolozzi Travel Scholarship
South Square Trust

Communication Art & Design

£5,000 – £25,000

Royal Mail

£1,000 – £5,000

Quentin Blake
Boots plc
Augustus Martin
Oberon Books
Parallel
W H Smith
WPP

£500 – £1,000

Hugh Dunn Award
Valey Memorial Award
Worshipful Company of Painter
Stainers Busary

£0 – £500

Chris Garnham Memorial Prize

Conservation

£5,000 – £25,000

Friends of the Victoria & Albert Museum

£1,000 – £5,000

Ronald E. Compton Scholarship
NADFAS

Curating Contemporary Art

£50,000 – £200,000

Arts Council England

£25,000 – £50,000

John Lyon's Charity

£1,000 – £5,000

Beck's
Brian Boylan (Monique Beudert Fund)
Embassy of the United States of America
Paperback
Specialblue Ltd

£500 – £1,000

Austrian Cultural Forum
Cover it Up
Embassy of Denmark
Goethe-Institut London
Ifa (Institut für Auslandsbeziehungen e.V)
Imperial College London
Institut Francais
Royal Netherlands Embassy
Spanish Embassy

£0 – £500

Ministerul Culturii si Cultelor (Romanian)

Design Interactions

£5,000 – £25,000

Intel
O2
Yahoo! Inc.

Design Products

£5,000 – £25,000

Artemide
Yamaha

£1,000 – £5,000

Great Eastern Hotel
House and Garden Award
UMBRO
Worshipful Company of Carpenters

£0 – £500

Ruth Drew Award

Fashion

£50,000 – £200,000

Kay Cosserat Scholarship
Marks & Spencer Scholarship

£25,000 – £50,000

Claremont Garments Scholarship
Mansfield Cache D'Or
Ossie Clark Scholarship
Spillers
Umbro International

£5,000 – £25,000

International Flavours & Fragrances (GB)
Ltd Award
Laura Ashley Foundation
Oasis
Todd & Duncan
United Arrows
Zegna Baruffa Lane Borgesesia Spa

£1,000 – £5,000

Bill Amberg
Bower Roebuck & Co Ltd
Conde Nast
Dover Street Market
Janey Ironside Travel Award
Levi Strauss
MAC Cosmetics
Manolo Blahnik
Missoni Spa
Jane Packer
Sputnik Communications Ltd
Vidal Sassoon
Worshipful Company of
Framework Knitters

Goldsmithing, Silversmithing, Metalwork & Jewellery

£5,000 – £25,000

Bank of America
Worshipful Company of Goldsmiths

£1,000 – £5,000

Theo Fennell Awards
Royal Mint
Nicole Stöber Memorial Award

£500 – £1,000

ESG Robinson Charitable Trust
Worshipful Company of Armourers
and Brasiers

The Helen Hamlyn Research Centre

£5,000 – £25,000

3D Reid
Arup
Audi Design Foundation
BT
Child Graddon Lewis
Communities and Local Government
DePuy
Ideal Standard
Intel
Lloydspharmacy
National Patient Safety Agency
Sheppard Robson
Thomas Pocklington Trust
Toyota

History of Design

£5,000 – £25,000

Oliver Ford Foundation
Friends of the V&A Scholarship

£500 – £1,000

History of Design Award
Basil Taylor Memorial Prize
Clive Wainwright Memorial Prize

Information & Learning Services

Adobe
Apple
Astro Communications
Autodesk UK
Microsoft

Industrial Design Engineering

£50,000 – £200,000

EPSRC
Proctor & Gamble
Royal Commission for the Exhibition of 1851

£5,000 – £25,000

Fagor Brandt
O2
Ted Power Awards
Unilever

£1,000 – £5,000

Dyson Foundation Bursaries
Dyson RCA Centenary Scholarship
Anthea and Thomas Gibson Scholarship
TK Maxx

InnovationRCA**£50,000 – £200,000**

James Dyson Foundation
Materials and Design Exchange (MADE)

£5,000 – £25,000

Acco Brands Europe
Heal's

Painting**£50,000 – £200,000**

Basil H. Alkazzi Foundation Award

£5,000 – £25,000

Basil H. Alkazzi Scholarship Award
Amlin plc
Alexander de Brye Scholarship
Stanley Smith Scholarship

£1,000 – £5,000

Fatima and Faiza H. Alkazzi Award
Sheldon Bergh Award
Neville Burston Award
John Minton Scholarship
NADFAS (London Area) Award
Stephenson Harwood Prizes
Worshipful Company of Painter
Stainers Bursary

Photography**£1,000 – £5,000**

Davis Langdon Award
Hoopers Gallery Prize

£500 – £1,000

Photographers' Gallery Prize
Worshipful Company of Painter
Stainers Bursary

Printmaking**£1,000 – £5,000**

20/21 British Art Fair Prize
Augustus Martin Prize
Tim Mara Trust Prize

Sculpture**£50,000 – £200,000**

Eric and Jean Cass Scholarship

£25,000 – £50,000

first2office Ltd

£1,000 – £5,000

Serenella Ciclitira Scholarship
Remet (UK) Limited – Shaping the
Future Award

Textiles**£1,000 – £8,000**

Collette Christmas Award for Spirit
The Clothworkers' Foundation
Timney De Villeneuve Award
The Drapers Company
John Dunsmore Award
The Dyers Company
The Grocers Company
The Habersdashes' Company
Althea McNeish Award
Paul Peilly Scholarship
Gus Robinson Travel Award
Marian Straub Award
The Worshipful Company of Fanmakers
The Worshipful Company of Weavers

Vehicle Design**£50,000 – £200,000**

Geoff Lawson Jaguar Scholarship

£25,000 – £50,000

Corus Steel
Rosta

£5,000 – £25,000

Pilkington Glass

£1,000 – £5,000

Worshipful Company of Carmen
Worshipful Company of Coach and
Harness Makers

College Honours and Appointments

At Convocation 2007, the following Honorary Doctorates and Fellowships were conferred.

Honorary Doctors

Tracey Emin: Artist

Brian Eno: Musician and Sound Artist

Peter Schreyer: Vehicle Designer

Senior Fellows

David Adjaye: Architect

Sir Ian Hay Davison: former Chairman of the College Council

Lord Smith of Finsbury, Chris Smith: former Secretary of State for Culture and arts champion

Deyan Sudjic: Director of the Design Museum and writer on architecture and design

Honorary Fellows

Sebastian Conran: Creative Director, Conran and Partners

Penny Egan: Executive Director of The Fulbright Commission and former Director of the Royal Society of Arts

Bill Green: Emeritus Professor of Industrial Design, University of Canberra

Lynda Relph-Knight: Editor, *Design Week*

Carolyn Sargentson: Head of Research, Victoria and Albert Museum

Auriol Stevens: former Vice-Chair of the College Council

Fellows

Felicity Aylieff: Senior Tutor, Ceramics & Glass

Ann-Marie Baptiste: Administrator, Quality Assurance

Jenny Brown: Administrative Officer, Registry

Mark Hampson: Senior Tutor, Printmaking

Anna Miles: Senior Common Room Chef

Professor Mark Nash: Head of Department, Curating Contemporary Art

Professor David Rayson: Head of Department, Painting

Mary Robert: Tutor, Photography

Professor Hans Stofer: Head of Department, Goldsmithing, Silversmithing, Metalwork & Jewellery

Tim Stroud: Night Security Manager/
Beadle

Senior Staff Appointments

Professor Hans Stofer: Head of Department, Goldsmithing, Silversmithing, Metalwork & Jewellery

Professor David Rayson: Head of Department, Painting

Other Teaching Appointments

Jurgen Beij: Senior Tutor, Design Products

Roberto Botazzi: Tutor, Architecture

Clare Carolin: Tutor, Curating Contemporary Art

Jean Fisher: Tutor, Curating Contemporary Art

John Frankland: Tutor, Sculpture

Darla Jane Gilroy: Accessories Tutor, Fashion & Textiles

Naomi House: Tutor, Critical & Historical Studies

Monika Parrinder: Tutor, Critical & Historical Studies

Elizabeth Price: Tutor, Sculpture

Jonathan Ree: Tutor, Curating Contemporary Art

Fernando Rihl: Tutor, Architecture

Tristan Webber: Senior Tutor, Fashion & Textiles

Richard Winsor: Senior Tutor, Vehicle Design

Senior Staff Left or Retired

Barbara Campbell-Lange: Tutor, Architecture

Kim Chang: Deputy Director of Finance, Finance

Diana Cochrane: Tutor, Architecture

Fenella Collingridge: Tutor, Architecture

Flora Dennis: Research Fellow, History of Design

Helen Evenden: Tutor, Vehicle Design/Critical & Historical Studies

Alex Farquharson: Tutor & Research Fellow, CCA

Joan Farrer: Senior Research Tutor, Fashion & Textiles

Lisa Godson: Tutor, Critical & Historical Studies

Shona Kitchen: Tutor, Design Products

Francesco Manacorda: Tutor, Curating Contemporary Art

Dawn Mellor: Tutor, Painting

Fiona Nouri: Student Support Officer, Registry

Deaths

Professor Dick Guyatt: Former Professor of Graphic Design 1947–1981 and former Rector of the College 1978–81, died October 2007

R.B. Kitaj: Former student and painter, died October 2007

Vico Magistretti: Senior Fellow and furniture and lighting designer, died September 2006

Professor Bernard Myers: Former tutor and Professor of Design Education at Brunel University, died October 2007

Naomi Sargent: Honorary Fellow and former Commissioning Editor of Channel 4's education programmes, died July 2007

Hans Wegner: Honorary Doctor and furniture designer, died January 2007



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1: The Rector with this year's Honorary Doctors, Brian Eno, Tracey Emin and Peter Schreyer



Student Statistics

Applications 2006/7

	Number of Applicants 2006/7	Total started Oct 2006
Applied Art		
Ceramics & Glass	72	22
Goldsmithing, Silversmithing, Metalwork & Jewellery	62	19
School Total	134	41
Architecture & Design		
Architecture	164	27
Design Interactions	64	19
Design Products	165	35
Industrial Design Engineering	79	33
Vehicle Design	56	17
School Total	531	131
Communications		
Animation	80	15
Communication Art & Design	308	47
School Total	388	62
Fashion & Textiles		
Menswear	37	14
Womenswear	127	25
Constructed Textiles	70	22
Printed Textiles	54	14
School Total	288	75
Fine Art		
Painting	357	20
Photography	173	21
Printmaking	84	20
Sculpture	170	15
School Total	784	76
Humanities		
Conservation	24	8
Critical & Historical Studies	4	2
Curating Contemporary Art	113	17
History of Design	58	18
School Total	199	45
Grand Totals	2324	430

Students 2006/7

Applied Art	Total
Ceramics & Glass	46
Goldsmithing, Silversmithing, Metalwork & Jewellery	41
School Total	87
Architecture & Design	
Architecture	57
Design Interactions	34
Design Products	68
Industrial Design Engineering	62
Vehicle Design	44
School Total	265
Communications	
Animation	31
Communication Art & Design	98
School Total	129
Fashion & Textiles	
Menswear	24
Womenswear	50
Constructed Textiles	46
Printed Textiles	26
School Total	146
Fine Art	
Painting	48
Photography	49
Printmaking	44
Sculpture	39
School Total	180
Humanities	
Conservation	20
Critical & Historical Studies	6
Curating Contemporary Art	33
History of Design	56
School Total	115
College Total	922

Graduate Destinations

A major survey of graduates who studied at the RCA from 1997 to 2002, revealed that prospects for RCA graduates are exceptionally strong. The percentages below indicate the proportion of graduates in directly related employment/activity.

School of Applied Art	
Ceramics & Glass	91%
Goldsmithing, Silversmithing, Metalwork & Jewellery	93%
School of Architecture & Design	
Architecture	90%
Design Products	92%
Industrial Design Engineering	98%
Interaction Design	88%
Vehicle Design	92%
School of Communications	
Animation	93%
Communication Art & Design	90%
School of Fashion & Textiles	
Fashion Menswear	95%
Fashion Womenswear	90%
Constructed Textiles	92%
Printed Textiles	92%
School of Fine Art	
Painting	90%
Photography	87%
Printmaking	91%
Sculpture	85%
School of Humanities	
Conservation	100%
Curating Contemporary Art	95%
History of Design	90%
College Total	91%

Overseas Students' Nationalities

Nationality	Number of students
Argentine	3
Australian	2
Austrian	5
Belgium	6
Brazilian	9
Bulgarian	2
Canadian	9
Chinese	5
Colombian	2
Cypriot	2
Danish	21
Dutch	19
Estonian	1
Finnish	8
French	33
German	34
Ghanian	1
Greek	19
Hungarian	2
Indian	8
Iranian	1
Irish	13
Israeli	4
Italian	19
Japanese	15
Lebanese	1
Lithuanian	3
Maltese	1
Mexican	3
New Zealander	1
Norwegian	6
Polish	7
Portugese	15
Romanian	4
Russian	1
Singapore	3
Slovenian	2
South Korean	30
Spanish	10
Swedish	19
Swiss	8
Taiwanese	6
Thai	3
Turkish	2
Ukranian	1
United Arab Emirates	1
US American	32
Total	402
Number of Nationalities	47