‘We are at the centre of a new and vital moment in communication history. I am excited by the possibility of combining the RCA’s deep sense of history, craft and experience with a dynamic, relevant and exploratory approach to art and design communication. The RCA is a centre of excellence for art and design, and is the natural home for all development and exploration in this exciting area.’

Professor Neville Brody is an internationally renowned designer, typographer, art director, brand strategist and consultant, whose approach to design and typography has changed the communication landscape, including creating new visual languages for *The Times* and BBC online. Associate Dean Professor Teal Triggs is an established educator, historian and writer whose work is situated at the intersection of graphic design history and popular culture. In addition to her work as a design writer and researcher, Triggs co-founded the Women’s Design + Research Unit in 1994.
The School of Communication is at the heart of an accelerating vortex of global change, where our experience and understanding of media, communication, society, industry and each other continue to go through unprecedented transformation. Our response has been to restructure the School in a more dynamic, fluid and interconnected way. For this, we have developed a new pathway model, with all students selecting a specific pathway as designated within their programme. These new pathways provide us with the opportunity to enhance our cross-disciplinary design/experimental design/extended disruption offer.

Each specialism flows from and is nurtured by the rigorous and grounded expertise, knowledge and depth to be found at the heart of the MA programme that supports it. Our experienced practitioners, operating as academic staff or visiting lecturers, act as go-betweens, negotiating real-world knowledge with the necessary guidance and support for the development of new thoughts, ideas, methods or strategies.

At root level, the RCA and the School of Communication enable innovative making and thought to happen within an informed, expert and facilitated space for play, experimentation and risk, and within an environment based on contextual, critical thought. We de-programme, de-mystify, de-compute and re-form. Students explore new territories and responses, often collaboratively across the College and through external commissioned projects, evolving new views of and for the world through rigorous research, self-reflection and making.

The culture of ownership, control, belief and equality has shifted critically, and the world of communication finds itself the battleground for thought. Whether operating in an industrial, social, artistic, commercial, political or academic environment, our goal is to question and to construct anew, exploring fresh solutions, thoughts and pathways to help contribute to the building of a better future.

Research sits at the foundation of our intent, activity and exploration. Together with our MPhil/PhD research degrees, we offer an MRes pathway in Communication Design with both full-time (12 months) and part-time (24 months) delivery.
School of Communication

**Staff** — Teaching staff are all recognised practitioners in their own fields, bringing depth of experience to academic practice, and are joined by visiting professors and guest lecturers who act as informants or disruptors. For further information on staff, including research interests, exhibitions and publications, please visit: rca.ac.uk/staff

**Applications are welcomed from:**
- Graduates from a diversity of communications backgrounds: graphic design, information design, exhibition design, digital design and typographic design.
- Graduates from the social sciences, humanities or design journalism, and those seeking to develop their design capabilities within an information design discipline.
- Experienced designers including mid-career to senior professionals looking to re-engage with study, expose themselves to new challenges and be part of an exciting multicultural creative community.

For College-wide and programme-specific requirements, please visit:

rca.ac.uk/entrance-requirements

**Alumni** — The Royal College of Art is rightly proud of its graduates’ achievements. Alumni from the RCA form part of an international network of creative individuals who have shaped and continue to shape the culture surrounding all of us – from the landscape of our cities and the way we communicate to the furniture and appliances in our homes, and from the clothes we wear and the films we watch to the work we experience in galleries.

Animation Led by Dr Birgitta Hosea, the Animation programme is a world leader in practice and research, with a commitment to broadening the understanding of our complex discipline. Established over 30 years ago, the programme has an international reputation that places it at the forefront of the discipline.

The programme’s location within a visually sophisticated, multidisciplinary art and design school, rather than a film school, is crucial in the development of creative and critical thinking, research skills and expanded discipline expertise, which are applied to ideas, styles, genres and technological approaches. Both the MA and research degrees attract artists and makers from a broad background of disciplines.

We offer a unique learning and teaching environment, developing the creativity and skills required in an age of rapid cultural and technological change. Our students contribute to this expanding and maturing field of moving image, with core skills centred around conceptualisation, directing, narrative and production. We offer a stimulating multidisciplinary environment where students explore the creative slip between diverse forms of moving image. Through innovative, practical research and an understanding of different contexts, traditions and histories, students learn through a potent combination of workshops, lectures and tutorials, while developing their own practice, individually and collaboratively.

The achievements of our students and graduates can be seen in the quantity and variety of accolades received by them over recent years, including an Oscar, the Royal Television Society Award, Adobe Design Achievement Award, Jerwood Prize and five BAFTA awards.

Documentary Animation is a new pathway that addresses the fast-growing documentary practices involving animation and other forms of image fabrication. The pathway fuses animation practices with documentary approaches, and questions how we represent and apply the real.

Experimental Animation is built on the well-established auteur/director base of directing, production and narrative. Experimental Animation takes a more exploratory and innovative approach to animation, extending beyond conventional models to post-screen, post-digital and installation/live environments.

Narrative is a new pathway that focuses on experimentation with forms of storytelling. As a challenge to the traditional trade-school training in conventional ways to tell a story, it is intentionally designed to explore and develop innovative narratology in the moving image.
MA Animation: Limoeiro | Lemon Tree, Joana Silva
Information Experience Design (IED)

Led by Dr Kevin Walker, IED is about transforming information into experiences through the pathways of Sound Design, Moving Image Design, and Experimental Design. Encompassing data visualisation and narrative, installations and exhibitions, research and investigative design, IED has quickly gained a global reputation for innovative research and experimental practice. IED is not merely about interaction or technology – critical and strategic perspectives alongside a mix of scientific and artistic methods ground a wide range of research-led practice and practice-led research.

IED offers specific training in working with data, programming and electronics, prototyping and making, using a range of methods and materials, and tools for enquiry, investigation and research. IED develops a mindset as well as a skillset. No specific technical skills are required; applicants come from diverse backgrounds in design, fine art, technology, the sciences and humanities, with a common critical interest in data, design and making.

There are opportunities for exhibition, publication, intervention, online and offline dissemination, and commercialisation of student work and research, as well as real-world projects and research set in and around London, and international exchanges and trips.

Moving Image Design investigates moving image as a core and vital communicative force in a design landscape fundamentally transformed by digital technologies. Now anyone can create and share moving image using mobile tools and media; we offer a critical frame of communication and intent, oriented toward future contexts and forms, and encompassing multimodality, convergence, narrative, communication, temporality and spatiality.

Sound Design combines sound and design practice in applied and experimental ways. Not restricted to film or sound art, Sound Design is for sound engineers, musicians, journalists, artists and others who want to expand into new modes and media; and for designers, scientists and others who want to explore sound as a fundamental force for communication and experience – through data sonification, sonic narratives, interventions and installations, delivered in digital and physical contexts and grounded in research and theory.

Experimental Design provides an alternative perspective on Experience Design or Interaction Design, grounded by IED’s core expertise in transforming information into experiences. Experimental Design also embraces cross-disciplinary practice and extended disruption, evolving new forms, mechanisms and strategies for future urban and social environments.
wide awake and jolly as fuck
**Visual Communication** Led by Dr Rathna Ramanathan, the Visual Communication programme has a long-standing reputation for providing students with a foundation with which to challenge, reframe, expand and situate their individual practice.

Critical discourse around ‘visual communication’ today opens up the processes and contexts, showing that our skillset is transferable beyond the purely visual. We believe that visual communication is the leading space for developing initiative-led and future-building practitioners, thinkers, strategies and ideas across all media and within a global context. The three pathways radically examine the place, importance and potential of visual communication in culture and society.

**Experimental Communication** provides a fluid, exploratory and open-minded working environment that locates innovative and unconventional communication practices within the context of both real and speculative situations. Collaborative work is applied as publishing-as-practice, abstract and non-narrative communication forms, and relational, site-specific and socially engaged practices. This pathway informs and re-informs, developing our core understanding of our practice while extending and evolving its borders, roles and methods.

**Graphic Design** seeks to evolve expanded notions of practice that acknowledge current industry, social and educational contexts while revisiting, expanding and disrupting the tools, intent, context and role of the discipline. **Visible language** expands and challenges fundamental subject thinking – and making – specific to graphic designers, while **situational design** explores possibilities and relationships between graphic design and spatial environments.

**Illustration** explores an expanded approach to practice. Fundamental to communication is an understanding of the context of our work, and how ideas can be framed, transmitted and received by our intended audiences. Within the pathway, **narrative contexts** focuses on subject thinking and making that is relevant to illustration and image-making, while **situated illustration** explores the relationship between illustrative and spatial practices. Form and medium are flexible and appropriate, and the fabrication of image encourages the exploration of diverse ranges of technique, technology, medium and material.

Visual Communication is underpinned by a committed staff of active practitioners and run by a highly experienced and skilled academic team, supported by visiting tutors of a very high calibre, and an outstanding team of technical experts. We welcome applicants from diverse backgrounds, to enrich and enliven our community. We believe and evidence that it is the people that make a place.
Advancing the field of communication in the widest contexts, our research is a catalyst for new ideas, methodologies, design tools and practices. Through rigorous creative thinking, experimentation and design innovation, our ambition is to lead change and envisage new scenarios to better understand how human factors, social contexts and cultural practices shape the effects of communication on the ways in which we live.

Led by Tom Simmons, the School’s research focuses on three main areas: the construction of identities, the transformation of publishing, and the shaping of experience. Cross-sector and interdisciplinary collaboration and knowledge exchange frame the School’s approach to research with industry, government and academic partners, including Huawei, Yamaha, Thames & Hudson, the NHS and FACT Liverpool.

The School plays a leading role in the Digital Research Lab, originally part of the prestigious Creative Exchange Hub (CX), one of the Arts and Humanities Research Council’s four Knowledge Exchange Hubs for the Creative Economy. The Lab brings together creative sector businesses, digital designers, major corporations and researchers, to explore the potential of the digital public space.

Research Students: MPhil and PhD
Led by Professor Teal Triggs, the School welcomes applications for research degree study from all areas of art, design and related disciplines that demonstrate the potential for advanced research and critical practice in the field of communication. Projects that explore topical issues through both practice and theory are particularly encouraged.

We look for critical engagement, originality and proven skills in both practice and writing, and encourage questioning and experimental research approaches. Individual research topics should normally relate to the ethos and expertise of the School’s programmes and research areas, so that we can provide appropriate supervision and resources.

The RCA offers a number of funded research scholarships in collaboration with national funding bodies. The College leads the London Doctoral Design Centre (LDoc), an AHRC Centre for Doctoral Training. The School has an established track record of securing funding, and seven of our research students are in receipt of AHRC Doctoral Awards. We also support individual student applications to external funding schemes.

communication-research@rca.ac.uk
rca.ac.uk/communication-research
MRes RCA Communication Design Pathway  The Master’s of Research (MRes) is a new 180-credit programme that offers early-career researchers the opportunity to develop and demonstrate mastery in the theory, methods and practice of research within an art and design environment. This interdisciplinary programme provides students with an intensive introduction to advanced research methods and enables them to apply and extend those methods through participation in live research projects.

The programme provides students with the intellectual, technical and professional tools to pursue their own independent research within academia or industry, drawing on the experience and expertise of world-leading researchers across the College. The ethos of the programme is collaborative, so students should be prepared to engage fully within their peer group, and with established and emerging research communities throughout the College.

MRes RCA is designed for flexible learning and validated for both full-time (12 months) and part-time (24 months).

rca.ac.uk/communication-mres
communication-mres@rca.ac.uk

Students across the programme share introductory units on research methods, cultures and practices before undertaking pathway specific units. In the School of Communication, this involves those methods and methodologies that are related specifically to current research practices in the discipline of Communication Design.

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From 2017, the School of Communication will be located in the RCA’s White City hub, in London’s newest research and creative quarter. Our mixed-discipline studios and subject-specific labs encourage specialism-strong, cross-disciplinary thought, awareness and action. Studio work space is provided for each student in mixed-discipline studios. In addition, students have the opportunity to access craft and technical workshop areas, and excellent technical support within the College, including well-equipped computer studios for print and digital moving-image production, sound editing, a letterpress and book-binding workshop and spaces for installation work.

Lens-based Media and Audio Resources – Facilities include a variety of photography, animation and moving-image studios that provide filming, lighting and sound workshops.

Resource Stores – Free hire of lens-based media and AV equipment.

College-wide Facilities
Access to a range of technical resources can be provided, and students are encouraged to use College-wide facilities, including the Drawing Studio and the RCA Library, located in Kensington. Some facilities are subject to an induction and access is granted following an assessment of academic need.

College Shop and Print Shop – These sell a variety of graphics and art supplies, wood and acrylic, stationery and paper, and provide various high-quality, large-format inkjet printing in colour, greyscale and black and white.

Digital Aided Making – These resources offer subtractive manufacturing support for laser cutting, CNC machining and plasma cutting. The varied range of available CNC equipment includes 3 and 4 axis benchtop CNC and large-format 5 axis CNC machines. Students are able to experience working with a variety of materials including plastic, wood, metal and synthetic media.

3D Workshops – Facilities include a wood workshop, metal fabrication, engineering, a plastics workshop and a resin, clay and moulding studio. A spray booth is available for specialist paint finishes and a number of bookable project and making spaces complete the facilities.
**Ceramics & Glass** – Facilities include areas for hot glass making, cold glass working, kiln forming, plaster model and mould making, plastic clay making, as well as clay and glaze development.

**Jewellery & Metal** – Processes available include anodising, CAD/CAM-milling, computer modelling and rapid prototyping, casting, electro-forming, enamelling, forging, tool making, patination, plating, presswork, spark erosion and laser, MIG and TIG welding.

**Fashion** – Facilities include access to a fabric stockroom and specialist software within the College computing suite, as well as a wide variety of specialist sewing machinery, for both apparel and footwear, as well as dummies and finishing presses.

**Painting and Sculpture** – Materials workshops are provided, as well as a stretcher service and well-equipped metal and wood workshops.

**Printmaking** – Etching, lithography, intaglio, screenprinting and letterpress areas, and a digital suite with large-format digital printing and a reprographics workshop.

**Raw Materials Workshop** – The workshop provides a cutting service for students and dispenses wood, plastics and metal sold through the College Shop and free hire of a selection of power tools and ladders.

**Textiles** – Provides access to a yarn store as well as workshops supporting knitting and linking, digital knit, embroidery machines and mixed media, printed and woven textiles.

**Smart Zone** – The Smart Zones across the College include training rooms and open-access computer areas. The technical workshops here showcase a variety of software and digital processes including group and 1:1 sessions with technologists.
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