

ROYAL COLLEGE OF ART  
**DEPARTMENT HANDBOOK**  
2009/2010

**DESIGN PRODUCTS**

DEPARTMENT HANDBOOK  
DEPARTMENT HANDBOOK

NAME

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HOME ADDRESS

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TELEPHONE

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# WELCOME

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

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

## THE SCHOOL

The Design Products Department is part of the School of Architecture and Design alongside the Departments of Design Interactions, led by Professor Tony Dunne, and Architecture, led by Professor Nigel Coates. Hilary French is the Head of the School and contributes to College management and academic direction alongside her work in the Design Products Department. In 2009/10, Tord Boontje has taken over from Ron Arad as Professor and Head of Department.

## DEPARTMENTAL AIMS

The Design Products Department aims to provide an environment for learning where students can develop their abilities in depth. Successful students will be able to demonstrate:

- (a) Independent motivation, willingness and ability to produce high quality design work in response to an intelligent, articulate brief.
- (b) Comprehensive understanding of the techniques applicable and the technical knowledge and practical skills appropriate to their main method of work.
- (c) Knowledge of the historical, social and cultural context of design and conceptual understanding sufficient to enable critical evaluation of design in contemporary context.
- (d) The ability to form an objective view of their work in the context of contemporary practice and critical discourse.

In addition, it is expected that successful students will have transferable skills appropriate to employment or practice:



- (a) The exercise of initiative and personal responsibility
- (b) Decision making in complex and unpredictable situations
- (c) Independent learning ability necessary for continuing professional development

# MA COURSE DESCRIPTION

## MA COURSE OBJECTIVES

The MA course provides students who have already acquired knowledge and skills in various diverse areas with an academic framework in which to continue to develop their own professional direction. The course takes a pluralistic view of the students' ideas and interests and there is an atmosphere that encourages experimental, groundbreaking work, encouraging a critical approach and a questioning of accepted practices.

## MA COURSE STRUCTURE

### PLATFORMS

The course is a continuum across two years, with first and second year students working together in vertical teaching units called Platforms. Each Platform is run by two tutors who choose the content and area of focus they wish to concentrate on for the upcoming academic year and engage with the students through assigning briefs and meeting on a weekly or bimonthly basis. While the tutors' primary focus is the students in their Platform, their knowledge and expertise is available to the entire Department and students are able to set up tutorials with tutors outside their own Platform.

For a Departmental staff list, see appendix (I).

Students work very much in the same way throughout their time on the course; second year students may work on the same project as first year students. In order to build up confidence to develop project work in depth, it is anticipated that students will remain with the same Platform throughout the year. Students are expected to use the Platform's themes and approach to design, initiated by their Platform Tutor, as the basis for their work.

### Allocation to Platforms

Early in the Autumn term the tutors from each Platform make a presentation to the whole student group. This will include some description of the tutors' work, the ideas and issues they expect to deal with, and the sort of projects they might set for the year.

Students are then invited to choose two or three Platforms in order of preference, after which tutors may request an informal 'interview' with some students to help

with decision making. Consideration is given to students' experience and knowledge, and the overall composition of the group. Generally each Platform is allocated a similar number of students; second years are given priority and first year students might be assigned. Students wishing to change Platforms will normally be asked to attend a further informal 'interview' beforehand.

## RCA ETHICS CHECKLIST

The Royal College of Art aims for the highest possible standards within the disciplines of art and design, and you are expected to demonstrate professional integrity and discipline in all areas of your work. The College has a Code of Practice for Research Ethics that equally applies to the work you will undertake as part of your MA degree.

Should any of the following elements be involved in your work, advice from the RCA Research Ethics Committee must be sought before the work is undertaken:

- Active involvement of other participants
- Passive involvement of other participants
- Colleagues and staff within other higher education institutions
- Members of the public
- Children, young and other vulnerable persons
- Animals
- External bodies.

Potential influencing factors:

- Potential adverse impact on the environment
- Moral obligations
- Legal liabilities
- Insurance
- Health and safety

If any of the above elements are present in your work, you are required to complete the Research Ethics Checklist and Consent Form (RE1) (available on the RCA Intranet: [http://intranet.rca.ac.uk/pages/research/researchrelated\\_forms\\_3325.html](http://intranet.rca.ac.uk/pages/research/researchrelated_forms_3325.html)), providing details. This form should be returned to the Research Office, where it will in turn be submitted to the Research Ethics Committee for consideration.



## LEARNING AND TEACHING STRATEGIES

### PROJECTS

Design projects are the core learning and teaching element of the MA course around which tutorials, crits, group debates and technical instruction take place. Projects will vary in length and format depending on the different Platforms' approach to design. The content will explore a whole range of issues including context, theory, technology, literature, and environmental and social concerns. Some projects may be 'real world' projects giving the opportunity to locate work in a specific context. Projects may be carried out with commercial and industrial organisations who are 'friends' of the course offering their time, expertise or financial support.

Three broad themes are explored within the platforms and inform all the work of the Department:

#### *Extreme Functionality*

What is the optimum way for a product to work? What is the most responsible way to design it? How can new technologies be best applied to design, and how can longevity be built into products?

#### *The Social Manifesto*

Taking advantage of new possibilities and social changes, how can designed objects, systems and spaces improve the quality of life, and what are their impacts? These are worldwide issues and lead us to look at design as an inclusive activity going beyond our western world.

#### *The Fantastic*

How can design make positive statements, inspire, and convey meaning? How can design emotionally express our values? What is the designer's role as originator, artist, manufacturer, and communicator?

### Introductory Project

The first term starts with a short introductory project, which all students are required to work on. It is an opportunity for all the students to meet each other and a chance to meet with staff before opting for the Platforms. It will also help introduce new students to School facilities (workshops, studios, computing) and the Department.

### LECTURES

#### Designers' Talks

The Department runs a series of practice-related lectures and illustrated talks by visiting lecturers and staff members. In recent years the lecturers have included John Small (Fosters & Partners), Arash & Kelly and Russell Pinch, Sydney Levinson (Rhodes & Rhodes) and Louise-Anne Comeau.

### **Lectures in other Departments**

Students are encouraged to attend lecture series organised by other Departments. Information can be found on the Intranet and on noticeboards around College. For example, Architecture has a monthly series of lectures on Tuesdays. On Wednesdays, evening lectures run as part of the Research Methods Course may be open to MA students.

### **Design in Business**

Lectures covering aspects of professional practice and talks by recent graduates about life after College is offered during the second term. There may also be an opportunity to work with Business Studies students from outside of the College.

### **CRITICAL AND HISTORICAL STUDIES**

The RCA provides a unique environment for postgraduate art and design students to reflect upon their own practice, and to engage with students from their own and other disciplines. The role of Critical and Historical Studies (CHS) is to support the studio courses in enabling these critical engagements to take place. The courses offered by CHS to first year studio-based MA students propose an intellectual framework within which they can begin to establish a coherent relationship between theory and practice.

In the Autumn and Spring terms there are a series College-wide seminars and lectures. The Autumn Term series will relate to your particular discipline (though it is possible to elect to join a series being offered to other Departments) whereas the Spring term series will more broad-based and cross-disciplinary in nature.

In the Spring and Summer terms, a CHS tutor will give you individual tutorials to support the development of a dissertation which is submitted at the start of the second year. The dissertation should be between 6,000 – 10,000 words in length – this is a major piece of work and you will not be able to submit for the Final Examination until you have passed this assessment.

More information about the CHS programme is provided in the College-wide handbook and information about the lecture series will also be distributed to you at the beginning of the Autumn term.

## **PROJECT OPTIONS**

### **COURSE-WIDE PROJECTS**

These vary from year to year and can vary in format, content and length (usually from one day to one week). They offer an opportunity to explore other areas of interest or develop more detailed research in relation to the main project work. Workshops are run either by regular tutors or by visitors to the course. Details will follow.



## **DESIGN COMPETITIONS**

There are a large number of competitions available to students both within and outside the College and where appropriate these may become the subject of project briefs. It is difficult to prevent ad hoc participation in competitions which are very attractive to students both for the possibility of money they may win and for the exposure they might receive. However students should discuss and agree with their tutors any such projects before they start and are advised not to take on any additional work that would be detrimental to their studies.

## **INSTRUCTION COURSES**

### **Introduction to Electronics**

These will provide basic information on how electronics are used in design and support for project work.

### **Computer Software**

Introductions to 3D modeling, Rhino & SolidWorks will be provided.

## **PORTFOLIOS**

Students are expected to keep an ongoing, up to date presentable record of all their work. The portfolio, which may take whatever form in whatever medium the student desires, is the basis for examination at Interim and Final review stages.

# **MONITORING STUDENT PROGRESS**

The MA course employs a process of continuous assessment which is regulated and attested by the Academic Board for Concessions and Discipline. To ensure parity across Platforms student progress is regularly discussed at Staff Meetings and any particular concerns can also be discussed individually with the Head of Department or Deputy. Work is discussed both individually in tutorials and in the more public context of the review or critique and in exhibitions. There are also formal examination sessions at Entrance, Interim (towards the end of the first year) and Final.

## **TUTORIALS**

Each student is allocated a Personal Tutor via the Platform system. Tutorials are generally held on a weekly or bimonthly basis and are the main forum for the discussion of work completed, in progress, or in development. Records of tutorials are kept on the students file and are available for students. To ensure comparison across the whole cohort, all students are also seen individually by the Year Tutors, Head or Deputy Head of Department.

## CRITS/PRESENTATION AND FEEDBACK

At different points during the year there are reviews or critiques either with external critics or visitors to the course. Feedback at these sessions can be used as a basis for developing project work or for discussion with tutors.

## SELF-ASSESSMENT

At different times you will be asked to assess your own work in relation to your project aims. This might be in design presentations – the success of your proposals; in brief preparation – the criteria and ambitions for the project; in tutorial – review of progress. You will be asked to complete a written self-assessment each term.

# ASSESSMENT AND EXAMINATIONS

## COLLEGE-WIDE ASSESSMENT CRITERIA

A new cross-College assessment scheme was introduced for studio-based MA Interim and Final Examinations in 2006. This provides criteria for the evaluation of student achievement which can be applied across all studio-based MA courses. This helps to ensure consistency in assessment across the College and from year to year. Details of the scheme are provided in the College-wide Handbook. It is **very important** that you read these so that you understand the basis on which you will be assessed at Interim and Final Examination.

While the assessment criteria used by Examination Boards will be common to all studio-based MA courses, the actual procedures employed for Interim and Final Examinations will still vary to an extent from course to course. For example, some courses examine in exhibition spaces and others in the studios. As well as the formal examinations each year, some courses will also assess individual projects within the curriculum, or provide grades for crits, presentations or written reports. The paragraphs below outline the assessment procedures in Design Products.

## WORK IN PROGRESS EXHIBITION

At the end of the first term there is an exhibition of the work currently going on which provides an opportunity to expose the project themes, ideas and proposals to a wider audience within and outside the College.

## INTERIM EXAMINATION (FIRST YEAR)

Towards the end of the year there is an examination for all students, conducted by the course staff. Students are allocated approximately 20-30 minutes to present their portfolio of work.

## CHS DISSERTATION: FIRST TEXT

For Interim Examination you are required to submit a piece of written work of no less than 1,000 words (known as a First Text) together with a dissertation bibliography by a date given to you by the CHS Department. Details of this submission will be given to you in the Autumn Term. You cannot proceed to the second year without completing this submission.

## FINAL EXAMINATION (SECOND YEAR)

The Final Examination is held in June and involves the participation of two External Examiners. The External Examiners are invited to meet the students for a preview of the work to be submitted – usually to coincide with the Work in Progress show. The Final review takes place in mid-June a few weeks before the Show. Prior to the Final Review, during May each student submits a design report detailing the projects which have been agreed with the course team to be presented for examination.

## THE SHOW

At the end of two years of study is the end of year Show. This is a final opportunity within the College for feedback before the student's launch into the commercial world. The Show exposes the course, and the individual, both within the College and externally, offering opportunity for exchange of ideas with colleagues in other Departments, and acting as publicity and advertisement for new students. If students sell work during The Show, all purchases must go through the College and 15% of the sale price is given to the College's Student Welfare fund.

## EXAMINATION BOARDS

All examination boards are constituted according to College Regulations. All the tutors participate in various examinations and each student's Personal/Platform Tutor will be present at the individual's examination.

## DEFERRALS, REFERRALS AND APPEALS

Details of the College's procedures can be found in the College Regulations 2009/10.

# MPhil/PhD PROGRAMME

The Department also offers MPhil and PhD research degrees, by thesis or by project, where a specific programme of work is agreed with each individual student. Students are referred to the Research Handbook 2009/10 for aims and objectives and assessment criteria.

# DEPARTMENTAL MONITORING AND FEEDBACK

## STUDENT REPRESENTATIVES

Four representatives are elected in the first term, 2 from each year. They are expected to attend certain College Meetings and to canvas student opinion on issues as they arise. Second year representatives are asked to attend Students' Union Meetings. The Student Representative job description is available from the Department Administrator or the Students' Union.

## MEETINGS

### COURSE FORUMS

Course Forums are held at the beginning of each term and are attended by members of academic and technical staff and all students from the course. The forum is primarily an opportunity for students to raise questions. Minutes are taken and distributed and any key issues can be taken to the School Forum.

### SCHOOL FORUMS

School forums, including technical facilities feedback and workshop user groups, are held each term, are attended by the student representatives from each Department and are chaired by the Head of School. Any issues of importance to the College can be raised at Senate by the Head of School.

### STUDENT MEETINGS

These are arranged independently by students to discuss issues to be raised either at the Course Forum or Department Monitoring Committee. Staff do not attend unless invited.

### SCHOOL MANAGEMENT GROUP

The senior staff from all Departments in the School meet regularly to discuss and agree matters of School Policy.

### DEPARTMENT MONITORING COMMITTEE

The Department Monitoring Committee meets once each term to review all aspects of the Department; general effectiveness, staff levels, curriculum, timetables etc. Membership includes academic, technical and administrative staff, the CHS Liaison Tutor and Student Representatives. The issues discussed at Department Monitoring Committee Meetings form the basis for a formal Departmental Review report, produced annually – see below.



## STAFF MEETINGS

Meetings of the academic staff are held regularly, to discuss curriculum content and student progress.

## STUDENT QUESTIONNAIRES

Students are invited to comment on all aspects of the Department and course delivery through an anonymous questionnaire, details of which will be circulated during the Summer term.

## ANNUAL DEPARTMENT REVIEW

These feedback mechanisms form part of the annual Departmental Review process, which is a review of the academic health of the Department and considers the issues and concerns for the forthcoming year. One of the Departmental Monitoring meetings will consider the report that results from this review. The document should also contain a summary of the student feedback with an indication of the actions taken in response. Further details can be found in the College Regulations.

## VALIDATION EVENTS

On a periodic basis, at least once every six years, the Department will undergo a validation event. The purpose of the validation process is to ensure that the standards of the College's courses are maintained and enhanced and that the course content is relevant and appropriate. The process is based on critical and analytical peer review by a panel of academics and designers or practitioners, both internal and external. As part of the process the Panel will meet privately with a cross-section of the student cohort to hear your views on the content, delivery and organisation of the course. Further details can be found in the College Regulations. The next validation of Design Products is not due until 2010/11.

## OTHER USEFUL INFORMATION

### IPR

For details on Intellectual Property Rights see appendix (ii).

### READING LIST

A reading list covering general history of design and critical and theoretical perspectives on design is in appendix (iii).

### LIBRARY

The RCA Library has an excellent range of books, magazines and videos to inspire you in your studio work, help you with your dissertation research and provide you with information about lots of other things. It also has a range of recorded RCA lectures, TV programmes and feature films.

On offer will be library tours to introduce you to the collections, a series of Library Skills workshops to help you with finding your way round the library and using the catalogue, and, later on in the year, Research Skills workshops to make the research for your dissertation easier – if not completely painless!

Cathy Johns is the librarian for the Design Products subject area in the library – she would love to get any feedback or ideas from students and staff about the library's collection and services! Please contact her on extension 4219 (020 7590 4219) or by e-mail (cathy.johns@rca.ac.uk) if you need any further information about what the Library offers.

### MATERIALS DATABASE

The Department is constructing a database of student projects with information and materials and suppliers used. Students will be able to refer to this and are asked to contribute information related to their projects.

### STUDENT WORK DATABASE

The Department is constructing a database of photographs of student work to be used in Departmental publications and for press enquiries. When documenting your work, please submit good quality copies to the Administrator.

### TIMETABLE

Outline timetables will be issued at the beginning of each term. We will also be introducing online Departmental Google Calendars. More detailed timetables will be issued by each platform and information on lectures and other events is put up on notice boards.



### TERM DATES

Monday 28 September 2009 – Friday 18 December 2009

Monday 11 January 2010 – Friday 26 March 2010

Monday 19 April 2010 – Friday 2 July 2010

The 45 week academic year has 34 teaching weeks and 11 weeks of independent study during the vacations. Independent study includes reading, essay writing, project research and portfolio and curriculum vitae preparation. A reading week will be timetabled in the second term for first-year students preparing for their dissertation hand-in.

The College is closed completely for Christmas 24th December 2009 – 4th January 2010 and at Easter 1st April 2010 – 6th April 2010. The College does not open on Bank Holidays.

### OPENING TIMES

College normal working hours are from 09.30-13.00 and from 14.00-17.30. During the term time studios are open 08.00-24.00 (please note that after 22.00 no re-entry is allowed) weekdays and 10.00-18.00 during the weekends. The building and most facilities are open during the vacations, the out of term opening hours currently are 08.30-18.00 weekdays only. Please refer to the student notice board for up-to-date information.

## HOUSEKEEPING

### CONTACT INFORMATION

All students should make sure the Department has up-to-date details including address, telephone and e-mail. We will only contact you via your RCA email account.

### SPACE

The Department has space on the 2nd and 8th floors. The second floor has studios with a desk for each student, printers and the shared School workshops. The eighth floor has seminar rooms, tutorial spaces, computer rooms and offices for the research and teaching staff.

### MATERIALS

Most materials will be provided through the workshops. In addition, each student has a personal budget for materials, photography, printing etc.

First years £100

Second years £250

It is up to the student how this is spent. Requests for additional contribution to students' costs will be considered on presentation of supporting information but may not necessarily be met.



Students can draw on this budget either by presenting receipts for items bought by themselves or by ordering materials through the Administrator's Office. Receipts under £50 can be reimbursed through the Petty Cash Office in the Finance Department, which is open daily. Receipts over £50 will be paid into the student's bank account. All receipts must be presented to the Administrator's Office for approval. All students should make sure that they complete the bank details form handed out at registration and return this to the Finance Department.

#### **LOCKERS AND FILING CABINETS**

There are lockers and filing cabinets in the studio and some limited storage space. There is a charge of £10 for any lost keys. Students should be aware that thefts do occur. Please lock up any valuable equipment in the lockers provided.

#### **PIGEON HOLES**

Student post will be delivered to the pigeon holes in the second floor studio.

#### **PHOTOCOPIERS**

The photocopiers are situated on the second and eighth floors.

#### **CLEANING**

Individuals are responsible for clearing up after using machinery and for the area around personal desks and benches. Students must respond when requested to join a 'blitz cleaning'. Any materials, equipment, prototypes, pieces of work or personal possessions left in the studios after the 31st July immediately following graduation will be disposed of.

#### **CORRESPONDENCE**

College-headed stationery is not available to students. Students should ask the Administrator for a cover note when writing in connection with College work.

#### **TELEPHONES, E-MAIL**

There is a telephone in the 2nd floor studio to receive outside calls and to dial internal numbers. This telephone is to be used for work related calls only. We will contact you via your RCA email account and you will be asked to provide a contact telephone number.

#### **ABSENCE FROM COLLEGE**

Students are expected to attend the College full-time. Students must arrange for permission to take time off during term time from the Head or Deputy of Department.

#### **PROCEDURES**

All procedures in connection with safety, working methods, discipline and general running of the School and Department have been developed to support you and your fellow students' work. Please stick to these as described in these notes.



## FACILITIES AND RESOURCES

### **ACCESS TO OTHER SCHOOLS, DEPARTMENTS AND TECHNICAL FACILITIES**

You can have access to all Departments in the College, but you should ask your tutor to make an introduction if you need another Department's facilities. If you need any work carried out in other workshops, ask for the relevant form (chit) from the Administrators and you must ascertain the likely cost before work starts and obtain agreement from your tutor beforehand.

A College-wide guide to facilities and resources is available online:  
[http://wiki.rca.ac.uk/A\\_Resource\\_Guide](http://wiki.rca.ac.uk/A_Resource_Guide)

For School Facilities see appendix (iv).

## APPENDIX I

# DEPARTMENTAL STAFF

### ACADEMIC STAFF

#### Course Direction

Professor Tord BOONTJE, Hilary FRENCH

#### Senior Tutor

Gareth WILLIAMS

#### Senior tutors, tutors and visiting lecturers

Responsible for the progress and welfare of students. Personal Tutors are allocated via the Platform system.

Durrell BISHOP	Jurgen BEY
Daniel CHARNY	Roberto FEO
Sam HECHT	Simon HEJDENS
Gabi KLASMER	Andre KLAUSER
Onkar KULAR	Michael MARRIOT
Luke PEARSON	Julia LOHMANN
Sebastien NOEL	Alexander GRÜNSTEIDL

#### Year Tutors

Responsible for advising students on their direction.

Hilary FRENCH	Year 1
Gareth WILLIAMS	Year 2

#### Coursewide contributors

Susan LAYTON, Christoph BEHLING, Benjamin MALES

#### Visiting Professors

Kenneth GRANGE, Deyan SUDJIC, Sebastian BERGNE

#### MA External Examiners

Volker ALBUS, Jay OSGERBY

### TECHNICAL STAFF

#### Computer rooms

Simon BIRD, Jovica JOCIC, Athanasios KOTSENOs

#### Workshops

Paul BOOTH, Boyd COSTEN, Brian DAVEY, Phillip HARRISON, Frederick JEAN, Peter LONGFELLOW, Neil SHEPHERD, Ian WHITTAKER

#### Rapid Prototyping

Nick GRACE, Alastair HAMER, James RUSSELL, Hannah TERRY

#### ADMINISTRATORS

Katherine DICKERSON, Clare GRANAHAN



## APPENDIX II

# INTELLECTUAL PROPERTY RIGHTS

All the work that you do during the time that you are registered as a student is the property of the RCA and any surplus made from sales is shared, by agreement with the student. This is primarily to protect you against financial exploitation and to share any benefits with other students. Please refer to Regulations, number 5 for details of IPR, and the College Collection (an extract is below).

*“The property and title to (the Product Rights) and the copyrights, design rights, patent rights, performing rights, and all other rights of a like or similar nature anywhere in the world (the IPR) in all work in any dimension, form or medium whatsoever and whatsoever executed or produced by the student in the course of his or her studies or deriving therefrom (the work) shall be assigned to and vested in the College absolutely”.*

Usually IPR reverts to the student on 31st July following graduation. Where the work is part of a sponsored project, the IPR rests with the RCA until such other dates as have been agreed.

Many aspects of student work are potentially subject to intellectual property rights (IPR). Your 2D work will be automatically protected by *copyright*, the shape and look of the student's 3D work may be *design registrable*, the function of the student's invention may be *patentable*. All IPR in the work may be sold or licensed provided you have taken the necessary steps to protect them. If you think your work is patentable or you are concerned about someone copying it, you should avoid disclosing it to anyone who is not a College member of staff or a College student until after it has been protected. More information on how to protect your work is available from InnovationRCA's website (<http://www.innovation.rca.ac.uk/>).

#### InnovationRCA

InnovationRCA runs the College's Selected Works Scheme. Each year, the College calls for applications to the Scheme from students who have projects which incorporate technical innovations and have promising commercial potential. The College pays the legal fees involved in protecting the intellectual property in the successful projects and works with the students to sell their products to industry, sharing any profits.

For further information please contact Pauline Watkins, Administration Manager, InnovationRCA on 020 7590 4249; [pauline.watkins@rca.ac.uk](mailto:pauline.watkins@rca.ac.uk).

## APPENDIX III

# READING LIST

### **The Best Quick Introduction to Modern Design**

Hauffe, T. 1998 'Design: a Concise History' Laurence King

### **Other Surveys and 'Introduction to Design' Texts**

Beirut, M. 2007. '79 Short Essays on Design'. New York: Princeton Architectural Press.

Braungart, M and McDonough, W. 2002. 'Cradle to Cradle: Remaking the Way We Make Things'. New York: North Point Press.

Dormer, P. 1993 'Design Since 1945' Thames and Hudson

Droste, M. 2002. 'Bauhaus 1919-1933' Taschen

Fischer, V (ed.) 'Design Classics' series (includes VW Golf, Thonet Chair and others)

Forty, A. 1986 'Objects of Desire: Design and Society Since 1750' Thames and Hudson

Heskett, J. 1976. 'Industrial Design' Thames and Hudson

Sembach JK. 2002. '20th Century Furniture Design' Taschen

Sparke, P. 1999. 'A Century of Design' Mitchell Beazley

### **Critical Reflection on Design**

Balmond, C. 2002. 'Informal' Prestel Verlag

Baxandall, M. 1985 'The Forth Bridge' in 'Patterns of Intention' Harvard University Press

Buchanan, R and Margolin, V (eds.) 2000. 'The Idea of Design' MIT

Datscheski, E. 2001. 'The Total Beauty of Sustainable Design' Rotovision

Dormer, P. 1990. 'The Meanings of Modern Design'. London. Thames & Hudson

Dunne, A. 'Design Noir: The Secret Life of Electronic Objects' August/Birkhauser

Dunne, A. 1999. 'Hertzian Tales' Royal College of Art

Foster, H. 2002. 'Design and Crime' Verso

Hecht, S and Colin, K. 2005 'Product as Landscape'. London; Industrial Facility.

Heskett, J. 2002. 'Toothpicks and Logos: Design in Everyday Life' OUP

Julier, G. 2000. 'The Culture of Design' Routledge

Lawson, B, 1997. 'How Designers Think' Architectural Press

Loos, A. 1996. 'Ornament and Crime' in Adolf Loos: Pioneer of Modern Architecture

Ludwig Münz and Gustav Künstler (eds.) Thames and Hudson London

Margolin, V. 2003. 'The Politics of the Artificial' Chicago University Press

Palmer, J. 1996. 'Need and Function: the terms of a debate' in Palmer and Dodson (eds.) 'Design and Aesthetics' Routledge pp.110-121

Papanek, V. 2002. 'Design for the Real World; Human Ecology and Social Change' Thames and Hudson

Potter, N. 2002. 'What is a Designer?' Princeton

Te Duits, T. 2002 'The Origin of Things: Sketches, Models, Prototypes' NAI

Venturi, R. 1972 'Learning from Las Vegas' MIT Press



Whitely, N. 1993. 'Design For Society' Reaktion Books

### **Users and Consumers**

Baker, N. 1990. 'The Mezzanine' Vintage Books

Baudrillard, J. 1996. 'The System of Objects' trans. James Benedict Verso

Benjamin, W. 1999. 'The Arcades Project' Harvard University Press

Buck-Morss, S. 1991 'Dream World of Mass Culture' in Buck-Morss 'The Dialectics of Seeing: Walter Benjamin and the Arcades Project' MIT Press

Campbell, C. 1987. 'The Romantic Ethic and the Spirit of Modern Consumerism' Blackwell

Debord, G. 1987. 'The Society of the Spectacle' Rebel Press

Dorfles, G.1969. 'Kistch': An Anthology of Bad Taste' Studio Vista

Freud, S. 1991. 'Bungled Actions' in 'The Psychopathology of Everyday Life' [1901] Penguin

Lury, C. 1996. 'Consumer Culture' Cambridge: Polity Press

Marx, K. 'The General Relations of Production of Distribution, Exchange and Consumption' in Marx 'A contribution to a Critique of Political Economy' available at [www.marxists.org/archive/marx/works](http://www.marxists.org/archive/marx/works)

Marx, K. 1976. 'The Fetishism of the Commodity and its Secret' Capital, Volume 1, London: Penguin Books,

Miller, D. 1987. 'Material Culture and Mass Consumption' Blackwell

Norman, D.A. 1988. 'The Design of Everyday Things'

Smith, A. 2003. 'The Wealth of Nations' Bantam Books

### **Digital Design**

Lunenfeld, P. 2000. 'Snap to Grid: A User's Guide to Digital Arts, Media, and Cultures' MIT Press

McCullough, M. 1996. 'Abstracting Craft: the practised digital hand' MIT Press

Troika. 2008. 'Digital by Design: Crafting Technology for Products and Environments'

Winograd, T. 2002. (ed.) 'Bringing Software to Design' Addison-Wesley

### **Critical Reflection on Design and Technology**

Adam, A. 1998. 'Artificial Knowing: Gender and the Thinking Machine' London & New York: Routledge

Agre, P. 1997. 'Computation and the Human Experience' Cambridge University Press

Antonielli, P., Aldersey-Williams, H., Hall P., Sargent, T. 2008 'Design and The Elastic Mind'. New York: MOMA

Bijker, W, E and Law, J. 1994. 'Shaping Technology/Building Society. Studies in Sociotechnical Change' MIT Press

Conley, V (ed.) 1993. 'Rethinking Technologies' University of Minnesota Press

Feenberg, A. 1999. 'Questioning Technology' Routledge

Grand, S.2001. 'Creation: Life and How to make It' Harvard University Press

Grint, K and Woolgar. 1997. S 'The Machine at Work. Technology, Work and Organization' Polity Press

Haraway, D, J. 1991. 'Simians, Cyborgs and Women. The Re-invention of Nature' London: Free Association Books

Heidegger, M. 1997. 'The Question Concerning Technology' in 'Martin Heidegger, Basic Writings' Harper Collins

MacKenzie, D and Wajcman, J. 1999. (eds.) 'The Social Shaping of Technology' Open University Press.

Moggridge, B 2007. 'Designing Interactions'. Cambridge, MA; MIT Press

Parsons, T. 2009. 'Thinking: Objects – Contemporary Approaches to Product Design'

Sudjic, D. 2009. 'The Language of Things: Design, Luxury, Fashion, Art: How We are Seduced by the Objects Around Us'

Thackara, J 2005. 'In the bubble: designing in a complex world'. Cambridge, MA MIT Press

Winograd, T and Flores, F. 1986. 'Understanding Computers and Cognition. A New Foundation for Design' Addison-Wesley

### **Design and Urbanism**

Agre, P and Rotenberg, M. 1997. 'Technology and Privacy: The New Landscape' MIT Press

Berman, M. 1983. 'All That Is Solid Melts into Air: the Experience of Modernity' Verso

Castells, M. 1998. 'The Information Age: Economy, Society and Culture Vols. 1-3' Blackwell

Davis, M. 1990. 'City of Quartz' Vintage Books

de Certeau, M. 1984. 'The Practice of Everyday Life' University of California Press

Foucault, M. 1984. 'Space, Knowledge, and Power' in Paul Rabinow (ed.) 'The Foucault Reader' Penguin

Harvey, D. 1990. 'Modernity and Modernism' and 'Postmodernism in the City' in Harvey 'The Condition of Postmodernity' Blackwell

Information in Domestic Spaces' London and New York: Routledge

Kopomaa, T. 2002. 'The City in Your Pocket. Birth of the Mobile Information Society' Gaudeamus

Lefebvre, H. 1991. 'The Production of Space' Blackwell

McDonough, T, F. 1994. 'Situationist Space' in 'October '67 Winter, pp. 59-77

Raban, J. 1998. 'Soft City' Hamill Press

Silverstone, R and Hirsch, E (eds.). 1992. 'Consuming Technologies. Media and Sinclair, I. 2002. 'London Orbital' Granta

Taylor, C.1989. 'The Culture of Modernity' and 'The Conflicts of Modernity' in 'Sources of the Self' Cambridge University Press



## **APPENDIX IV**

# TECHNICAL FACILITIES

### **THE SCHOOL OF ARCHITECTURE & DESIGN WORKSHOP**

The School's technical facilities, shared with the School of Design for Production, are situated in two locations. The main workshop is on the 2nd floor of the Darwin building and covers plastics, woodwork, metalwork, welding and fabrication, paint spraying and rapid prototyping. The synthetic clay workshop and resin facility are at the west end of the fourth floor of the Darwin building.

All students will be given induction sessions at the beginning of their 1st term. Students who have not completed a course to the satisfaction of the Senior Technician are not allowed to be in the workshops.

The technical staff are available to advise and support students in their choice of materials and practical work in order to achieve an appropriate quality of finish at any given point during their studies. The staff are not employed as production workers nor are they to be expected to produce finished work for students. They will give assistance with work and technical instruction in the use of workshop equipment and model making techniques, they will also operate machinery restricted to staff only. The staff are responsible for the supervision of students carrying out work and may from time to time give specific instruction as to what may or may not be done with particular reference to safety or use of machinery and materials etc. Failure to comply with specific instructions or misuse of the facilities will result in access to the workshops being withdrawn. A 'three strikes' system is employed, 1 verbal, 1 written, 1 more you're out! Dependent upon the nature and severity of the misconduct a time penalty may be incurred or additional training required before access is granted again. In cases of gross misconduct access may be withdrawn immediately and permanently. It is strongly recommended that you consult the staff at an early stage in order to optimise your workshop time.

### **RAPID PROTOTYPING**

#### **Description of service**

Rapidform has an extensive range of techniques for building solid models from your 3d files in plaster, paper, resin (clear, white, black, and black flexible), as well as solid titanium. New technologies are added each year so we keep the info on the web where it can be updated, see links below.

#### **Usage**

Rapidform staff will show you the procedure during the induction weeks. File preparation has to be done correctly for the model to be buildable, so don't miss the classes on CAD for RP. Once you have the file in stl format you will mail it to rapidform@rca.ac.uk, we will check it and once verified (fixed), it will go into the queue. During May and June, the lead time can be as long as three weeks, at other times a few days. Remember it is always worth talking through the project with us in

the early stages to find out what is possible.

### **Payment**

Cost depends mainly on the actual volume of material used, and the current cost of the material, so we cannot give you a quote until we have a fixed file. Payment will be by 'Chit', which is an interdepartmental note to transfer material costs.

### **Websites**

[www.rca.ac.uk/rapidform](http://www.rca.ac.uk/rapidform) – 'Available Technologies' gives a list of current machines and sizes.

[www.wiki/rca.ac.uk](http://www.wiki/rca.ac.uk) (or from within the College network, just type 'wiki' into your browser address bar) – search *rapidform*.

The wiki pages give detailed info on what to do and how to do it, as well as tips on file preparation and how to download file-checking software.

### **COMPUTER ROOMS**

The Computer room is on the 8th floor, which is shared with Architecture students. There is a range of design software packages for, photo editing, film editing, desktop publishing, illustration, animation, interaction, solid modelling, surface modelling and others. Detailed information on hardware and software specifications and other facilities can be found from within the College Intranet at, [http://carbon.rca.ac.uk/Administration/Computing\\_Services](http://carbon.rca.ac.uk/Administration/Computing_Services)

The two other computer clusters available are a cluster of Macs in the library that can be used for web research and e-mail, and a training facility called the Digital Media Studio, located on the second floor of the Stevens Building. For more information on these facilities please see the College-wide Handbook.





DEPARTMENT HANDBOOK  
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