

The DODO



Main Character Energy



IN YOUR STORY, YOU'RE YOUR MAIN CHARACTER

The ceiling bends to hear your thoughts.
The hallway rehearses your angles.
Even dust motes hover,
glimmering with devotion.

Let them behave differently.

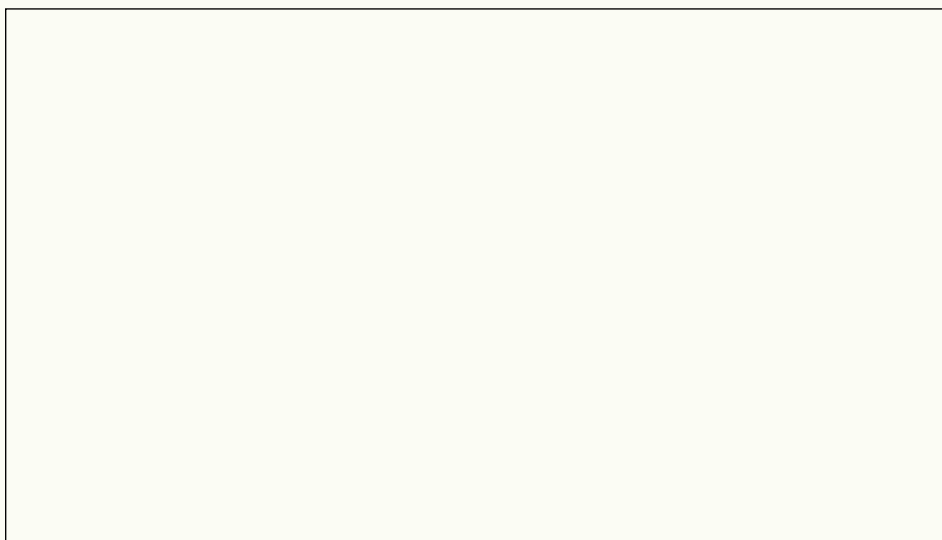
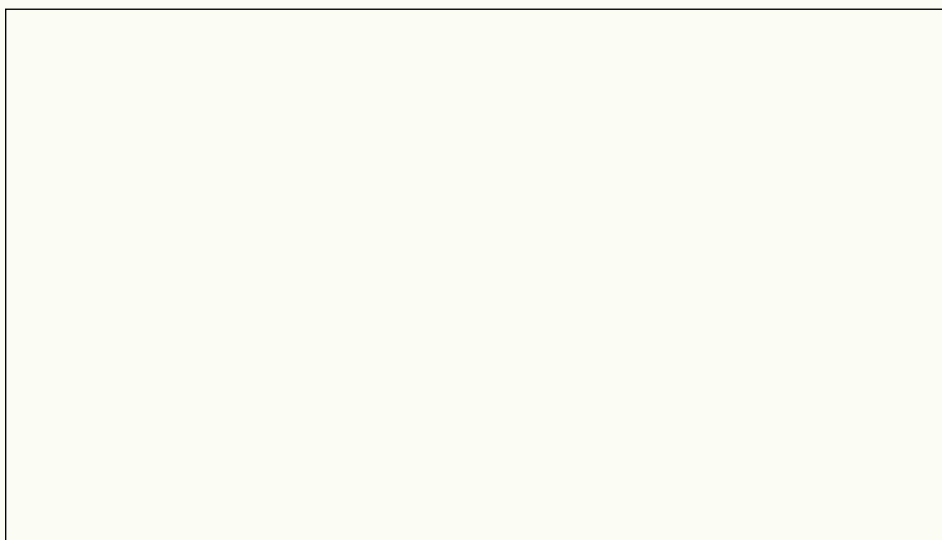
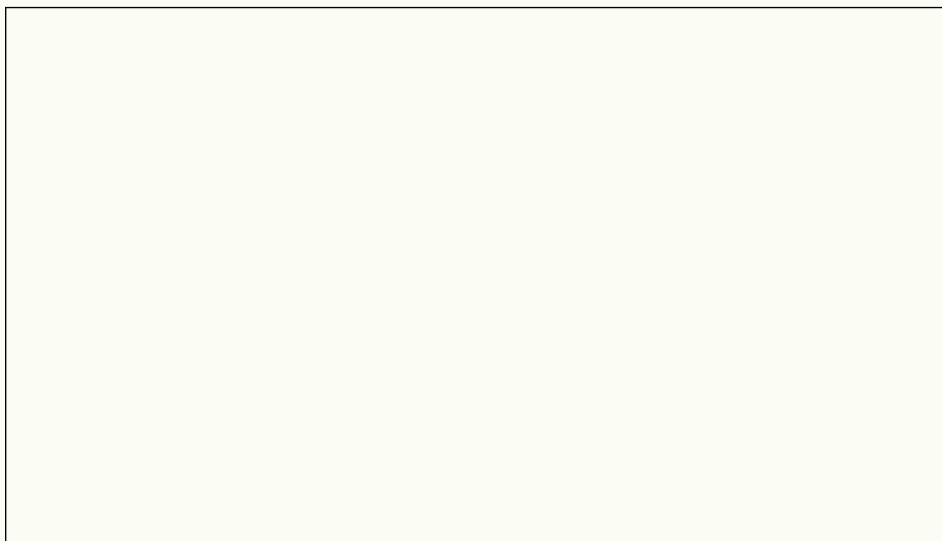
Let the doors pause mid yawn,
waiting for your cue.
Let the lift hold its breath
between floors.
Let the chairs remember the shape
of your personality.

Speak as if the walls are taking notes.
Walk as if the floorboards are
conspiring in your steps.
Move – as if the world has been
waiting its whole life to be lived in by you.

Editor: Wong Zioedy
Assistant Editor: Fang Tzu-Yin
Designer: China Saxton
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***DRAW YOUR OWN
MAIN CHARACTER!***



Are you afraid of the dark?

No.

Why?



Why should I be?

All the



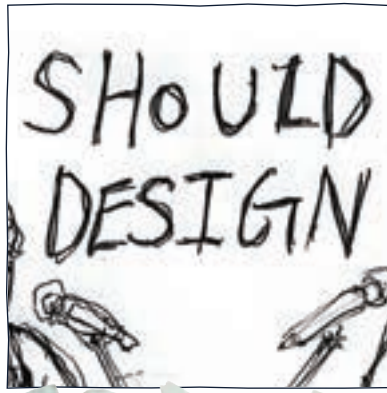
Crows

know me





Oneiros Cain



DP TRIALS REFLECTIONS

"This year, we flipped the usual crit format by borrowing from the world of law. Instead of a standard critique, students took part in mock trials where they had to argue for or against the validity and relevance of each other's design work. Think less "can I have feedback on my project" and more structured debate with real stakes and experts in the role of the judge."

*Dr. Spyros Bofylatos FHEA
Tutor
Design Products*

"It shifted the focus away from winning or losing, becoming a meaningful learning experience that broadened how I understand and assess design."

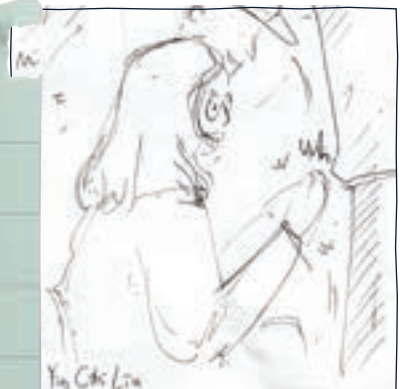
*Jae wook Cho
Student*

"A key learning was the value of effective communication. In a competitive and saturated field, the ability to clearly articulate ideas is essential. The experience also showed that the strength of design lies not in replacing other disciplines, but in connecting them—something that must be expressed with confidence and clarity."

*Siddharth Sharma
Student*

"As the project progresses into the IRP, it is easy to lose the initial intent; however, the depth of concepts and direction developed through this trial will help maintain this trajectory and prevent the loss of the overall framework."

*Junghyun Kim
Student*



Paper Straw vs Real Flower

The prosecution criticised fake regenerative design, calling a paper-straw man as their...
The defence highlighted the value of regenerative design, arguing that plastic flowers can...



Prosecution
Design through Making [TU]

Design Products Mock Tr



MUSIC has been one of the most powerful form of analog communication in history

00:00:29 / 00:18:11

Illustrated by Jung Hyun Kim





RCA GALLERY



BECAUSE I LIVE IN EACH ONE OF YOU!



Everything YOU GUYS DODO, makes you one of a kind ♡

It's a dull day in the month of January during the last regnal year of Commius the IInd, the king of Atrebates. Roman legions have devastated fields and villages, ravaging and reaving the golden statuettes of their God – Volos, presider of destinies. Notwithstanding their obdurate will to survive, no scenario of future vivifies the members of this tribe. Oppidums besieged, settlements pillaged, druids captured, and hopes vanquished, the Atrebates now move to the shores of Oceanus Britannicus to cross into Artois. They sit close together under a befogged honey-pale sun with the tonic wind of sea bringing some respite to their rout-wrenched bodies. Albion – sans Atrebates will no more be the same. And, like Volos, their god knows parts of their destiny.

But Commius, their king, a man of high devotions, who values religious ceremonies to exigencies of swift action, is a man nearing his forty. He loves songs and singers who have now been commanded to sing lamentations on the war-torn land, and the migration of their tribe. Essaying to uplift the spirit of his people, he throws upon the crowd staters, coins and jewels from his treasure. Atrebates of all ranks and class, professions and demeanors – soldiers, artisans, scribes, priests, peasants, druids and of course the traders leap and stretch their hands to catch any gold thrown upon them. They pitifully raise their arms to the sky and cry – “Volos! Save us and our Commius!”

Behind the chaotic crowd, a voice of a soldier murmurs in dark, surreptitiously susurrating words of a plan of insurrection – “Commius is a cult! Drop of your blood will save us!” A carpenter in the crowd nudges this soldier “Indeed you are ever so right! We must wait for the moment most apposite!” Foul whispers now abroad among the masses circle among the Artrebates like a wind among trees. Now, all of them congregated at the shore wait for the fresh commands from Commius. Their crowd consisting of odd faces – mostly men in bedraggled vestments, and children with their mothers lost or taken, wait like mendicants for alms.

“O Albion's jettisoned tribe! Hark! Now comes the country of Franks. Brace yourself for the voyage, and jump into the boats at Dover. Keep your smiles and tears together, like sunshine between rains.... And, duly remember so that when the sea-salted air voids your sails, you would have reached your destination!” so avers a surly voice – liberated from his chest – old and unfazed, one that belongs to the last of Atrebates – the merchant tribe of England. And Commius is this voice's name; once a ruler, now a pawn in Rome's hunting game.

A buzz of unthankful whispers begins to surge among the masses. “What! Is the king deserting us! How could he?” – a father with his son, tucking a bread under his tunic, wonders. Mounting chagrin and dismay, like a tidal wave of despair grips the Artrebates. Leaving his people on an ark bound by prayers to reach the land of true Gauls, Commius then ritually throws four coins for four directions into the waters – “Aquiver are their livers with fear

Who know it that courage doth wear,
But you Atrebates – brave burghers –
Of lands leapt by emerald foam of waters,
Learnt in the age once well-coddled
By fortunes, riches, and unchecked powers –
That unworn courage resides in hearts
Cloven not far from love's tender parts!”

So exhorts Commius to lift up hearts and hopes of his people, who now sit in the ark, huddled close to each other on the deck. He throws four more coins embossed with triple-tailed horses that turn the car or chariot of Fortune. Then, he dips a sack full of gold talents and staters into the waters; likewise, he throws four fresh-caught flounders, and, at last, four femurs from exhumed graves of ancestors. And then, he makes a sharp call again. “O deserters of Albion! May you prosper in Gaul! No fret, nor wrinkle of worry should create crests of misery on your proud forehead and destiny! Parfois, notre vie, je pense que, n'est pas notre contrôle!” In unbroken unnerving silence, vertiginously stooped in submission, most of the tribe in deference to Commius regnant, acquiescingly shake their head.

While some members try to decipher the language of the king.

Peeved by this ritualized show, the overzealous carpenter on the deck shouts “What a demagogue! Learnt the foreigner's tongue too! Our leader Commius is indeed blinded by some obstinate prepossession choked by loads and carts of rituals! Why are we to leave our lands – this land full of fertile furrows and fields that thrice in a year yield golden barley! Where Rainmaker, Nature, Fortune... gave us our best days. Where we tilled our land with our perseverant hands... How can you take away from me the beds of arum flowers, the folded bends of wild hydrangeas, asters and their pollens that still sting upon my dirt-drowned robe as I leave my land!” He starts picking out each pollen and dry floret stuck on his cassocks.

Attending the commotion, Commius calls the carpenter to come and ventilate his complaints before him. The carpenter mutters darkly to himself and then trundling through the crowd, reaches the lord of old lands. He offers his salutes and then speaks haltingly – “My liege! I trust that your policy puts us in harm's way...”

Commius intrudes “Not like this poor man... Invest some melody... melody of words that which keeps hope afloat like a ship! Ask again... now!” So the carpenter rephrases –

“O! Shadow of rightful heaven!

We victims of unmodifiable fate,

Seek a wise man to make the reign!”

And, while Commius smiles with his eyes shut to picture the melody of the salutation, the carpenter savagely jostles against the king and throws Commius into the chilly seawaters. “Each thing meets in mere oppugnancy!”, writes the scribe chronicling Commius' life and commemorates the carpenter as – ‘the Oppugner of Albion’

The Oppugner of Albion

WHY IS THE HERO SO OFTEN MALE?

Inspired by Kazakh fairy tales where the hero usually rescues the princess, this work looks at how stories decide who becomes the main character. Here, traditional ornaments have been re-imagined and characters inspired by these tales have been brought in while questioning why the hero is so often male.





resilience

Padauk Flower

The work captures the courage of civilians in the aftermath of the 2021 Myanmar military coup, centering on the three-finger gesture as a bold and collective act of defiance against authoritarian force. Woven into this charged imagery is the padauk flower – Myanmar's national bloom – invoked as a living metaphor for resilience and renewal, its delicate yet persistent nature signaling that even amid profound adversity, the possibility of a fresh start endures. Together, the raised fingers and the flowering padauk form a dialogue between resistance and hope, refusing to separate courage from beauty, or struggle from the quiet certainty that something new can still grow from broken ground.



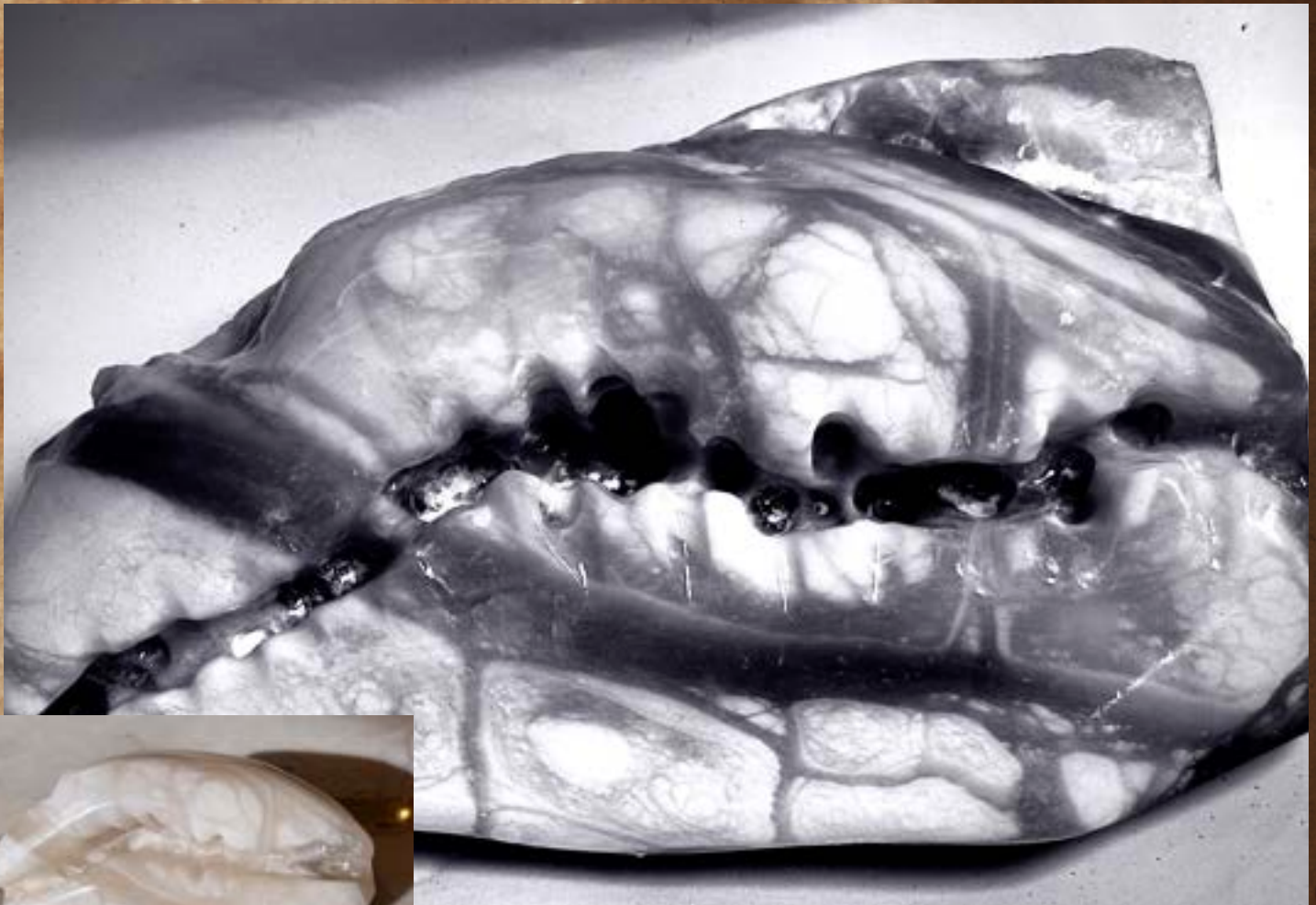
& strength

Cowrie 4,4



The work is an alabaster sculpture representing a shell as an act to show main character vibes at last in my life. I have slowly and carefully broken down the alabaster form as acknowledgement of the memory of my grandmother's cowrie shell, used in India as an implement to darn socks, translating an object of quiet repair and protection into a sculptural language of endurance and care.

This circles back to the women before me who have devoted their entire lives to others and never had the privilege of being their own main character.



Henry



VIBES

(After Van Eyck's The Arnolfini Portrait, 1434)

Photographed by Hana de Jong



“In *Henry VIII*, my alter ego Camou Devi (the Camouflage Goddess) steps into the role of Henry VIII, borrowing the posture, costume, and authority historically reserved for masculine power. Referencing *The Arnolfini Portrait*, the work restages a familiar image of marriage and status, but subtly disrupts its logic. How many symbols give both works their cultural context?”

The piece questions who gets to hold power within cultural narratives, and what happens when that role is re-performed through a South Asian female body., Camou Devi both inhabits and accepts the role of Giovanni di Nicolao Arnolfini, as gender roles are unsettled and reversed. The work proposes playfully and with sincerity that the “background character” the colonised, has in fact turned into the main protagonist.”

A Figure between Beijing, London etc. (Art Review of “Heart to Heart” by Yin Xiuzhen at Hayward Gallery)

Upon entering, Yin Xiuzhen uses airport trolleys and luggage belts to invite viewers into a world of transportation and migration.

A suitcase is typically a container that shapes and sustains our lives in the city. Yet when the city itself becomes the object that sustains life, are we the ones accommodated by the city, or are we the ones accommodating the city? This shift of perspective overturns the relationship between individuals and the city.

A suitcase is also an object that carries a sense of parting and departure, mixed with a faint sense of nostalgia and homesickness. For immigrants, the suitcase becomes a direct visual and tangible symbol that reminds us of what we once had and what we've lost.

Passing through the bookshelves, we entered an enormous on-site installation. It recalls the works of Hong Kong artist Jaffa Lam, who assembled discarded umbrella fabric into artworks.

Once again, we encounter this shift of perspective within the relationship between humans and containers; second-hand clothing appears as an inclusive and forgiving material. Whether abandoned, replaced or cut apart, it welcomes us without asking about its past, transforming itself into a secret castle where the audience can relax and enjoy themselves.

At the centre of the gallery, one of the lifts is modified into a passage, responding and echoing the rough, industrial quality of the truck installation. If the first part of the exhibition suggests an external exploration, then this section is the inevitable inward reflection of the roots of creation.

As the audience is immersed in the song “Beijing Beijing” by Wang Feng, their gaze is drawn into the truck. In the next

moment, their minds drift elsewhere: to the winter scenes in Lan Yu, where people are unwilling to place their hands on the steering wheel because of the coldness, or to the intense Summer Palace, where students leap onto the back of the truck.

These fragments of memory surface unexpectedly, like second-hand clothing lingering between forgotten and abandonment, hidden within the luggage of time.

Just as the lyrics begin to evoke reflections on life, the rhythm of the experience was interrupted by other works hanging on the wall. Those works are seen as collections of contemporary art and have left me confused with a sense of disorientation. Unfortunately, the experience they produced felt out of place in relation to both the gallery space and the surrounding works. Even if the setting of the gallery is transformed to street corners and alleyways, it still couldn't hide the fact that the work seems uneasy within the context of the “white cube”.

Therefore, when Yin's works are taken away from the original context and presented as cultural examples with institutional collaborations, they seem to become a kind of sacrifice. For local audiences, they are introduced to a second-hand and carefully constructed experience.

No matter how many wooden stools are placed in the space, they cannot recreate the entrance to a Beijing alley where residents play cards or walk their birds. At best, one could say the exhibition attempts to blur the distance between grassroots culture and high art. At worst, it risks becoming a curious gaze with a bizarre nature suspended awkwardly between the two.

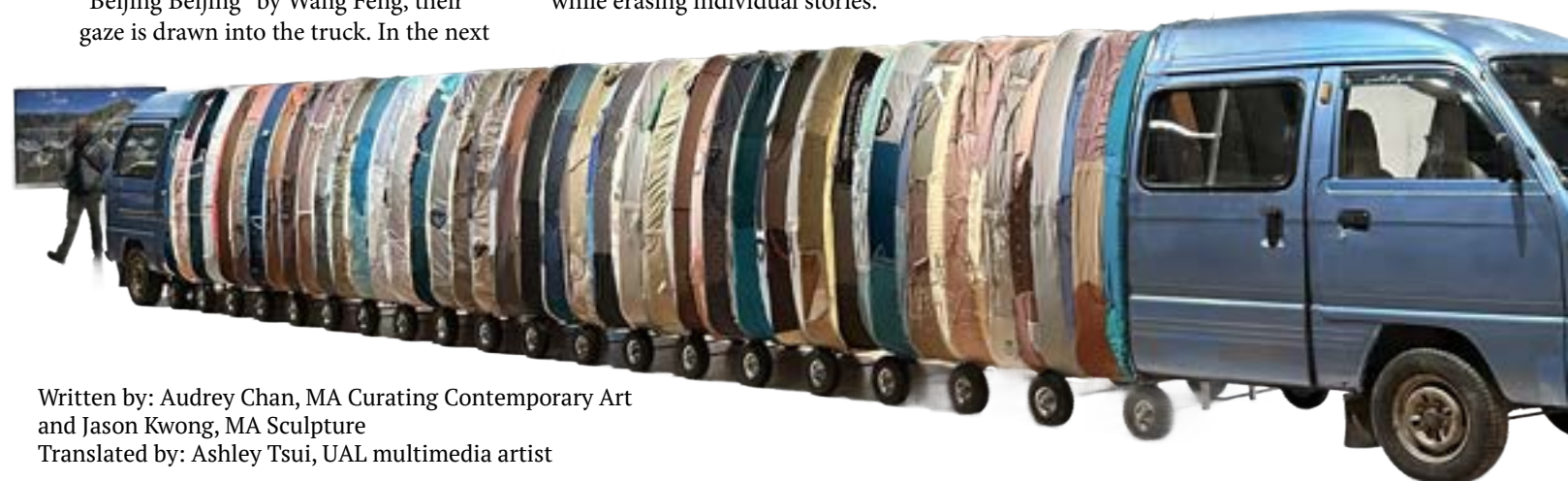
I am sceptical of the method of using landmark architecture to summarise the character of different places; enlarging symbols while erasing individual stories.

Yet another installation, Portable Shopping Mall proves more compelling. The miniature furniture within the work reflects on our relationship with home and the meaning of belongings, returning to the origin of creation.

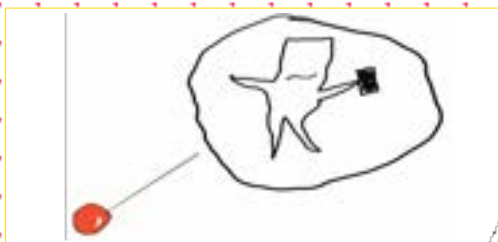
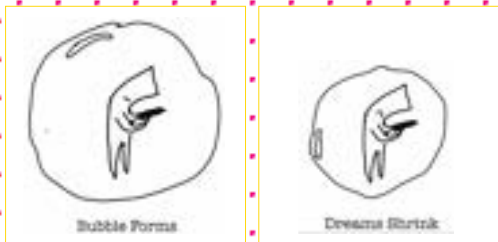
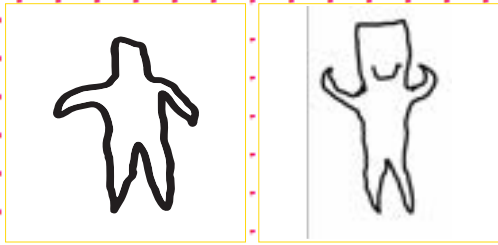
If objects can be packed into a suitcase, can furniture also be carried? And by extension, a dwelling – or even a city? Moving from one place to another, a simple wooden stool becomes the distance between home and the street market, while a suitcase becomes the distance between cities.

The work Portable Shopping Mall also reminds me of the exhibition by Korean artist Do Ho Suh at Tate Modern from last year. While both artists share similar concepts, their method of representation differs significantly, revealing the wide possibilities of artistic practice. Do Ho Suh is well known for using translucent fabric to recreate the architectural structure of his former homes and living spaces. His practice originates from the desire to fold his home like luggage, so that it could be wherever he goes, within a suitcase. Like Yin Xiuzhen, he imagines immovable urban structures as pocket-sized universes that could be packed and transported. Although in the end, the things that remain truly portable are ongoing and the memory of home, which is the heaviest thing of all.

Perhaps this journey of movement and searching has neither a clear beginning nor an ending. Rather than arriving at a definitive conclusion, what remains is the sense of wandering suspended between foreign land and home.







The Grand Challenge does what it says on the tin, trying to complete the whole double diamond in just 4 weeks whilst balancing everyone’s core Masters work and personal lives is a grand challenge! However, it is an enriching experience seeing how other disciplines work. From my point of view I had some imposter syndrome initially, Drew and Aki made physical things and were much more advanced with tech as well but in the end I really saw how I was applying my service design skills to guide us all through the process and felt proud of my contribution.

Our final proposal was a school accreditation system for healthy, creative, and responsible technology PIN is a voluntary, points-based accreditation system recognising schools that implement thoughtful, non-mandatory innovations, policies, and practices supporting healthy, creative, and balanced relationships with AI and digital technology. In the 4 weeks we had to create PIN there was not enough time to do robust primary research or co-create the tools needed but in defending our pitch we realised how much we had learnt and knew in such a short time. We are now talking about how we can take this project forward.

TEAM MEMBERS

Aki
MA Design Products

Drew King
MA/MSc Innovation Design
Engineering

Kate Masters
MA Service Design



Oasis is a retrofit solution for a Daihatsu Delta truck, inspired by transport conditions along Rwanda's farm-to-market roads. It aims to reduce food loss using passive cooling techniques and existing vehicles, offering a low-cost alternative to energy-intensive cold-chain systems.

Working across disciplines was both the biggest challenge and the most valuable aspect of the project. As a team with backgrounds in design, fashion, textiles and service design, we found ourselves navigating unfamiliar territory in engineering and product development.

Initially, this felt disorienting, but it ultimately pushed us to adopt a more holistic, systems-based approach. We engaged with an agri business entrepreneur in Rwanda, alongside engineers and infrastructure experts, to ground our proposal in real-world constraints. A key takeaway was the importance of critically interrogating our own ideas.

Rather than aiming for a "perfect" solution, we focused on identifying gaps, limitations, and points of failure. This willingness to sit with uncertainty, and even pessimism, strengthened our roadmap for implementation. While Oasis remains largely untested, our process enabled us to map the system of food loss comprehensively and propose a solution that is both grounded and adaptable.



TEAM MEMBERS

Anita Selmani, MA/MSc Innovation Design Engineering

Cara Lenfestey, MA Service Design

Lili Saito, MA Fashion

Qiwen Deng, MA Textiles

OASIS



COVERED IN CARES

Covered in Cares is a collaborative photographic-textile work that seeks to visualise the invisible labour of mothers. The project began with a survey listing nearly a hundred tasks required for a household and family to function. Each mother's responses were translated into a personalised mental-load map, organised into nine colour-coded categories of workload. We then visited them in their daily routines, observing what they were doing in that exact moment and photographing them in their real environments. Onto each portrait, we embroidered their mental-load map directly over their bodies. The more they do, the less we see. In this tension between visibility and invisibility, the photograph reveals who they are, while the embroidery gently obscures them, reflecting how care work is simultaneously ever-present and yet so often unseen.

Riddick Douglas Ning, MA Photography
Naina Pai, MA/Msc Innovation Design Engineering
Audrey Piedfort, MA Textile
Ellie Zagorianakou, MA/Msc Innovation Design Engineering



The Wool We Waste (2026), began with a paradox: British wool, a renewable, durable material continuously generated, yet systematically devalued and classified as a Class 3 waste product. Working with waste raw fleece donated by a farmer in Nottinghamshire, we spent several weeks washing wool by

hand, carding, spinning on drop spindles, felting and weaving. Most of us had not worked with raw wool before. We learnt through doing. Working across film, material installation and craft practice meant moving between documentation and making, between conversation and physical process. The short film (available in the Across RCA projects

website) traces the wool's journey back to the farm, while the felted panels and fleece samples hold the material in suspension. The biggest takeaway has been understanding rest, care and local knowledge not as passive states, but as essential infrastructures. In a context defined by speed and optimisation, turning to ancient processes and a local, renewable methodology became an act of reconnection: to landscape, to craft and to

ecological thinking. Staying with a material once it has lost its assigned value allowed meaning to surface when time was allowed back into the process.

Antara P. Vinay, MA Textiles
Beatriz Rocha, MA Service Design
Frances O'Leary, MA Fashion
Megan Wheatley, MA Painting
Moyo Adebayo, MA Architecture

THE WOOL WE WASTE



SSRALITZ

Our group, Corality, explores ocean acidification and coral bleaching through a collaborative live performance artwork. As oceans absorb excess CO₂, pH levels drop, weakening coral skeletons made of calcium carbonate — leading to bleaching and the collapse of marine ecosystems. Our goal is to raise public awareness about this largely invisible, underwater crisis.

The performance combines photography, knitting, sculpture, painting, video, and sound. A key element involves a performer walking along a path of eggshells — a play on the phrase "walking on eggshells" — while holding a coral-shaped eggshell sculpture, which shares the material of coral: calcium carbonate. The sculpture is then dissolved in vinegar, symbolising ocean acidification. A painted backdrop, draped knit costume, documentary photography, and sounds of the waves complete the piece.

We filmed interactions among materials, water, sound, and space to simulate the process of coral bleaching. An accompanying educational leaflet will be given to the audience alongside the performance, helping raise awareness about the leading organisations working to solve this issue.

Catriona Powell, MA Fashion
Shiyong Chen, MA Photography
Chujun Hu (Cora), MA Contemporary Art Practice
Aninda Singh, MA Ceramics & Glass
Rino Miyauchi, MA Service Design



Constructive Noise is a catalyst project that explores how meaning shifts as information is translated across analogue and digital processes.

The project responds to the growing uncertainty surrounding the reliability of information, where tracing original sources is becoming increasingly difficult. It raises questions of authorship while examining how processes of translation shape data in terms of both their creative potential and their fidelity to the original input. The process began with photogrammetry and scanning to capture an initial form, which was then transformed through 3D printing, plaster casting, and re-scanning. At each stage, subtle variations accumulated, gradually

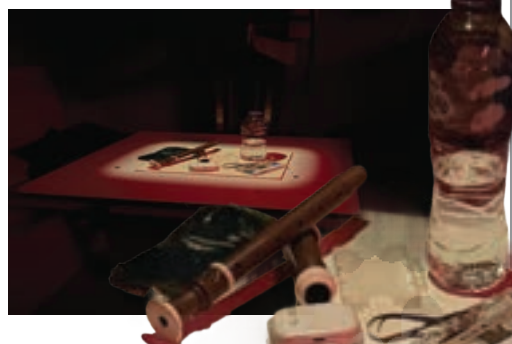
CONSTRUCTIVE NOISE

reshaping the original data.

These transformations continued through CNC milling, vacuum forming, and conductive tape processes, eventually converting the physical form into sound. The final output was visualised using a Chladni plate, where sound vibrations generated new physical patterns.

Rather than preserving a fixed original, the project demonstrates how information evolves through each stage of translation. It highlights how meaning is continuously reconstructed as it moves between material and digital states.

Carlo Livaja, MA Design Products
Charlie Adams, MA Painting
Daphne De Gheldere, MA Ceramics & Glass
Wendi Jiang, MA/Msc Innovation Design Engineering
Jungyoon Choi, MA Service Design
Jan Swidzinski, MA/Msc Innovation Design Engineering



For Being Digital, our team explored how technology is reshaping the ways people connect: with each other and with emerging systems. Rather than taking a purely optimistic or critical stance, our project aimed to provoke reflection, encouraging audiences to consider digital intimacy and their own evolving relationships.

Working across disciplines, we maximised our diverse skills by dividing into digital and physical workstreams. This allowed each member to contribute their unique strengths while maintaining a unified vision for the final installation. Initially, our team held varying perspectives on digital technology, ranging from optimism to skepticism, but through open dialogue we moved beyond these binary views to explore the complex gray areas of digital intimacy.

Ultimately, we found that understanding the digital landscape requires multiple viewpoints, and that empathy and genuine connection remain essential in an increasingly mediated world.

Irene Song, MA Visual Communication
Do Minh Anh Nguyen (Kat), MA Information Experience Design
Madeleine Marg Pearce, MA Sculpture
Katie Du, MA Service Design
Yeonjin Seom, MA Contemporary Art Practice
Seonhong Im, MA Ceramics & Glass



The Proposal



Dodo Interview with Charlotte Raymen, accidental manifestor

RCA students may recognise Charlotte Raymen as the Lead Technical Instructor in Visual and Immersive at RCA. But few may also know that Charlotte has the habit of doing things people tell her she can't.

At university, she envisioned creating an experimental film and having it projected on the walls. Her professor then said no, "that's too much." But she did it anyway. Years later, she'd describe herself, with a kind of wry self-awareness, as an "accidental manifestor", by willing things into existence without entirely meaning to.

"It's been very nice," she says, "making my banal dreams come true." Her dreams, it turns out, are not banal at all.

Charlotte arrived at the RCA in 2021, embarking on a career that has its roots in film, broadcast television, 360-degree video editing, and video game-style environments before landing, inevitably, in virtual reality. She'd been in VR since 2017, on the heels of the Oculus boom, which made VR headsets more accessible. She remembers seeing the Tilt Brush, which allows you to paint in 3D space with virtual reality, at a showcase in 2017.

"I want to do this," she recalls thinking. Charlotte had discovered something that should be obvious but rarely is: the best way to design for virtual reality was to use virtual reality.

During COVID, she worked on live sports in VR, including for Premier League football, Formula 1, and boxing, giving audiences who couldn't leave their homes the sensation of being ringside. After the pandemic, the world swung the other way: people wanted to leave their houses and stand inside something enormous. The Outernet. Frameless. The Sphere in Las Vegas. Immersion had gone large-scale. Charlotte watched the shift and understood it.

Charlotte remembers the early days of the XR lab at the RCA. It was a blank white space and people would mistake it for an office.

When DODO first caught up with Charlotte in late March, there was already an eclectic mix of wall art and a gray sofa in the XR lab. One student, on their way out, donated a 3D print worth around £150, leaving it behind like a parting gift. Business cards and pamphlets and stickers from shows accumulated in layers. In the spots where students used to sit, Charlotte placed small mementos, or "shrines," as she jokes.

The philosophy behind all of it is practical: VR is living room art. 99 percent of the time, someone puts on a headset at home, with their family around them. The lab should feel lived in.

Nine years ago, Charlotte met her partner Thivija in the summer of Pokémon Go. Their first date was in Soho Square. So when, after ring shopping together, when her partner remarked that there was no surprise, Charlotte decided to manufacture one. In October last year, she took the RCA's LiDAR scanner to Soho Square and began mapping it into virtual space. Partway through the scan, she accidentally switched off the colour capture. She had to rebuild the scene by hand in Gravity Sketch, then bring the meshes into Unreal Engine, then call in the XR team to help her build Niagara particle systems she'd never worked with before.

"I became a student," she says. "Good to see we have good service here since I've used all of it." The sound came last. She called her brother with thirteen days' notice. He produced a custom blend of Can't Take My Eyes Off You mixed into calm, meditation music that she and her partner liked to listen to. Charlotte worked late. She covered the lab windows. When asked what she was doing, she said she was working on the ring project.

"I need to propose," she remembers thinking, "so I can stop lying. I'm so bad at it." She tried to arrange a manicure for her partner through a friend, an act of logistical subterfuge she describes as trying to "money launder" a nail appointment. Her partner guessed a proposal was coming. She didn't guess the format. Charlotte considers this a partial victory: "50% success. Not bad." She enlisted the help of the XR team, including specialist technical instructors Kyle Ramsey, Connor Reid, Jeanne Indriani and Xanthe Horner. Melanie Issaka, who's the technical instructor for photography, documented the proposal.

"I've had a very RCA proposal," Charlotte says. Now, Charlotte is exploring 3D ceramic prints and connecting VR design to drawing; she's used AR as a tracer to create a painting that is now displayed in the XR studio. We'll keep manifesting that Charlotte never stops finding new ways to make her banal dreams come true.



CALENDAR



SU EXHIBITIONS

Applications for our term 3 SU Exhibitions are open until midday on Friday the 17th April. We facilitate these exhibitions to give student groups the chance to get hands-on experience curating and presenting their work, and allow you to meet and work with students from across the College.

The ArtBar will be hosting another pool tournament on the 16th April. If you fancy your chances at winning, it's a £5 entry fee.

The prize? A £40 ArtBar tab.

Sign up on the RCASU website.



BAR POOL TOURNAMENT

Green Week will be a week-long sustainability focus from June 8-12.



GREEN WEEK

Although it's a bit early, this is just a heads up that the SU will be hosting our first ever boat party to celebrate the end of the year!



SU END OF YEAR PARTY