

Nominations for RDI and Honorary RDI in 2014

Fernando Gutiérrez RDI for raising awareness of challenging social and political issues through design, and for promoting the visual arts in the international cultural sector

"I am delighted and very honoured to be appointed a Royal Designer for Industry. Through graphic design I strive to produce work that improves people's lives and gives meaning. This award gives me the strength and confidence to continue into an ever changing world, where good design has a fundamental role. I look forward to participating with the RSA and other RDIs in helping to inspire others."

Over the past two decades, Fernando Gutiérrez has developed into a highly individual and distinctive graphic designer, and of the most talented in the UK. Through his many books, catalogues, magazines, exhibitions and posters, he has raised public awareness of challenging social issues, made museum and gallery collections more accessible, and reignited public interest in classic literature.

Gutiérrez has worked across Europe, in Argentina, Vietnam and Australia, stimulating audiences to discover more about the arts through his work with many artists, photographers, museums, galleries, and arts organisations, including the Prado Museum in Madrid, the Design Museum, Tate, V&A, and The Museum of London. Over 80 per cent of Gutiérrez's work is in the cultural sector, and although not always the most lucrative path, it is one that he has always been passionate about. He believes art is particularly important for society; seeing ourselves reflected in the visual arts gives us a greater understanding of ourselves and therefore should be cherished and supported.

Gutiérrez's natural flair as an editorial designer is evident in the diverse range of publications he has worked on. His passion for story-telling photography was instrumental in his appointment as the Creative Director of *Colors* magazine by the renowned designer and co-founder, Tibor Kalman. Published by Fabrica, the leading communications research centre in Treviso, *Colors* has faithfully documented a changing world by highlighting the lives of the people who live in it, promoting the importance of cultural diversity in an increasingly homogenised planet.

Through his creative direction of *Colors* Gutiérrez presented important global issues in innovative and persuasive ways through his thoughtful design work and his commissioning of world-class reportage photographers. He radically transformed its presentation to allow the photography, illustrations and copywriting to shine. Gutiérrez collaborated closely with the editorial team in Italy and was able to present in-depth stories in an arresting and unflinching manner on challenging political and social issues often overlooked or shunned by other magazines, such as madness, slavery, ageing, HIV, prostitution, genocide, and violence, to name just a few. The unexpected, clean, simple approach had a considerable impact on the editorial design scene with many magazines following a similar path. At present *Colors* is available in 5 bilingual editions: English/Italian, English/French, English/Spanish, English/Chinese and English/Korean.

Gutiérrez has been involved in designing many exhibitions (including the recent V&A *The Glamour of Italian Fashion 1945 – 2014*), both in the UK and in Europe, creating a valuable, engaging and educational experience for the visiting public. His design strategies for the Prado Museum in Madrid have seen visitor numbers double from 1.2 million in 2002 to 2.3 million in 2013, and has enabled Buenos Aires based publisher Losada to revive 2000 titles of Hispanic literature that were previously out of print.

A keen supporter of design education, Gutiérrez regularly give talks around the world and has been a visiting lecturer at the Eina School of Design and Art in Barcelona since 1994, and has run a Summer School workshop on art direction and collaboration for the Masters course in Typography since 2007. He is an external examiner on the BA Graphics course at Manchester School of Art and London College of Communication.

<http://www.fernandogutierrez.co.uk/>

Richard Rogers RDI for his pioneering and influential approach to urban design and improving the quality of public spaces to create thriving and resilient cities (RDI)

“It is an honour to receive the Royal Designer for Industry. Design matters at every level – from a teaspoon, to a chair, to a building, to the city. As our population increases, the compact city is the only sustainable way of living; well-designed buildings and public spaces are essential to making a success of compact city living. More than that, good design at all scales enriches all our lives.”

Richard Rogers first came to prominence in the late 1960s with the competition-winning scheme for the Pompidou centre in Paris, and he has been at the cutting edge of architecture and urban design for 50 years since. He has twice won the Stirling prize, first for the Madrid international airport and more recently with the Maggie’s Centre in London. Perhaps his greatest legacy though is his contribution to urbanism, through the work of the Urban Task Force and the publications resulting from it, which arguably have had more influence on the development of sustainable and liveable cities than any other design initiative in the last 30 years.

Richard Rogers is best known around the world for his influential high profile design work and innovative approach to urbanism. His practice has always had a fascination with improving the design industry, for instance in the award winning Oxley Park scheme, which brought modern prefabrication techniques to a very traditional area of the construction industry. His pioneering work in low energy design gave us exemplars such as the naturally ventilated Welsh Assembly rooms and the Bordeaux law courts. His delight in structurally specific long span curvilinear structures gave us the airports at Madrid and Heathrow’s Terminal 5.

Rogers’s highly successful architectural practice is also a model for an alternative enterprise. The practice set itself up with a strong and public belief in profit-sharing with employees and is in fact owned by a charity which distributes excess profits to selected good causes.

For many years Richard Rogers was the chair and spokesperson for the Urban Task Force set up to raise the standard of urban design in London and the UK. Its influence was global, and the publications resulting from it remain some of the most significant guidelines for creating liveable and workable cities, which have helped improve public spaces and lead to a much greater emphasis on the quality of the public realm over the last decade. Richard Rogers had more influence through his position as adviser to the mayor of London in the Livingstone era than any other member of his profession.

Rogers’s work has been celebrated in exhibitions throughout his career. Two of the most recent include the personal retrospective at the Royal Academy last year and the current RIBA/V&A exhibition at the RIBA to coincide with the TV series on “The Brits who built the Modern World”. The publications of his theoretical work include: *Cities for a Small Planet* (the publication of his Reith Lectures in 1997), *Towards an Urban Renaissance* (the final report of the UK governments Urban Task Force 1999), *Cities for a Small Country* (2000)

Richard Rogers’s belief in the positive impact that architecture and urban design can bring to society is deep rooted and infectious. No single member of the profession more clearly exemplifies the belief that artists and designers have a duty to society to improve the Built Environment. He continues in his eightieth decade to provide an inspiration to young designers and architects.

<http://www.rsh-p.com>

Helen Storey RDI for pushing the boundaries of fashion and design and making challenging scientific concepts accessible to the public.

“For many years I have instinctively felt that our progress relies upon taking the right kinds of risks through purposeful collision and experimentation in between the disciplines. The aptitudes that designers need nowadays have had to change, in order for us to flourish and respond to our rapidly shifting world. My work has often been therefore, hard to categorise, my practice demands a hybrid response to what I feel the world is asking of us - so it has been an absolute joy to find that my work has been recognised by the Royal Society of Arts and all that it stands for, not just for me, but for everyone who follows their intuition, beyond trend and towards the betterment of us all.”

Professor Helen Storey MBE studied fashion design and achieved critical acclaim in the industry for many years before changing the focus of her career to explore new creative challenges within the field of science. Having worked with Valentino in Rome, she returned to London and in 1986 launched her eponymous label. Her collections were noted for questioning traditional notions of glamour, she created boas made from rags and evening gowns made from plastic refuse-bags and printed with corporate logos. In 1991, Helen Storey won Most Innovative Designer of the Year for fashion and was nominated for British Designer of the Year.

For over three decades Helen Storey has been producing inspirational and exciting works in the public realm, as well as in academic and corporate spheres. Drawn into the world of scientific research her first project in collaboration with her sister Dr Kate Storey, funded by the Wellcome Trust, resulted in [Primitive Streak](#) – a collection of 27 dresses that take the viewer through the first 1,000 hours of human life. Helen has created several science inspired projects since, including [Wonderland](#) (nominated for a Design Museum Design award) and [Catalytic Clothing](#) with co-collaborator Professor Tony Ryan OBE (University of Sheffield) with whom she has been working with for the past 10 years – breaking down boundaries between art, fashion and science. Both Wonderland and Catalytic Clothing use the seductive power of fashion to draw in viewers and engage them in a dialogue about complex scientific concepts which tackle some of the world’s most pressing environmental problems. It is testament to the enduring qualities of her award-winning projects that they continue to attract new audiences. Since its launch in 1997 Primitive Streak alone has been seen in 7 countries by over 7 million people.

Helen seeks to instigate new ideas and suggest solutions to global problems on the environment, the fashion industry and what it means to be human in a rapidly changing world, by producing work that is both accessible and directly beneficial to the world we live in. They illustrate how she uses her talents as a fashion designer and artist to make challenging concepts comprehensible to a broad audience. She has an unrivalled ability to bring people together, both designers and non-designers alike, to explore radically new territories in adventurous and thought provoking ways. Catalytic Clothing offers a real solution to soaring levels of debilitating air pollution by using the surface of own clothing to purify air simply by harnessing existing technology in a new way through the laundry process. Currently with experts at the world’s leading producer of domestic consumer products – Catalytic Clothing has the power to tackle air pollution in our lifetimes. Travelling exhibition, “Field of Jeans”; jeans imbued with the properties of Cat Clo technology, have popped up all over the UK purifying the air around them from the Thomas Tallis School in London to the Winter Garden in Sheffield.

Projects such as these give us an insight into the motivation that led her away from the cycle of creating bi-annual fashion collections and towards a more purposeful use of her skills and expertise to promote creative exploration and educational enquiry.

As well as receiving an MBE for services to the Arts in June 2009, she holds numerous Honorary Doctorates and Professorships. In 2013 she was appointed to the Science Museum Advisory board for Culture, and is currently a Senior Research Fellow and Professor of Fashion and Science at the [Centre for Sustainable Fashion](#) at [London College of Fashion](#) University of the Arts London.

<http://www.helenstoreyfoundation.org/>

Neil Thomas RDI for excellence and innovation in sustainable building design and applying his ingenuity as a structural engineer to create ground-breaking public art.

“George Bernard Shaw said ‘There are those who look at things the way they are and ask why? I dream of things that never were and ask why not?’ Ted Happold, Ian Liddell, Anthony Hunt, Frank Newby, and Peter Rice are all engineers with whom I have worked and, to all of whom, this statement applies. To ask why not is so much more exciting. I am extremely honoured to have been appointed Royal Designer for Industry by the RSA, and I would like to express my sincere gratitude to a much respected and admired organisation for the recognition of my work as a structural engineer.

Neil Thomas is one of the most inventive structural engineers of his generation. With more than 30 years of working alongside architects, artists, and production designers, his work is often the invisible hand that delivers extraordinary and ambitious visions with elegance and quality. His portfolio demonstrates sustained excellence throughout his career of 33 years and exemplary design in many different media. Consistently innovating, Neil has inspired, trained and led the way for a new generation of young designers. He is widely respected within the profession for his contribution to the delivery of major pieces of public contemporary art and sculpture as well as to the global music and theatrical spectacles, from the 2012 London Olympics to stadium rock 'n' roll.

He has followed a rather unusual path, training as a structural engineer and taking in work on buildings, sculpture, set design and education. In each of these areas he has enabled and enhanced the visions of his collaborators through his grasp of what is physically possible and his great skill as a visual communicator. He is very hands-on and has deliberately kept his studio, Atelier One, to less than 20 people for many years. As a result he has been involved with the vast majority of the projects that studio has worked on.

From the very early days of Atelier One, Neil has been prepared to take on public art and art projects for little or no fee or financial gain. His stance has always been that art is a necessary part of life and can create enduring and important contributions to public realm. He also does it with joy and enthusiasm and a strong sense of engagement with both artist and place.

Art is a great regenerator and large spaces very often need large pieces to have impact. This frequently moves artists out of the realms of scale that they are comfortable with and they need to collaborate with people like Neil who understand forces, materials, bending and strength in such a way that he can contribute to delivery of the aesthetic objectives. The contribution of Neil's structures to urban regeneration, whether in a park in Hackney, a disused flour mill in Gateshead or the seafront in Blackpool is very significant. Structures at this scale provoke a sense of wonder in the viewer and enrich their experience of the public realm.

In 1990 he paused from structural engineering to inspire and initiate the formation of Atelier Ten with Patrick Bellew RDI, the environmental and sustainability consultancy that has gone on to become a global leader in green design. Neil has worked in teaching for most of his career to share his skills, enthusiasm and passion for design with future designers. He is a regular contributor to lecture events and conferences in many parts of the world, most recently a keynote presentation at the Turkish Green Building Council Conference in Istanbul.

Many of the processes that he has used in delivering some of the more unusual projects have been innovative and ground-breaking. Examples would include the use of sprayed concrete in the construction of Rachel Whiteread's House, the integration of high-pressure inflatable structures into the cyclorama of Pink Floyd's Division Bell touring stage and the evolution of Fireman's ladder technology for the Rolling Stones Bridges to Babylon tour.

His work represents a unique portfolio based around collaboration and keen understanding of aesthetic value in design, even if it does often serve to render Neil's contribution somewhat invisible from the architecture or sculpture where the credit is all too often uniquely given to the architect or sculptor. There are probably only one or two structural engineers in the world who could demonstrate the range and dexterity of Neil's portfolio.

<http://www.atelierone.com/>

Gilles Clément Honorary RDI for his creative and progressive application of ecology and science to sustainable landscape design

Gilles Clément is an acclaimed French horticultural engineer, gardener, landscape architect, botanist and writer. He was one of the first to allow nature to participate, and often lead, in the creative and ecological shaping of new landscapes and, for the last 40 years, he has had a significant influence on landscape design across the world.

He has worked on major influential public and private projects such as Parc André-Citroën in Paris, and parks and gardens from Chile to Mexico and Libya, often collaborating with other landscape designers, botanists and architects, leaving a unique legacy of work that is complemented by a series of internationally important books and lectures.

Gilles Clément has committed his life to researching, describing and promoting the adoption of sustainable design and management strategies for public and private landscapes. One of his key missions has been to '*encourage biological diversity, a source of wonder and our guarantee for the future*'. His legacy is perhaps unrivalled in Europe for his consistent, authentic and visionary stance on matters of landscape design and biodiversity.

He has influenced many public authorities and private estates to change their traditional approach of ornamental landscape management to a richer and diverse approach to planting design and maintenance. His larger public schemes have provided delight and surprise for the visitors and also have inspired countless professionals to think about planting design in new ways in both urban and rural contexts.

Prior to the Libyan revolution, Gilles Clément was engaged in a major project that would have embedded his ideas at the scale of the region and City of Tripoli. This involved the planning, design and implementation of an extensive landscape green belt around the southern landward sides of the city that was to restore and repair the green infrastructure that both protected and fed the city whilst creating a necklace of new public parks. Although the project was never realised, it was nonetheless influential. Through adopting a very strict approach to sustainable design, Gilles Clément established an exemplar for landscape planning and design that took landscape design to the next step in its evolution.

Gilles Clément is a highly respected professor at the world famous Versailles National School of Landscape Architecture. He regularly lectures on his work around the world and both organises and participates in international exhibitions including the Canadian Centre for Architecture CCA in Montreal and the Centre Pompidou, Paris. He has published a number of highly influential books including 'Nine Planetary Gardens' and 'Landscapes of the Third Kind'.

<http://www.gillesclement.com/>