



Lift Off

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## Introduction

Kieran Corcoran

The Graduate Exhibition of the Dublin School of Creative Arts, the School of Manufacturing and Design Engineering and the School of Media is the highlight of the academic year for our students and staff. This catalogue and the accompanying exhibition represents the culmination of many years of full time study and gives our students the opportunity to showcase the results of their imagination, hard work and creative skills in a public arena.

The Graduate Exhibition features work from all our programmes and highlights the exciting and innovative range of work produced by our graduates across Fine Art, Photography, Furniture, Product, Interior, Visual Merchandising and Visual Communication Design. I think you will agree that all of the work demonstrates a strong individual vision married to a clear understanding of how this work can change the real world.

The past academic year has been the most important since the foundation of the school over 40 years ago as we moved to our new integrated campus in Grangegorman last September. The new campus is the realisation of a long held ambition to group all of our creative arts programmes on one site and allow our students to use the widest range of facilities to create new and challenging work regardless of their specialisation. We have changed the name of our school to the Dublin School of Creative Arts as a way of acknowledging the new range of creative opportunities we can now offer our students at undergraduate and postgraduate levels in our newly re-equipped studios and workshops.

The school continues to build on its core strengths across all the creative arts and develop its key strategic aim of initiating and strengthening its links with the professional world and the wider general public. We have played a leading role in the development of the Year of Irish Design (ID 2015) and Barry Sheehan, Head of Design, has acted as Education Advisor for this extremely important government sponsored design initiative. Our school will host a number of key events for the Year of Irish Design including a major international conference on typography, Face Forward, which will be held in December 2015.

The school continued its very productive relationship with PIVOT Dublin and Dublin City Council. Our new campus was chosen as one of the key locations for the enormously successful Hidden Rooms, an international design symposium organised by Dublin City Architect, Ali Grehan. We are also delighted to host the 2015 IDI Graduate Design Awards and Exhibition, which will take place in November and feature work from the best design graduates from across Ireland in all disciplines. Barry Sheehan produced a very popular design commission entitled 'Reflect Yourself' for this year's St Patrick's Day Festival and the school has now been invited to design and produce a major section of the 2016 St Patrick's Day Festival parade. The creative arts sector operates in a globalised environment and our school has continued to develop its international profile through the Graduate

School of Creative Arts and Media. We are founding members of the EARN research network and together with our partners in the University of the Arts, Helsinki, Valand School of the Arts, University of Gothenburg, Università luav di Venezia, MAKhu, Utrecht and JAR (Journal of Artistic Research) we will participate in the First Research Pavilion 'Experimentality' at the 2015 Venice Biennale. GradCAM will also host the main annual conference of The European Society of Aesthetics on our new campus and over 100 delegates from North and South America and Europe will present current research from the two major traditions in philosophical aesthetics.

A key part of our engagement with a wider public has been through our InDiscussion public lecture series. This year InDiscussion has focused on the history of Grangegorm in its specially convened lecture series, the Construction of Madness/Knowledge and featured lectures by Ivor Bowne and Prof Brendan Kenny. On a lighter note, our Fine Art students hosted a semester long series of art workshops for six local primary schools and you can see the results of the Fine Art Freshman year of 2025 dotted all around the campus. We are continuing to develop industry links and over the last three years have worked on several product development/commercialisation projects funded by Enterprise Ireland and InterTrade Ireland.

Dublin is increasingly recognised internationally as a developing creative urban hub with a rapidly expanding creative and cultural industry sector. The general Grangegorm/Smithfield/Stoneybatter area has a growing creative arts sector and moving our school to Grangegorm is another important milestone in establishing the area as a national centre for the creative and cultural industry sector. In 2017 our 700 creative arts students will be joined by over 2000 music, media, film, drama, gaming and television students in a new purpose built 17,000 sq metre cultural hub with a 400 seater concert hall, black box theatre and a full suite of art, design, photography, film, gaming and TV studios.

Lift Off is the inaugural exhibition for our new campus but it is just the beginning. Now that all our programmes and facilities are in the one complex we can start making a genuine interdisciplinary space where our goal of creating innovative art and design to help individuals and society see the world in new and different ways can be fully achieved.





## Dublin School of Creative Arts

The Dublin School of Creative Arts is one of the largest providers of university level education in art and design on the island of Ireland. The school is part of the College of Arts and Tourism in the Dublin Institute of Technology and is located on the new DIT Grangegorman campus in central Dublin. The school has over 650 students and educates artists, designers, cultural theorists, cultural managers and print industry specialists at all levels up to and including PhD. Uniquely, in the Irish art and design education sector, the school runs a full-time Visual Art programme in partnership with the local community on Sherkin Island Co Cork. It also hosts the Graduate School of Creative Arts and Media (GradCAM) which is the recognised national platform for practice based doctoral research in creative arts and media.

The new DIT campus in Grangegorman, Dublin is the largest single investment in higher level education in Ireland over the last 50 years. The campus is over 60 acres and will have more than 100,000 sq metres of purpose built educational accommodation when complete in 2021. The campus will also have a full range of dedicated student accommodation and a comprehensive range of sports facilities. In 2017 the LUAS tram system will stop at the campus entrance next to a 17,000 sq metre creative and cultural industry centre which will house a full range of art and design studios and workshops, a 400 seater concert hall, a black box theatre, a recital hall, rehearsal rooms and studios, TV studios etc. The Dublin School of Creative Arts was the first school in DIT to move to the new campus in 2014 and has been playing a major role in adapting this new site for educational use.

### Undergraduate Programmes

**BA Fine Art** provides students with the appropriate skills to realise ideas, foster an articulate and critical understanding of contemporary art and helps them develop their own unique creative potential as a professional artist.

**BA Design Visual Communication** is aimed at students who wish to become graphic designers, art directors, illustrators, typographers and digital media designers. Graduates work in design consultancies, advertising agencies, publishing, media groups and in private practice.

**BA Design Interior & Furniture** is aimed at students who wish to work in the area of interior and furniture design. It has strong links with business and manufacturing industries and allows students to specialise in either interior or furniture design. Graduates find work in design practices, architectural firms, furniture manufacturing firms and as private designers.

**BA Visual Merchandising** is aimed at students who wish to work as visual merchandisers and display designers in the retail industry. Graduates of this programme will find employment in wholesale and retail outlets, exhibition firms, promotional and advertising agencies.

**BA Print and Digital Media Technology Management** provides students with a tailored management education for the print and digital media sector.

BA Visual and Critical Studies offers a contemporary focus on the histories and theories of visual culture and is aimed at students who wish to work in the public mediation of visual culture. Graduates will be able to work in visual culture industries, in sectors promoting and mediating visual culture.

BA Creative and Cultural Industries offers a very wide range of business, management, law and event management subjects. This is combined with cultural theory, media studies, art and design theory, languages and musicology. The course prepares graduates for a career in the rapidly expanding creative and cultural industry sector. BA Visual Art offers a dynamic and creative education in the visual arts for people in the West Cork region. BSc Product Design is based around three aspects of product design; the engineering aspect of how things are made, the design aspect of how they look and function and the marketing aspect of how products are developed and sold.

#### **Post Graduate Programme**

MA in Critical Art Practice is a one year studio based Masters programme which is designed for honours graduates of Fine Art. The programme allows students to develop an in-depth studio art project while receiving an intensive grounding in advanced research methods, professional practice and relevant technologies. Students will also deliver a substantial report on their studio project, which will contextualise and explain the relevance of their research project. MA in Design Practice is a one year studio based masters programme which has been designed for honours graduates of Interior Design, Visual Communication, Furniture Design, Product Design and Digital Design. The aim of the programme is to allow students to develop an in-depth studio design project while receiving an intensive grounding in advanced research methods, professional practice and relevant technologies.

MA in Professional Design Practice is a one year full-time masters degree programme covering the area of professional graphic design practice. The aim of this course is to equip design graduates with the necessary skills and competencies needed to work effectively as design professionals. The course is designed to augment strong creative and visual skills obtained at undergraduate level with the skills, competencies and expertise required to work successfully in the design industry. MA in Professional Design Practice is a one year part-time masters degree programme focusing on professional graphic design practice. The course is aimed at professionals working in the design industry who wish to deepen their knowledge of key business skills: communication, accounting, marketing and management. The students are also given the opportunity to carry out academic research into their own professional practice.

#### **Research**

The Dublin School of Creative Arts conducts research within the Graduate School of Creative Arts and Media (GradCAM), the research areas include practice based research in the visual, performing and media arts and their associated historical, theoretical and critical discourses. The international nature of research is reflected by the involvement of the Graduate School at DIT in a number of international networks: ELIA, Cumulus, the Society for Artistic Research (SAR), the European Artistic Research Network (EARN), Parse (Sweden) and Digital Studies Network at IRI Centre Pompidou in Paris. We are hosting the European Society of Aesthetics in Grangegorm on the 11th, 12th and 13th June. With our partners in EARN we are involved in the first Artistic Research Pavilion in the Venice Biennale for 2015.

Currently there are seven PhD students carrying out research with the school and we have been successful in obtaining fully funded positions for another five students who will be starting between now and September 2015. The topics under investigation include: live performance annotation with the Digital Studies Network, curatorial practice and exhibiting the past, the exhibition of the immaterial, reputational economies within the art world, digital typography, spatial complexity and urban design, fictionalisation of the past, digital platforms and artistic practice.

Kieran Corcoran  
Head of the Dublin School of Creative Arts

DIT Graduate Exhibition Grangegorman 2015  
ditgradx.com



## Fine Art

Samuel Cowden  
Leonard Traynor  
Sharon O'Connor  
Marc Guinan  
Yuri Gulevski  
Justine McDonnell  
Gemma Fitzpatrick  
Aisling McKenna  
Thomas Tully  
Catherine Cullen  
Susan Cahill  
Roslynn Cowley  
Paul Mc Grane  
Amy Farrell  
Pauline O'Farrell  
Maria Quigley  
Dervla Clerkin  
Ronan O'Reilly  
Georgina Louise Guy  
Katie Herbst  
Jenny Wood-Sullivan  
Joanne Alexander  
Leanne Malone  
Kevin Lindsay  
Chandrika Burke  
Vaida Varnagiene

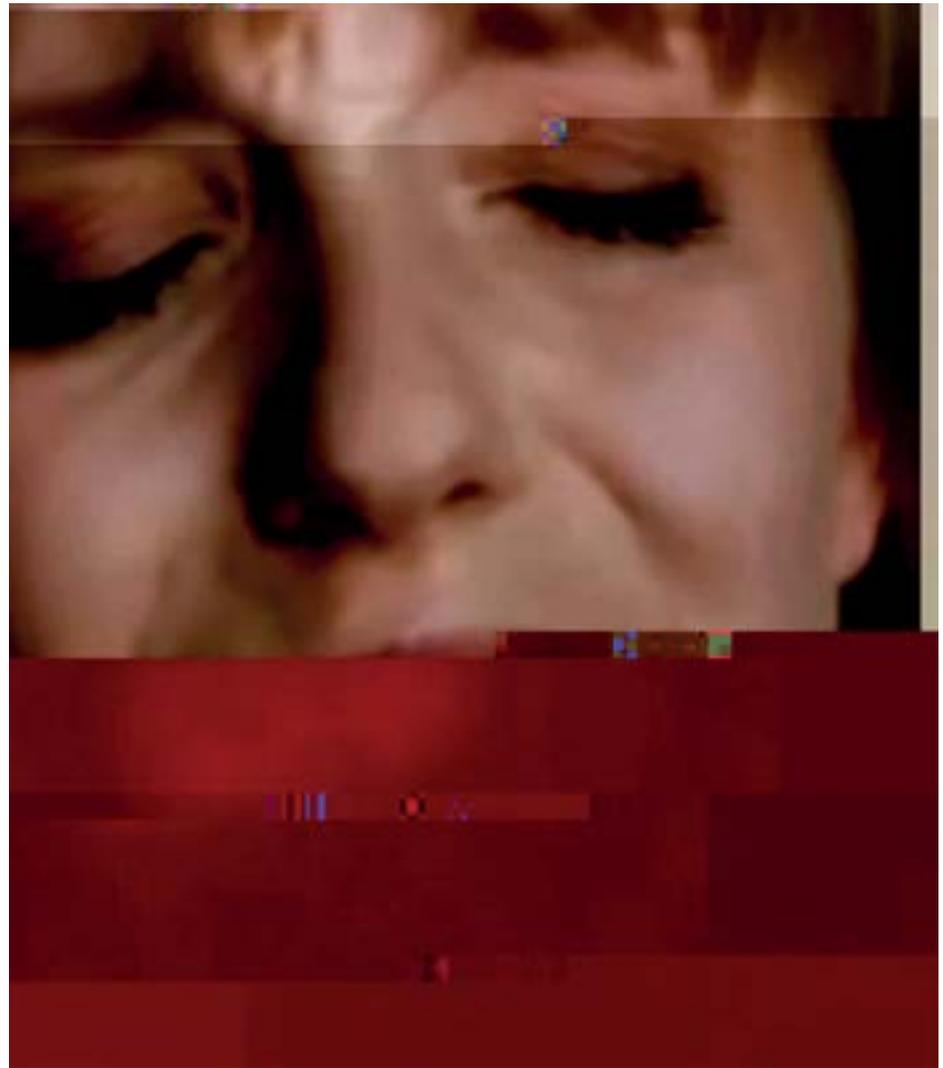
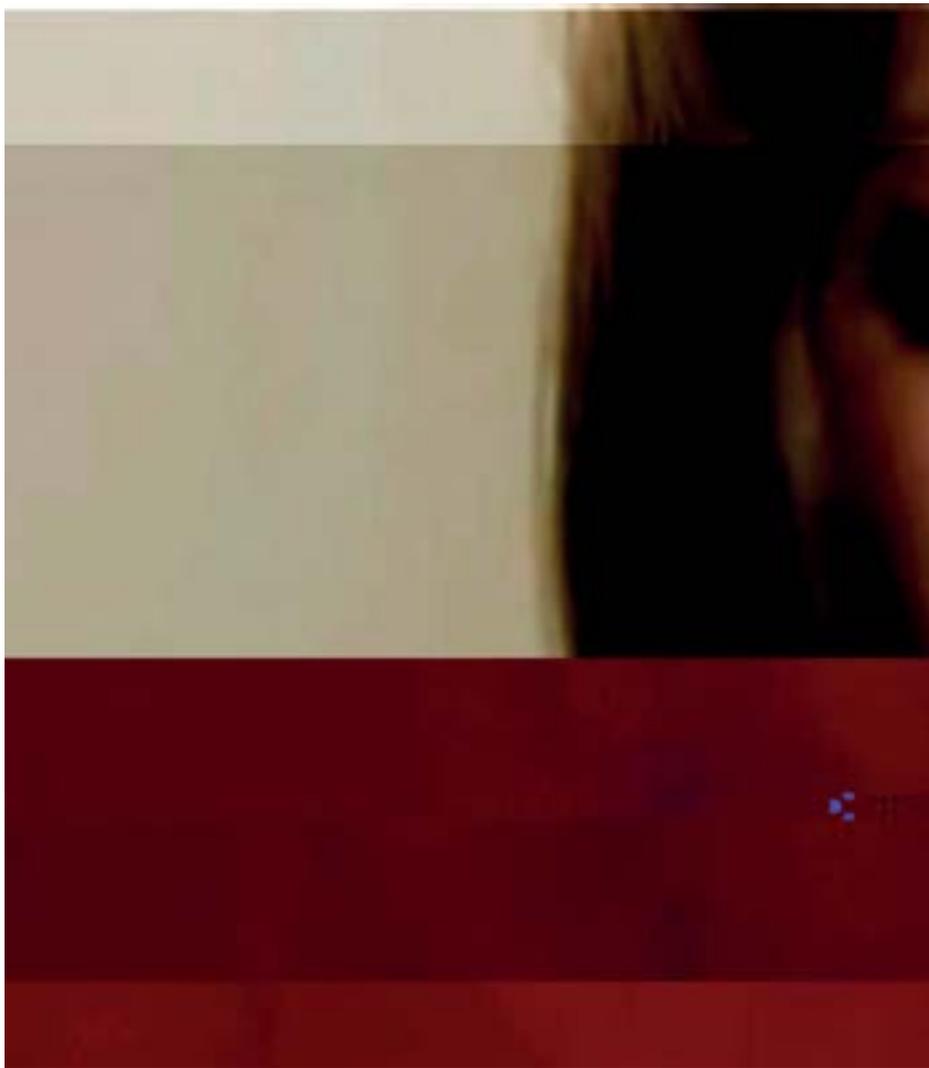


Samuel Cowden Memories

+353 85 763 2436  
wasbrown17@hotmail.com

These works explore a childhood memory of being tied to a tree and left abandoned in a forest. It is a journey into the fertile imagination of a six year old and how that six year old much later in life perceives the experience as an artist. I have used a simple palette of colour to create tonal variation within the piece. I feel it is important that viewers form their own opinion of what the work is about and make up their own mind as to what they want to experience and take away from it.





Leonard Traynor Sonic Language Acquisition

+353 85 719 9643  
leonardtraynorartist  
@gmail.com  
leonardtraynor.com

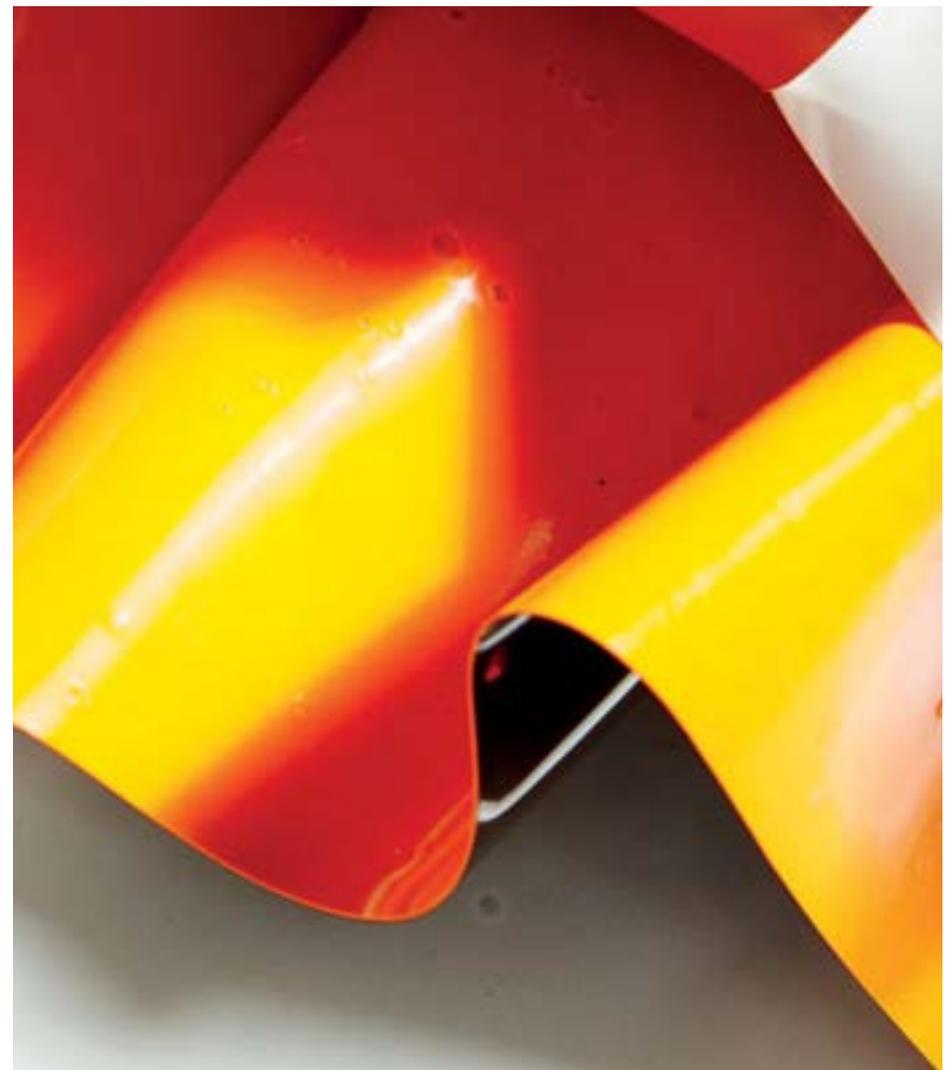
In my practice I attempt to connect the immateriality of the internet and the physical world by producing physical technological sculptures through the use of sound, old technologies and everyday objects. 'Sonic Language Acquisition' undertakes an analytical view of the use and appropriation of emotive images through technological devices. Emotions are immaterial and are appropriated online through images. I try to question how we define emotions and the jpegs that represent them. 'Sonic Language Acquisition' attempts to construct a new phonic understanding of emotions.



Sharon O'Connor Unnoticed

+353 87 756 5271  
sharonaoifeoconnor  
@gmail.com  
sharonoconnor1  
.wordpress.com

'Unnoticed' explores nature and place by looking at how objects interact with their surroundings while focusing on how people interact with these objects. The aim of this work is to spark an inquiry of perception and assumption among the viewer into the real preciousness of the object. By bringing together contradictory materials such as resin and wood and incorporating the multiple, this work attempts to highlight aspects of nature that are overlooked or unnoticed.



Marc Guinan Beyond Representation

+353 87 626 9247  
marcguinan@gmail.com  
marcguinan.com

Marc Guinan's construction background continually enhances his practical based practice, which is grounded in painting and mainly focused through a Post Minimalist lens. Through the creation of experimental and sculptural forms, it is his intention to stretch the boundaries of conventional thinking about painting. Always exploring schematic, sculptural environments through the medium of paint, he invites a dialogue of provocation through proportion, form and colour. His work always has an undercurrent of questioning around traditional ideas of display within the exhibition space and in particular its relationship to painting. His work explores the traditional limits of the physical properties of paint, pushing the boundaries between the medium, fracture and modes of application.



Yuri Gulevski Smiley Vanitas

nasekom18@yandex.ru

This project is the result of a combination of my interest in traditional painting and the role of identity in digital communication. Influenced and inspired by medieval Vanitas and Memento Mori art, my practice discusses the transience of man's journey throughout this life. Emoticons or smileys are widely used in texting and usually convey emotion or tone of the message. Taken out of their natural habitat of the phone or computer screen and placed on canvas, they invite the viewer to consider relationships between the history of art and the issue of identity within contemporary digital culture, as well as temporality of all things virtual and real.



Justine McDonnell Breaking The Rule of Silence

+353 86 441 6331  
justinemc1992@gmail.com  
justinemcdonnell.com

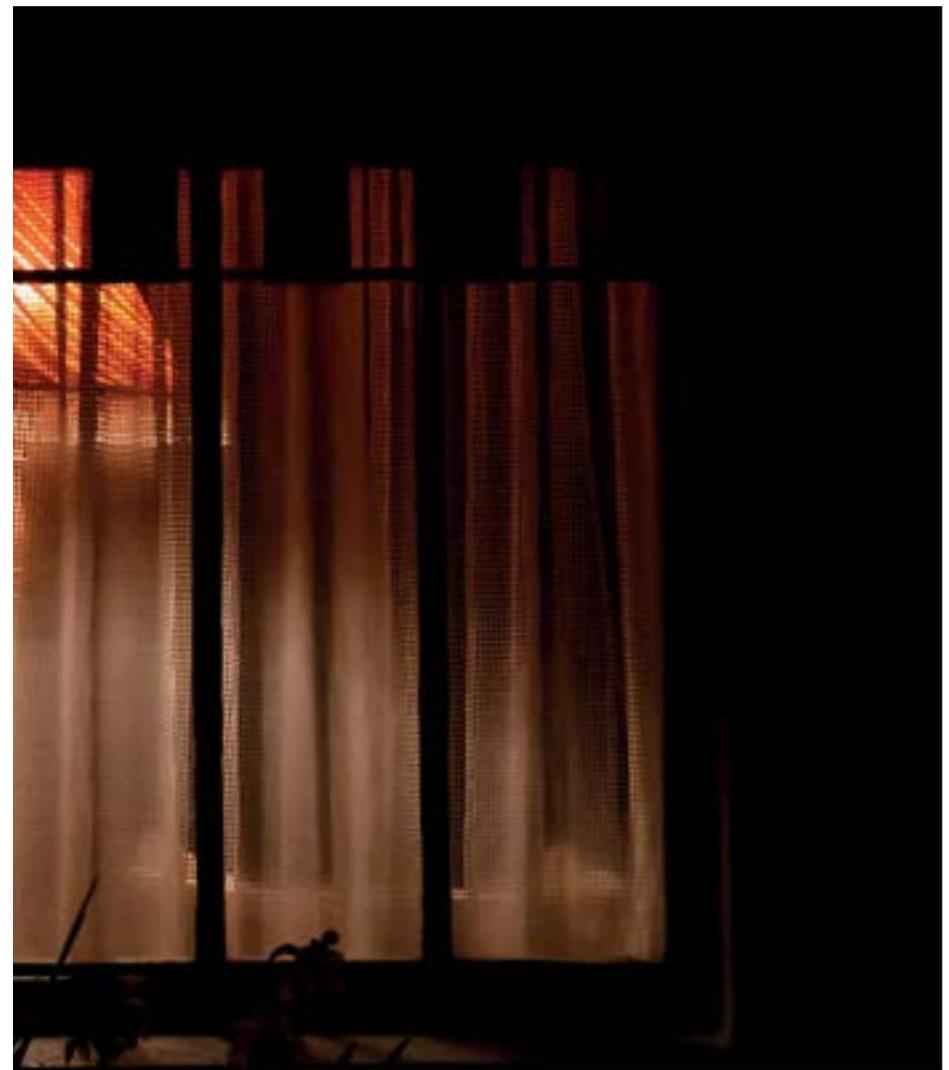
Justine McDonnell uses performance, installation and video to offer an unsettling, uneasy exploration regarding the inequalities women are subjected to within Irish society and institutions of incarceration. The unravelling of individual testimonies and a struggle for communication immerses the viewer in a challenging world posing aesthetic questions of human suffering, acceptance, tolerance and the disruption of language. Her work transforms the memories of oppression, shame and humiliation into actions where the female body is a site of endurance and struggle against dominant ideologies. Her work draws on the possibilities of lost and forgotten narratives between recent history and near futures continually reminding the viewer that past is always a presence.



Gemma Fitzpatrick Things Taken for Granted

gemma.fitzpatrick@gmail.com  
gemma-fitzpatrick.com

This practice is produced by gathering daily statistics and personal information from the experiences of two female sources. Through this comparative analysis, the many similarities and disparities between both sources are revealed and explored; from happiness and contentment to imperfections and dissatisfactions. Formulaic processes are applied to transfer this data into irregular colourful geometric forms. From a detached perspective this work uses the results from these comparative sources; highlighting things taken for granted and events overlooked that make up everyday life.



Aisling McKenna Lacuna

+353 87 640 0949  
aismckenna@gmail.com  
aislingmckennaart  
.wordpress.com

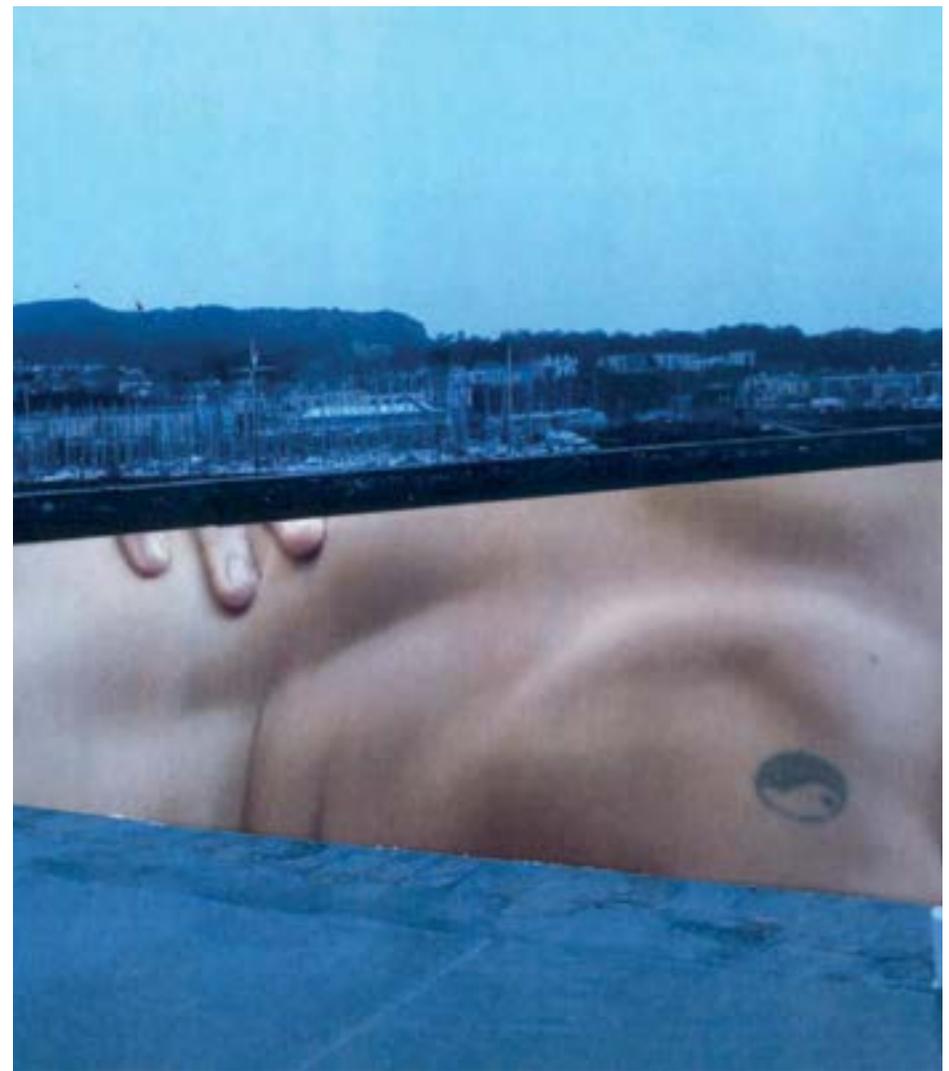
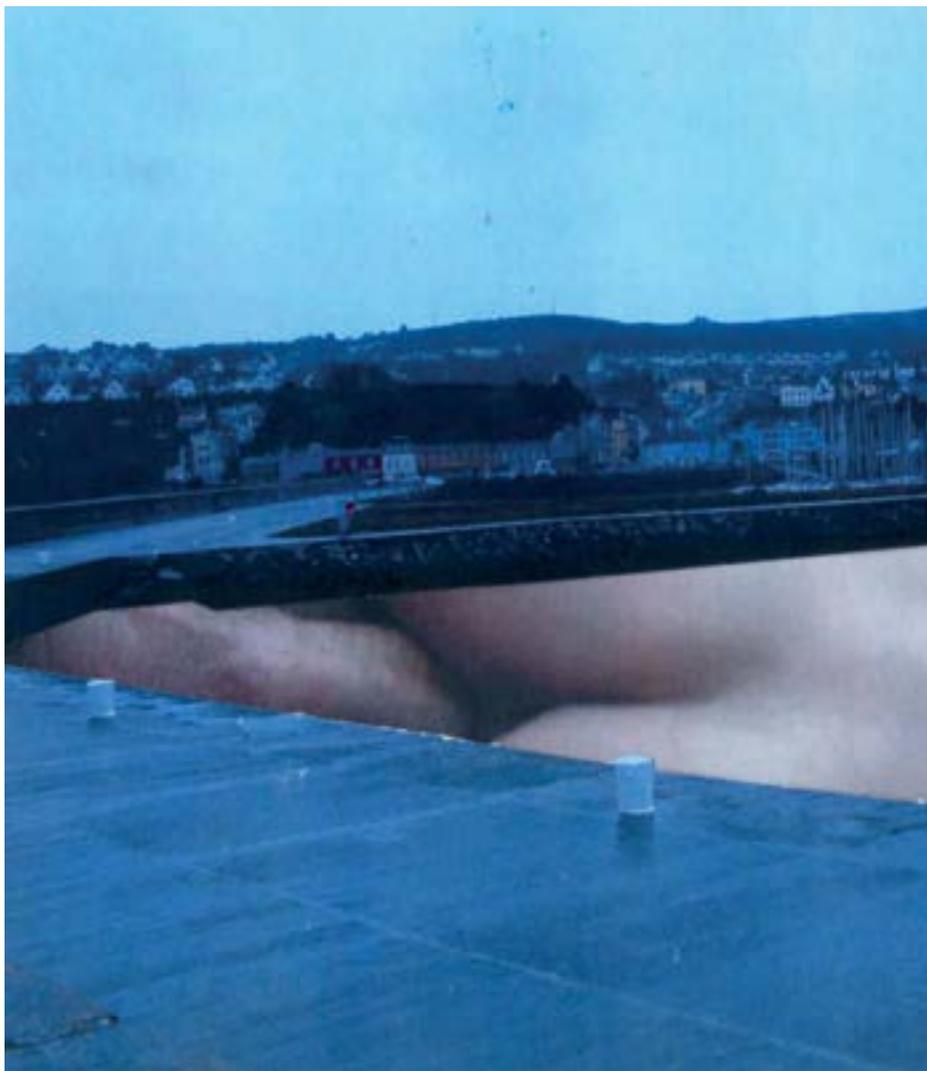
The domestic space is defined not only by occupancy but by the barriers erected between itself and the outside. The project investigates a particular moment, an interlude in the narrative of the space. A pause between two periods of action, which may begin or end at any time. Agency belongs to the unseen figure; the contents of the space espoused or inherited. The paradoxical openness of the space to the other creates tension; a sense of transgression. The viewer is implicated by an awareness of the barriers which delineate the boundaries of the space.



Thomas Tully I Don't Know What to Say to You

thmstlly@gmail.com  
thomas-tully.com

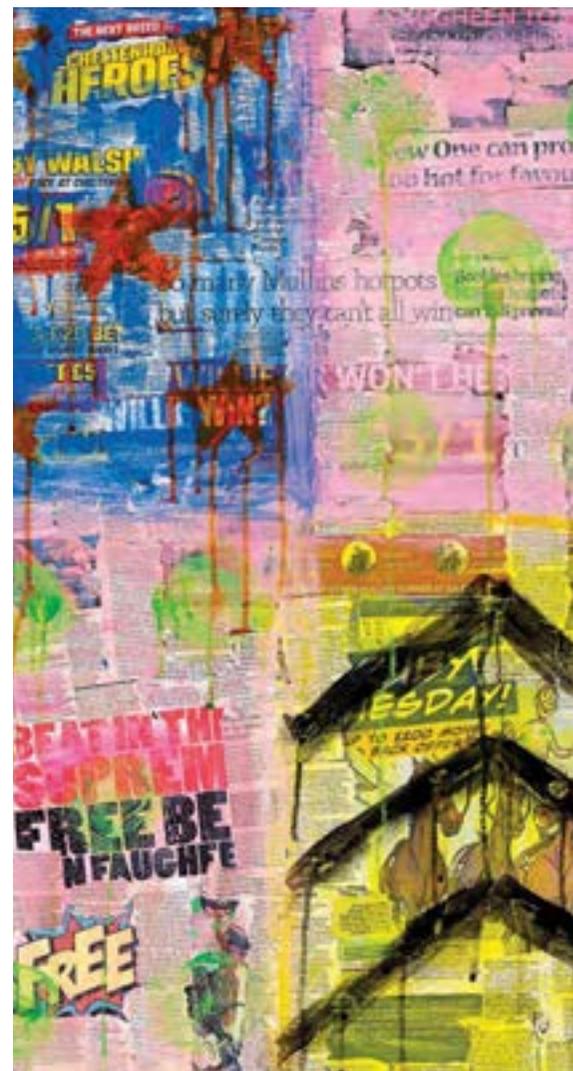
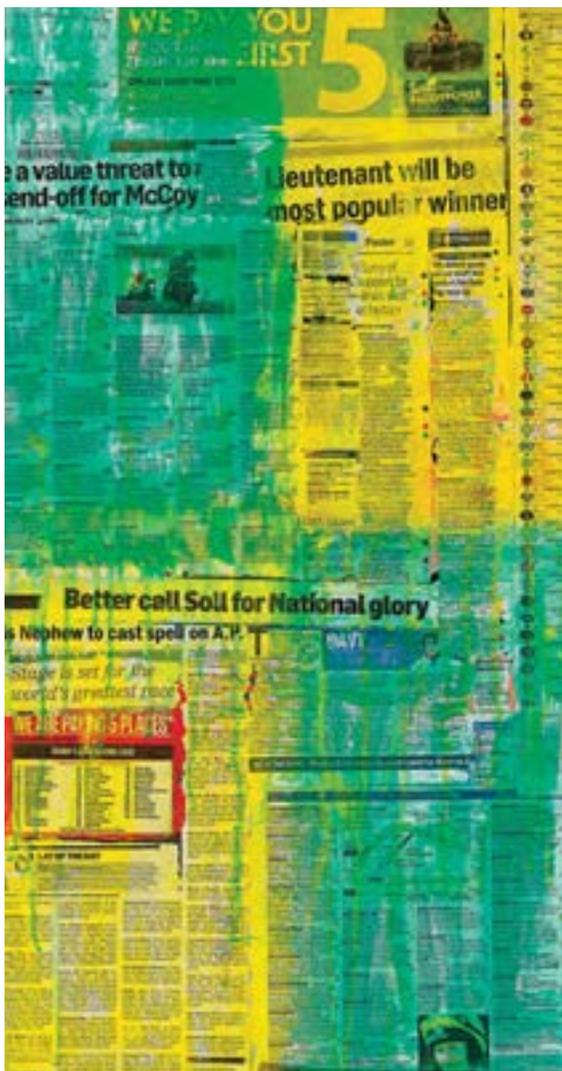
'I Don't Know What To Say To You' investigates the identity of young Irish men, who have not emigrated and are trapped in a low-income doldrum. It deals with a group, isolated by a breakdown in communication between themselves and Irish political and social discussion. It explores the relationships of men who have no obvious strife or persuasion and ultimately, no voice. The project examines conversations without dialogue in an installation that demonstrates a broken environment. This emphasises the vacuous state of forgotten male youth in contemporary Irish society. A sense of isolation from being left in Ireland after the crash into a lifetime of humdrum plays precedence.



Catherine Cullen Either You are Double or You are Nothing

catherinecullen1@live.ie  
cullencatherine1  
.wordpress.com

Drawing inspiration from Brian Friel's, 'Philadelphia, Here I Come!' my work explores the relationship between our public and private selves. I am concerned with examining how we operate in public as opposed to how we function in private, and how these two personalities act as an interface. Working through collage, using my own landscape photography and illustrations, I attempt to highlight the instant-capturing and mass-producing properties of photography for the distribution of pornography, in contrast to the careful and laborious mediums used in art most commonly found in the home.



Susan Cahill Any Chance?

+353 86 353 8066  
 susiecahill@gmail.com  
 susiecahill.wix.com  
 /susiecahillfineart

My work illustrates my passion for horse racing and the content generated by it in the wider public domain, namely the printed medium of newspaper. Used as the most basic aid in trying to read a race and studying the form, I have decided to incorporate it into my practice as the printed word I use shows the large volume of opinions written in the build up to a race, particularly in anticipation of the big meetings. The use of the colours of the silks of the eventual winning horse and jockey splashed over these race predictions highlights the nature of probability and chance predominant in the sport and the desire to try and forecast these outcomes.



Rossllynn Cowley Take Me Away From Here

+353 86 845 7734  
rozcowley@gmail.com

'Take Me Away From Here' is an investigation using stop motion video which playfully explores the repetition within the domestic domain. Using domestic repetition as a puppet, the imagery investigates the mundane and sometimes never ending actions within the home. Laundry representing a myriad of these repetitious actions from the onset of the sorting and the washing cycle to the hanging and folding is investigated and documented in detail to highlight the boundlessness of each step.



Paul Mc Grane Breakdown

+353 86 066 8979  
pmcgphotos@gmail.com  
paulmcgraneart.blogspot.ie

I make two-dimensional works which seek to explore minimalism, through the use of linear and abstract mark making. The objects are carved and scored on MDF and wood with both industrial and traditional etching tools. My work also incorporates the use of household paints, acrylic paints and varnishes. The completed works are, in a sense, 'opened up,' revealing their inner selves having undergone an additive and subtractive process. These pieces serve as a testimony to the operations they have been subjected to, acting as archival objects that reveal past actions and procedures.

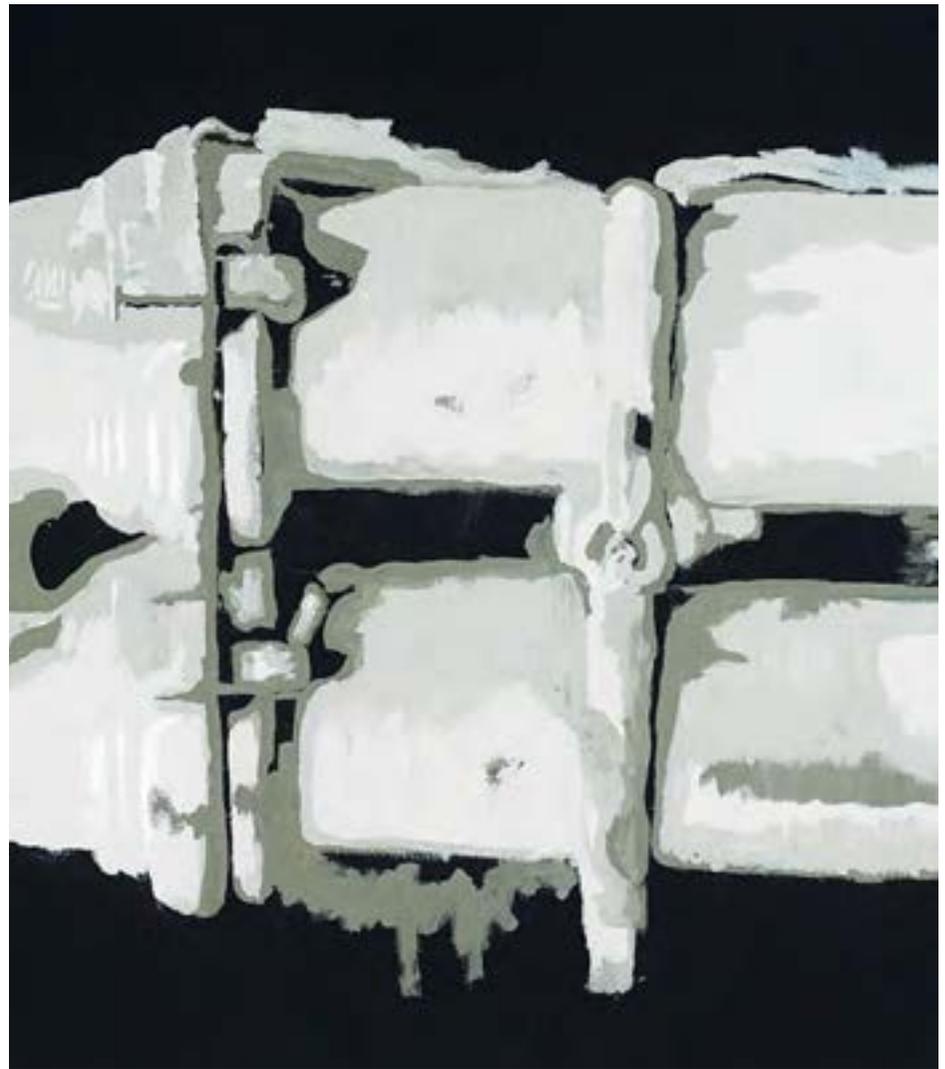




Amy Farrell Mind Clocks

+353 85 706 3040  
amy92farrell@gmail.com  
cargocollective.com  
/amyfarrell

Amy Farrell's work focuses on temporality and qualitative time and how they disrupt objective time concerned with oneness. Instead of focusing solely on the physics and quantitative elements of time she also explores time's metaphysical nature and the qualitative way we as humans experience it. She is interested in how physical conditions such as bodily functions and the surrounding environment, as well as psychological conditions such as emotions and consciousness, affect the way in which we perceive time. Her work is heavily process based and uses the physicality of her subjects to communicate her ideas, hopefully to support a pure response to this phenomenology.



Pauline O'Farrell Romancing the Ordinary Series

+353 86 076 1323  
paulineannofarrell  
@gmail.com  
paulineofarrell.com

From a journey to document the uniqueness of DIT's Fine Art building at St Joseph's convent in Portland Row, to a comparison of architectural features between St Joseph's and North House in Grangegorman prior to its transformation, comes a series of paintings, prints and drawings titled 'Romancing the Ordinary' (the title taken from a book by Sarah Ban Breathnach). The series highlights the architectural details in St Joseph's where functionality and aesthetics were given equal consideration. While the utilitarianism of the remaining architectural features of the empty shell of North House, a former mental institution was a stark contrast. These works are a snapshot of a particular time frame for both buildings.



Maria Quigley Circuit

+353 87 637 2497  
mariaquigleyart@gmail.com  
mariaquigley.com

"Commodius vicus of recirculation" is taken from James Joyce's 'Finnegans Wake.' A man relives the whole recurrent pattern of history in a dream. Archaic and sometimes nonsensical language hovers between poetry and politics, relevance and irrelevance, seriousness and humour. 'Circuit' is a positive feedback loop, a vicious circle: a revolution, a tap flows, a toilet flushes, clouds roll by. With thanks to Kildare and Dublin City Council Water Divisions and to Christa Maria Lerm Hayes.



Dervla Clerkin Self

dervlaclerkin91@hotmail.com  
dervlaclerkinart.tumblr.com

Through the medium of print this work explores daily experiences of living life through the principles of a Hindu belief system. In Hindu religion the chakras are the seven energy points in the body that accumulate, assimilate and transmit psychological, physical and spiritual energies. Through studying the chakras this work documents life by means of a visual diary. This diary has evolved into a series of coloured prints of shifting shape and size that are in contrast to daily events. They are attempts to find a means of representing human energy.

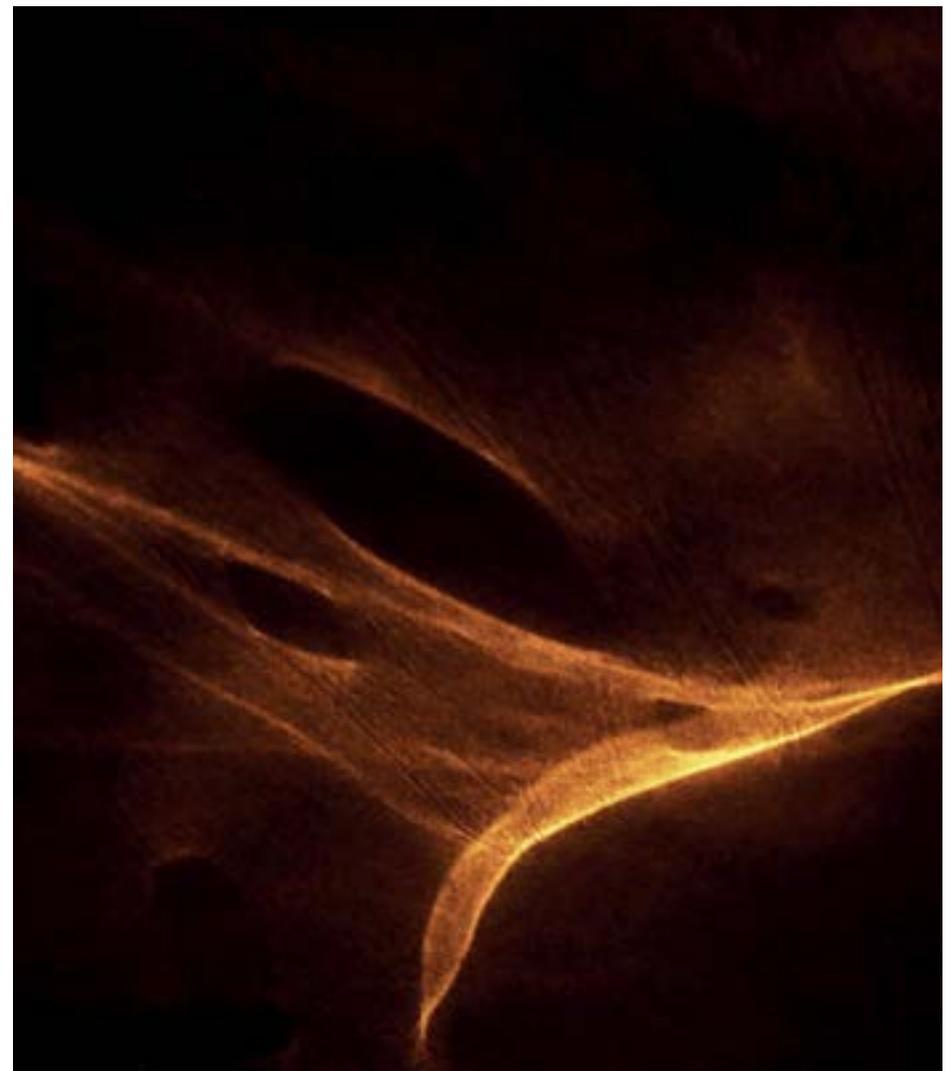


Ronan O'Reilly Space

+353 85 106 9635  
ronanoreilly93@gmail.com  
ronanoreilly.tumblr.com

Ronan O'Reilly's work is concerned with the dialogue between the conscious and the unconscious mind. Through the use of traditional media such as watercolour and ink, he strives to explore the personal and the collective unconscious. His paintings and drawings turn to ancient teachings from a range of cultures, religions and mythologies, questioning the residue that they may have in our unconscious. His work refers to archetypal symbols and images and their perceived meanings. He aspires to create a space that contains both real and imaginary worlds, in which our base fantasies and drives, fundamental instincts, and our relationship with the natural world may be contemplated.

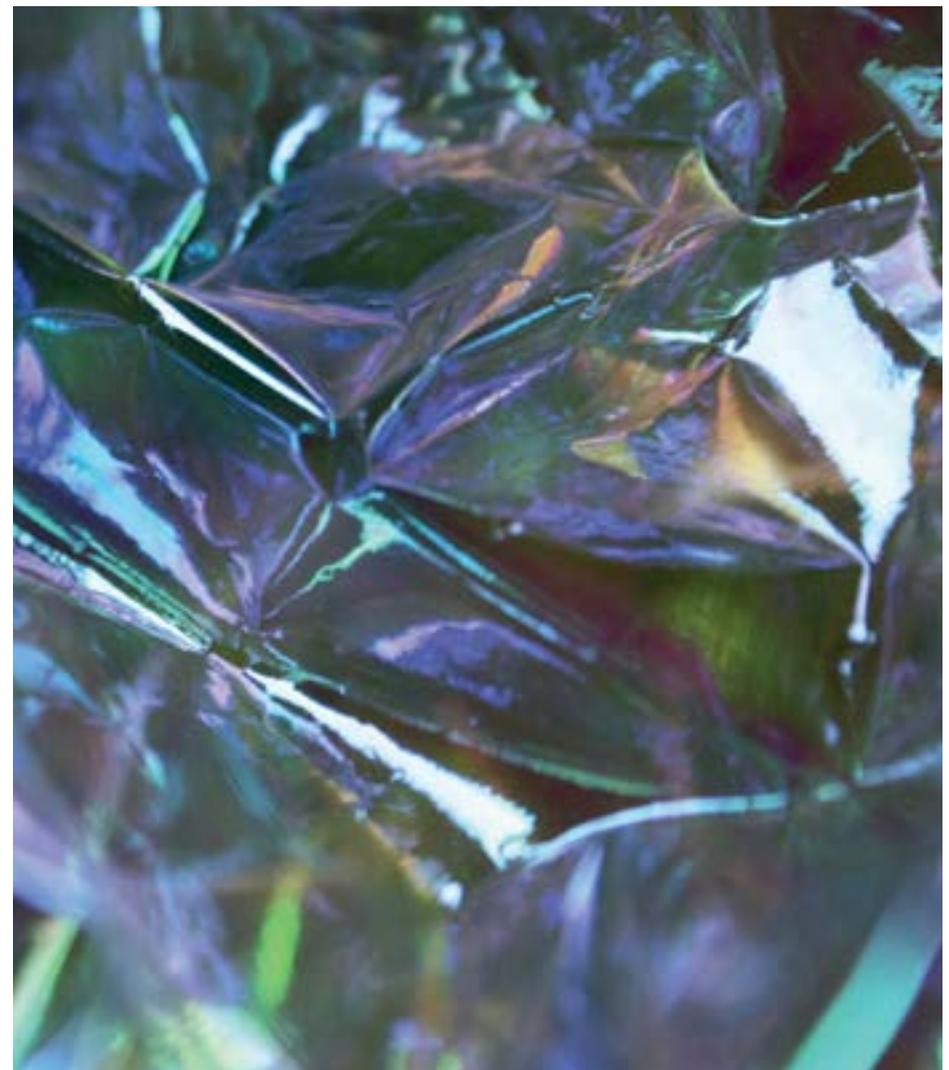




Georgina Louise Guy Shadows Upon Me

+353 85 211 1856  
georginaguy@hotmail.com  
georginalouiseGuy  
.wordpress.com

Working with pre-used plastics as a metaphor for what we throw away, I use everyday objects to see how light interacts with them, highlighting affects our wasteful culture might bring in the future, be it beauty or destruction. Working off the human instinct if I cannot see it, it is not there, I sought to question what would happen if we could see the effects in the future atmosphere and expose what is happening? The work is placed into a darkened environment and a light source is positioned in the room to project the content, which needs to be inspected further to find its source and substance. I identify my work as transparent, showing the mechanics of its making.



Katie Herbst Transparent Light

kayherbst88@gmail.com  
katieherbst.com

My work is focused around installations made from various found materials. I manipulate these materials in diverse ways using a combination of different lights to create my pieces. My aim is to investigate the phenomena of light and vision through these everyday materials and how they can reveal the structural elements of light such as the prismatic spectrum. This is a close up of my installation 'Transparent Light.' The eye only sees the prism and this is what constructs our vision; the colour spectrum combined together at different variations creates the patterns and objects we see everyday. The objective of the work is to allow the viewer to experience this variation of colour and light in a subjective space.



Jenny Wood-Sullivan Future Archaeology

jennywoodsullivan@gmail.com  
jennywoodsullivan.com

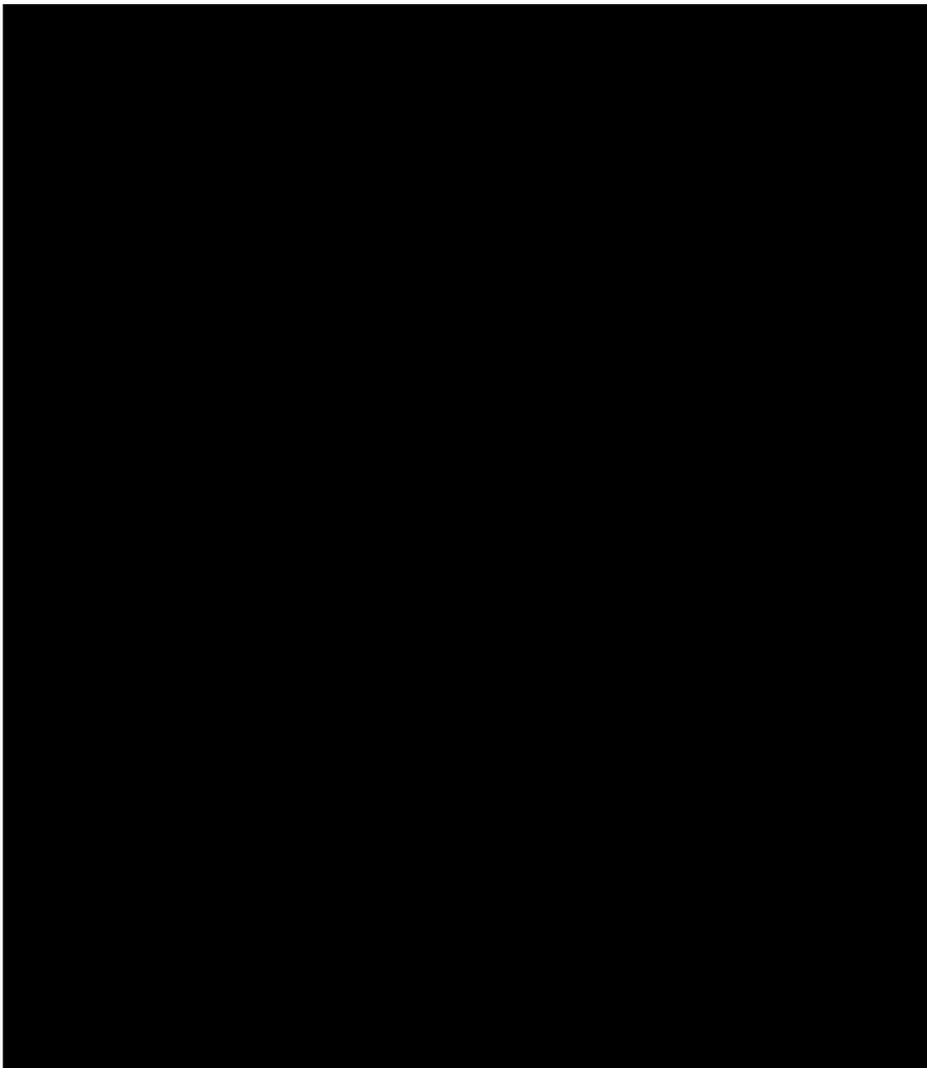
I have always been drawn to the spectacle of the ordinary. In this work, lost and discarded fragments have been gathered together and re-presented in a way that can create new stories and meaning. Through drawing, painting, video and assemblage, it acts as a kind of inventory of things which may in a thousand years, help future generations to piece together a picture of the past. All objects have a history, but we often depend on the authority of the museum to tell us what is culturally important or valuable. This work attempts to draw the attention in a contemplative manner and uncover the hidden history and beauty of ordinary objects.



Joanne Alexander It is a Remarkable Fit

+353 87 160 9194  
joannealexander.92@gmail.com  
joannealexander92.wix.com  
/joanne-alexander

My work is an exploration into the relationship between socio-economic ethics and the fashion industry. The intention is to redefine spaces through the use of thread, wool and the material from deconstructed clothing. The dynamic nature of my work explores issues of visibility, with reference to Hans Christian Andersen's 'The Emperor's New Clothes.' With the definite presence of repetition, the installations intend to identify and sympathise with the monotonous work of slave labour in clothing factories. Taking inspiration from the Rana Factory Collapse in Bangladesh, 2013, it is my intent to encourage the viewer to question the origins and value of their apparel. The installation's intricate constructions are both hypnotic and constricting, aiming for a sense of unease and desolation.



Leanne Malone Hide and Seek

leannemaloneartist  
@gmail.com  
leannemaloneartist  
.wordpress.com

My work tends to concentrate on the various ways in which we perceive violence and war within the contemporary world we now live in. Through my use of media such as, photography, painting and installation, I sought to question, as a viewer, our understanding of war and its realities. As my concept has progressed, I have begun playing with the idea of fabricating identities and simultaneously expected environments in relation to particular cultures, gender etc. I have played with these notions through the use of projection; whereby what you think you see in my work on first glance and what is actually present may require one to look more closely. And so I have created work that fabricates the above in an effort to establish this feeling of 'hiding' and 'seeking'.



Kevin Lindsay Modularity

+353 86 228 8050  
kevinlindsayart@gmail.com  
kevinlindsayart.wix.com  
/kevinlindsayfineart

My work investigates form and is predominantly sculptural, however, photography, video, music and performance also play an important role within my practice. A long career spent in construction constantly influences the nature, direction and form, which the work takes. The crux of the sculptural work involves the diversion of stock construction materials from their intended purpose, divesting them of their utilitarian identities and subsequently configuring them into sculptural forms. These forms are unplanned and spontaneously created, however, each addition or adjustment is also a considered act, relying on an imbedded knowledge and an innate sense of form. Also through film and musical performance – again using construction materials – I investigate the inherent aesthetic contained within mundane materials and practices.



Chandrika Burke Nature Patterns

+353 85 143 5780  
araliya@eircom.net

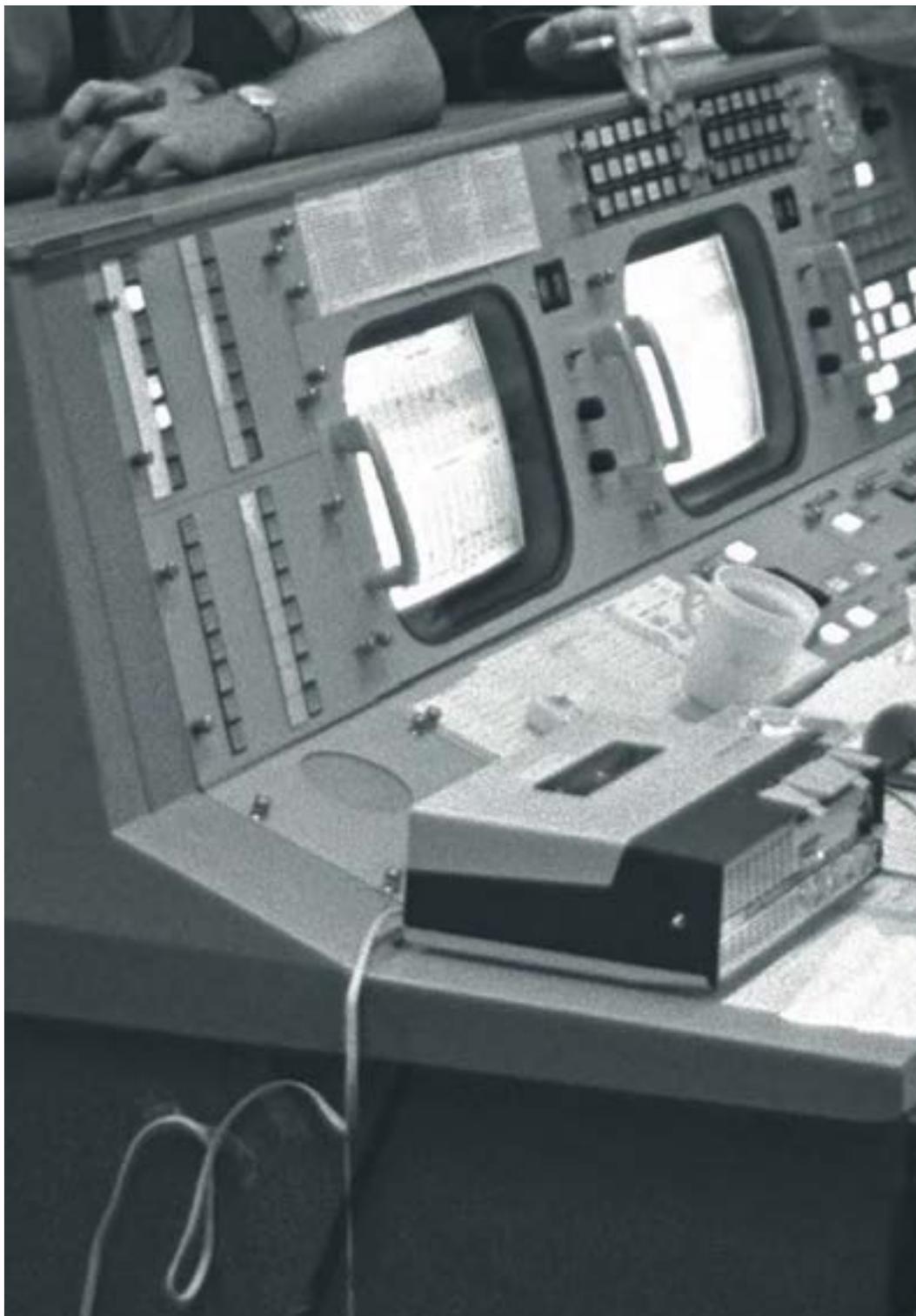
My work is influenced by my native culture in Sri Lanka. Inspired by the particular landscape, I have become interested in the patterns created by nature, for example, the bark of a tree, or the twist and turn from branches, patterns from sea waves or ripples on a beach. The life cycle we all go through as humans, animals and plants. These living things create patterns that interact with each other to keep the balance of the world. In some cases humans try to control this cycle by cutting trees in the rainforest. This disrupts the beauty of our natural world. I wish to bring the importance of nature to us as living things.



Vaida Varnagiene A Faraway City

+353 86 319 2866  
waidziote@gmail.com  
vaidavarnagiene.weebly.com

My work represents an interpretation of a city which perhaps exists in real, imagined or forgotten places. I investigate a closer, more intimate look at a city encoded in multi-layers between inner and outer worlds, spiritual and physical space. I attempt to recreate a house of a distant city – utopian reminiscence about a faraway city from mine and I suppose everyone's memories. People feel sentimental or nostalgic attachment to the places where they have lived. Regardless of which city people reside in, they always need a home. Home is often connected with a house. With my painting, drawing and etching I want to convey the ability to perceive a sense of home from a faraway city where I once lived.



## Visual Communication

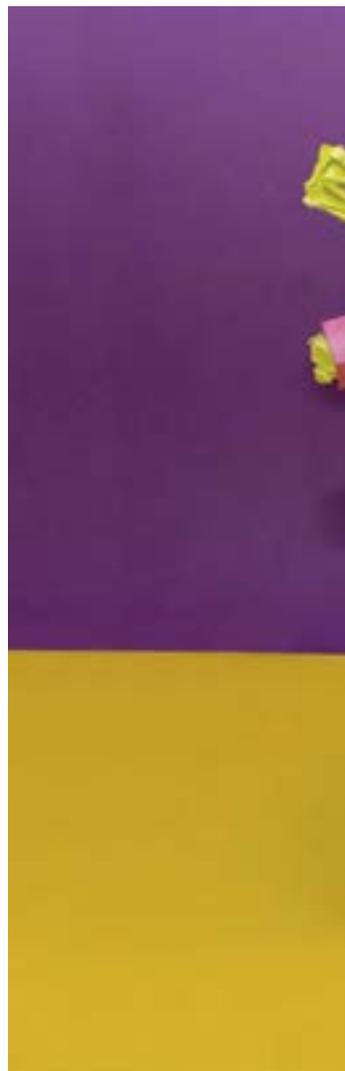
Deividas Dvylaitis  
Joseph Egan  
David Wilson  
Becca Carey  
Barry McCabe  
Tola Flanagan-Brownson  
Áine Power  
Alan Harbron  
Itziar Telletxea Rocha  
James Leahy  
Ellen Hunt Maguire  
Dylan Mac Kay  
Michelle Geoghegan  
Laura Mitchell  
Michelle O'Dowd  
Fiona Shannon  
Luchen Pan  
Orla Flanagan  
Jake Heavey  
Cristina del Moral  
Sofi Hearne  
Aoife Dooley  
Fergal Kilkenny  
Eleanor Dudgeon  
Eithne Ní Dhúgáin  
Lauren Flynn  
David Meaney  
Jessica Rooney Deane  
Gráinne Barry Wallace  
Anna Niepsuj  
Sarah McCoy



Deividas Dvylaitis Breaking the Bad

+353 87 257 8441  
deividas.dvy@gmail.com  
david-ass.com

This piece was completed as part of ISTD 2015 under the theme of 'Taboo'. The project was successful and I was awarded membership to the International Society of Typographic Designers. This book concentrates on the etymology of curse words. It aims to agitate the reader with the curse words present and tries to make the reader uncomfortable. The information presented is intriguing so while attempting to create discomfort it draws the reader in. The info graphics keep things interesting and break up the flow of the book. This was done to educate the reader, the individual and myself about the history of cursing, why some words should never be said and why some taboos are meant to be broken.



Joseph Egan Design Student Problems

+353 83 154 5109  
design@josephegan.com  
josephegan.net

'Design Student Problems' is a self-initiated imagemaking brief which sought to visually explore, with a touch of humour, some of the problems that design students may experience during their education. The problem being dealt with in the above image is that of the process of sending your files to the printer and then not having your files come out the way in which you had desired. Each problem had a unique visual approach relevant to the particular problem that was art directed, hand crafted and photographed by myself. This project in its entirety and a further selection of my work is accessible on my website.



David Wilson A Digital Reinterpretation of 1984

+353 83 185 8205  
 skinnyincdesigns@gmail.com  
 behance.net/dave\_wilson

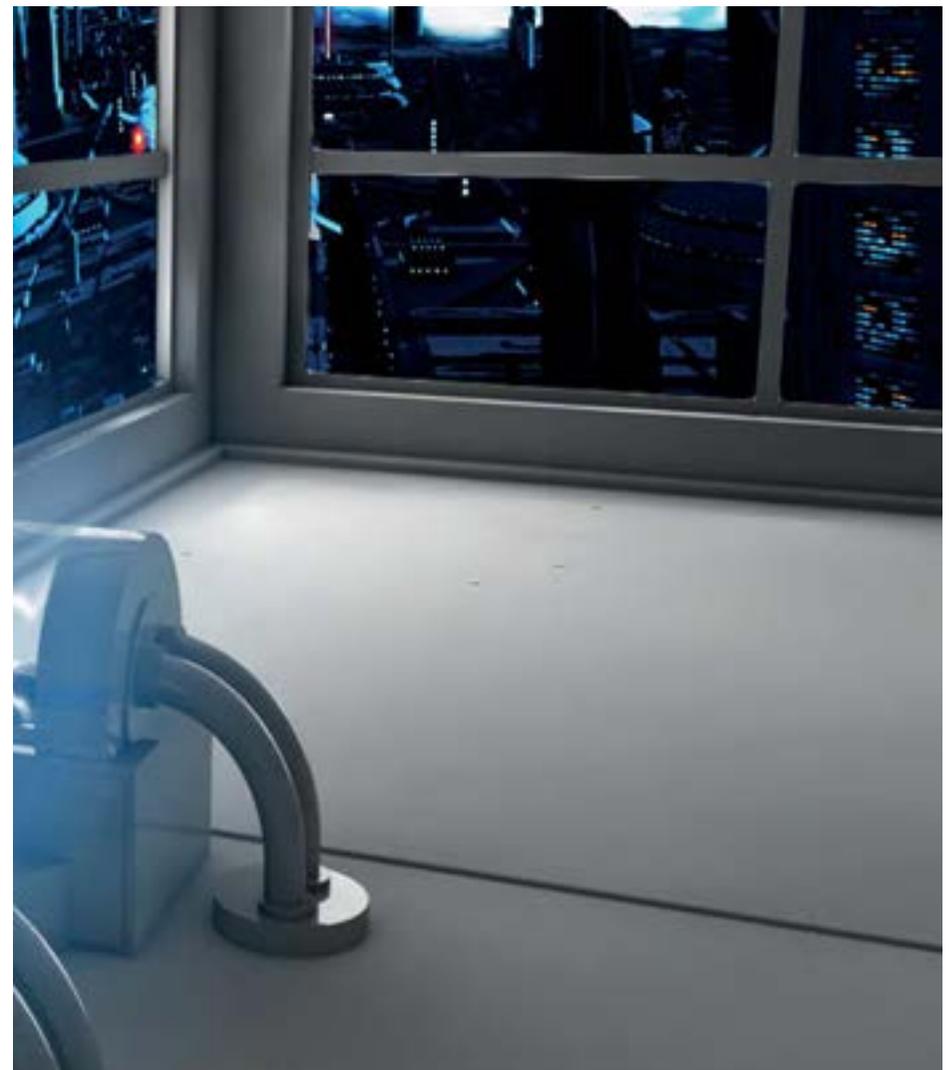
This app uses Orwell's timeless classic '1984' to create a new and engaging digital reading experience. Discover the written narrative in three ways: by reading it in its simplest form, learning from built-in notes and experiencing some of the core themes of the novel. Themes like mass surveillance that Winston, the main protagonist, would have felt from constantly being watched. Letting the user interact with type and digital media to create this tone of unease. Turn a page to find recordings and photos of your day, social media statuses and personal codes displayed back within the text. Find various other features that you can discover, interact with or be amused by. As you read the app, the app reads you.



Becca Carey The Titanic Illustrated Accordion Book

careybecca@gmail.com  
beccacarey.com

This project is an illustrated exploration of one of the most famous maritime disasters in history, the RMS Titanic. The illustrated accordion-fold book contains detailed illustrations of the well known ship and some of her most famous passengers. An illustration of the whole ship covers one full side of this 1.4 metre length book while the other side features elaborate illustrations of five different rooms on board. The book is accompanied by illustrated free-standing figures that relate to each of the featured rooms. These rooms were the last place each person was seen on that ill-fated night in 1912.



Barry McCabe Creation of Mass Destruction

elitebasedesigns@gmail.com  
behance.net/mccabedesign

This sci-fi scene comes from many influences of film and digital art that have inspired me from a young age. The fictional story tells of a military base on planet earth set in 3015 which is conducting experiments to reinforce the strength and power of the United States Army. The operation is called 'Project Xenon' which is a new procedure, which allows dying veterans to donate souls to the government to be used as energy for the world's most destructive nuclear weapon that can destroy an entire country if ever needed in battle. The software used for this project was Cinema 4D and Adobe Photoshop CS6.



Tola Flanagan-Brownson Communion Mugs

+353 87 638 7898  
 tola.mbf@gmail.com

My objectives were to produce something commercially viable, that was reflective of modern society and yet different from what was already on the market. I wanted to challenge myself so I chose the theme of the 'Communion Day'. I felt the merchandise currently on offer as a gift to commemorate this important day in a child's life, was dated and unappealing to children. Therefore, I decided to create humorous illustrated characters which could be applied to Communion Cards and Communion merchandise such as a mugs. I intended my drawings to appeal to children in colour and character, but also to the adult purchaser as a way of reminding them of the personalities of the child they are buying the gift for.



Áine Power Frida

+353 85 165 0722  
 ainepower@gmail.com  
 behance.net/ainepower

This project was chosen for an exhibition of typographically interpreted Irish language and literature texts for the IMRAM festival. This piece was inspired by the poem 'Línte do Frida Kahlo' by Doireann Ní Ghríofa, illustrating the celebration of life and death of the Mexican artist. Taking inspiration from Papel Picado, a Mexican paper art used to celebrate 'Day of the Dead'; the final solution is used as a memorial with the poem. The shapes in the top half of the design are inspired by the lines "her brows are wild birds," referencing her famous and most notable feature, her eyebrows. The lower half is representative of petals showing her love of nature made famous through her paintings.



Alan Harbron Tragedy, Action and Reform

+353 86 179 8139 This project achieved a Merit award and membership to International Society  
 alanharbron@gmail.com of Typographic Designers (ISTD). This is a publication I created in response to  
 alanharbron.com the ISTD 2015 Milestones brief. The brief asked us to: choose a subject, that  
 has existed for a significant number of years and produce a body of work that  
 gives the user greater insight into the area of research and how the related  
 milestones have played a role in the current existence of the subject matter.  
 I chose the increasingly topical subject of race related police brutality in  
 America and presented the beating of Rodney King as the greatest milestone  
 in the area to date. This book also explores the current existence of race  
 related police brutality by discussing the shooting of Michael Brown,  
 in Ferguson, in August 2014.



Itziar Telletxea Rocha Obsession

+353 87 794 3374  
itziar.telletxea.rocha  
@gmail.com

'Follow your most intense obsession mercilessly,' Franz Kafka.  
This imagemaking project began with the exploration of the term 'Obsession.'  
This series of portraits attempts to visually interpret Franz Kafka's quote by  
looking at the positive aspects of an obsession. The project portrays  
individuals becoming one with their obsession. Eight individuals were  
directed and photographed and each of their different obsessions analysed.  
All the images were developed from sketching out different ideas and one to  
one conversations. The result of which was to allow the subjects to become  
their obsession. The 'Obsessions' chosen were; football, vinyl, cycling, reading,  
political activism, visual merchandise displaying, Christmas and coding.



James Leahy We Should Never Meet

+353 86 100 2002  
 leahyjames5@gmail.com  
 jamesleahydesign.com

'We Should Never Meet' is a dramatic and heart wrenching book about the controversial international adoption of over 2,000 Vietnamese children within one week, known as 'Operation Babylift.' The emotional and political impact of the adoption is interlaced throughout the book. Looking first at how the adoptions affected the birth mothers who lost their children. The visual aesthetics of the book has been inspired by the files that were used in the operation. The separation is visually explained through the dramatic images and typographic high standards.



Ellen Hunt Maguire That Cat

ellenhuntmaguire@gmail.com 'That Cat' is an illustrative memoir of George, an attention seeking, mischievous, slightly neurotic yet ultimately endearing feline and his perpetually exasperated human Elle. With a misguided sense of entitlement and a habit of leaving a path of casual destruction in his wake, 'That Cat' chronicles all the ways in which George is a constant source of drama in Elle's life. Focusing on finely detailed hand drawn illustration and typography, using ink, Letraset ProMarker and a decidedly pink colour palette, 'That Cat' is a visual exploration into the idiosyncrasies of cat ownership and all that it entails.



Dylan Mac Kay Vélo Rules: Information & Culture Hub

+353 86 739 1599  
 dylanmackay93@gmail.com  
 dylanmackay.com

"Design is a language of exclusion... Graphic designers have the opportunity to influence the way people are informed..." Evan Rowe, 2008. 'Vélo Rules' is a self initiated brief exploring the idea of exclusion in today's culture. As cycling increases in popularity so does its exclusion and elitism. The main source of this exclusion comes from the written 'rules' by the vélominati. Using these rules and extracting the valuable information, the goal was to create an informational and cultural hub for every type of cyclist. The app explores the visual potential for these rules and displays each one with its own visual, written and moving information. With the focus on interface and experience design it makes learning about cycling user friendly.



Michelle Geoghegan Royal Construction Branding

+353 86 313 0501  
michellearty@gmail.com  
behance.net  
/michellegeoghegan

This brand was developed for a client starting up a construction business. The brand identity looks at the client's current and future needs. It was applied to a wide range of items such as business cards, flyers, work vans, signage, clothing, social media and a website. The client and I both agreed that the core values of the company were to be high quality, trust and character. These values are visualised in a finely crafted logo, careful crafting of the typography, clean photography and high quality printed materials.



Laura Mitchell Separate is Not Equal

+353 86 103 8316  
 lauramitchelldesign  
 @gmail.com  
 behance.net/lauramitchell

This publication is my interpretation of the ISTD 2015 Milestones brief. The milestone I chose to explore is the 'Brown v. The Board of Education' Supreme Court ruling that led to desegregation in American schools. This ruling was against the 'Separate is Equal' doctrine and its application to education in America. The 'Separate is Equal' doctrine prompted racial segregation in most Southern States in the early 1900s. This printed book documents the struggle, protest and fearless efforts of the lawyers, communities and activists against what were known as 'The Jim Crow Laws' of segregation. It does so through the use of typography, ephemera and heavily referencing legal documentation of the time.



Michelle O'Dowd No Frills

+353 86 088 0444  
michdowd@hotmail.com  
behance.net/michdowd1815

I completed the 'No Frills' project in response to my experience working as a waitress in a busy bar in Dublin's city centre. It was a self-initiated brief inspired by customers that tested my patience. The final images appear on a menu and act as a set of guidelines for customers during peak hours in bars and restaurants, and are accompanied by brief rhymes depicting scenarios which have occurred, but are certainly not appreciated. I designed 'The Barcode Menu' in order to avoid delay and highlight that a business that uses these menus is operating on a 'No Frills' basis. I created each image in Adobe Illustrator and added a witty poem to help bring the overall project to life.



Fiona Shannon Deadly Sins of a Female

+353 86 268 6736  
fionashannon225@hotmail.com  
behance.net/fionashannon

'Deadly Sins of a Female' is a photographic series that explores the concept of sin from a female perspective. In today's society women are under constant scrutiny from other women to portray themselves in a certain light and adhere to a strict moral code. This project visually explores the strange concept of misogynistic females. It consists of sins that females supposedly commit everyday and looks at the perverse and judging relationships women have with one another. The use of harsh neon lighting aims to portray the extent of the backlash females receive for their behaviour.



时尚并不仅仅停留在衣服上  
它是在空气中的 它是思维方式 也是我们的生活方式  
是我们周围正在发生的事



Luchen Pan Student Fashion

+353 87 101 7389  
295494337@qq.com

This project presents my interpretations of students' fashion within a college setting. Coming from outside of Ireland I was interested to compare and contrast the difference in student style with my college in China. It was interesting to see how students used fashion as a form of self expression, and style. This goes far beyond their clothing, it is an extension of their personalities. After much research I chose twelve subjects to reinterpret their style, six male and six female subjects. I created my imagery using watercolour as it is fluid and appropriate in expressing the students individual style.

# D'COUNTY



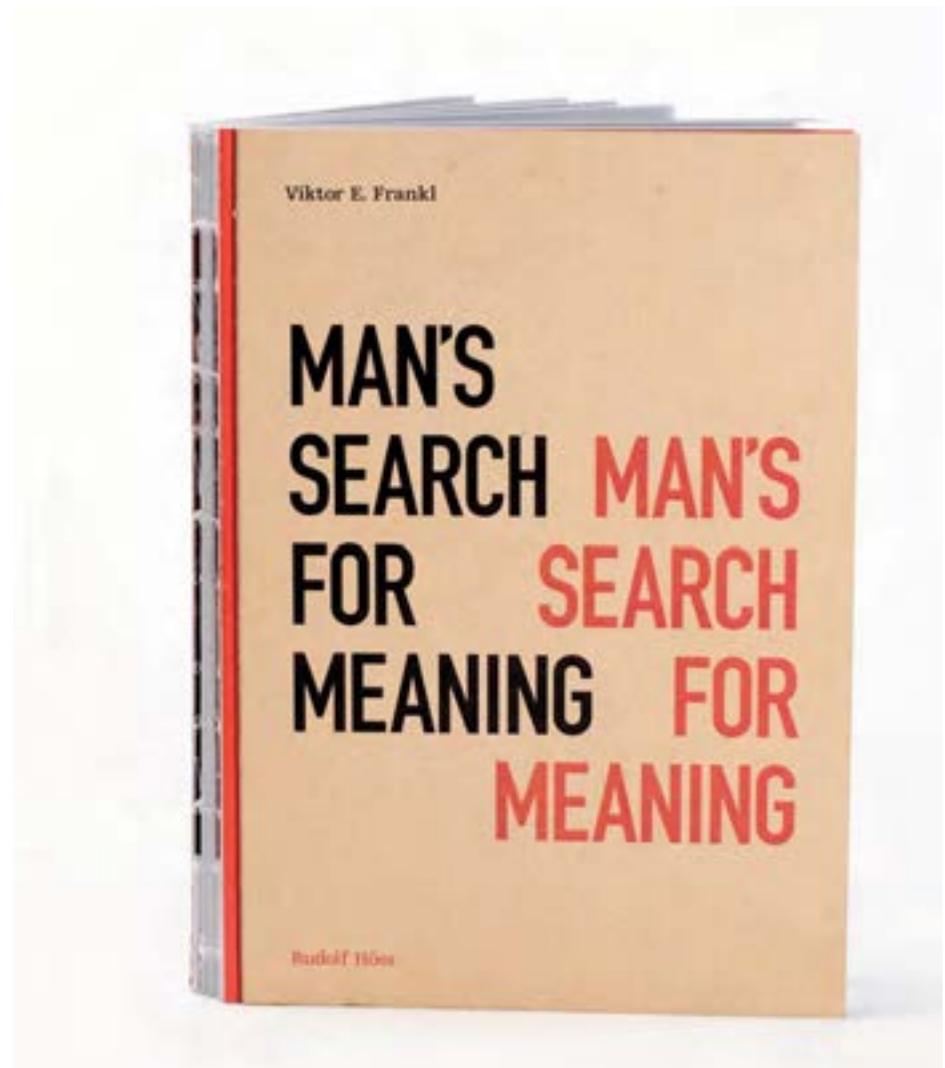
# CHARACTERS



Orla Flanagan D'County Characters

orlaflanagand@hotmail.com  
behance.com/orlaflanagan

This project is based around the nicknames of the different county football teams in Ireland. I wanted to illustrate each county and bring humour into each of the unique nicknames. The aim of the project was to create a series of bumper stickers which would be used by fans to represent the love of their county. The colours on the bumper stickers represent their county colours and each bumper sticker has a number of diehard fans which bring a humorous side to the project. The illustrations could also be printed on other souvenirs such as t-shirts, mugs and key rings.



Jake Heavey Man's Search for Meaning

+353 87 673 4616  
 jakeheavey1989@gmail.com  
 cargocollective.com  
 /jakeheavey

The objective of this publication was to re-consider an influential text from a typographer's perspective. I chose to use Viktor E Frankl's 'Man's Search for Meaning' for my solution. The intention is to give an insight into the mentality of two men directly involved in the holocaust, Viktor E Frankl, who spent three years as a camp prisoner, and Rudolf Höss, the Commandant of Auschwitz concentration camp. In the original text, Frankl states that there are only two races of men – decent and indecent. My aim in this text, is to integrate the account of the indecent man.



Cristina del Moral El Esposo de la Muerte

+353 87 972 3719  
quenedm@hotmail.com  
quene.wordpress.com

Death's Husband/Heriotzaren Senarra/Fear Céile an Bháis is an illustrated short story set in Medieval times during the horror of the Black Death. The original story was written in Spanish by JM Pumarega and translated into English, Irish and Basque. The languages are set in a layout echoing the Rosetta Stone, highlighting the importance of linguistic diversity. The illuminated manuscripts were a source of inspiration. Symbolic hand-printed linocut illustrations in monochrome reflect the dark narrative of the chilling story which won a mention in the Metrovias Short Horror Story competition in Buenos Aires.



Sofi Hearne Cautionary Tales

+353 87 760 6717  
sofi\_hearne@outlook.com  
behance.net/sofilhearne

The images above show stills from a series of viral animations entitled 'Cautionary Tales'. The limericks, all of which were written by me, are satirical warnings about the dangers of plastic surgery. For the accompanying imagery I visualised the limericks, creating surrealistic collages with my own photographs of people and objects. The rationale behind using these objects such as balloons and Rubik's Cubes, was to further emphasise the ridiculousness of extreme body enhancement. The beauty standards thrust upon the younger generations by celebrity culture are completely unattainable. Although this project has a satirical note, the message is quite serious; striving for aesthetic perfection will ruin your body. To view more of my work visit my Behance portfolio page.



Aoife Dooley The Desert Queen

+353 85 786 4205  
info@aoifedooledesign.com  
aoifedooledesign.com

'The Desert Queen' is a children's book, for ages five to seven, based on some true events. Franky is a little girl who lives in a red brick house with her mum. She loves adventures, eating pizza and her crown, which she never takes off, even in the bath. She would love a pet dog to join her on her adventures but her mum buys her a pet cactus instead, whom she calls Eugene. This heartwarming story depicts two friends who go on an expedition across the desert to try and save the desert plants and bring them back to life.



Fergal Kilkenny PictoBingo

+353 89 411 4034  
 fergalkilkenny  
 @rocketmail.com  
 behance.net/fergalkilkenny

The aim of this project was to bring back the fun to a game of bingo and introduce a new concept. After analysing the modern approach to this traditional game, I noticed that the 'bingo-lingo' (phrases) of the game were being sidelined and in turn removed the enjoyment and laughter. Through linocuts I created visuals, to represent many of the phrases which have over the years become associated with the game of bingo. The 'bingo-lingo' comes to the forefront in my approach and visuals/ phrases become more important than the numbers. My unique game named 'PictoBingo' allows the players to enjoy the game in the comfort of their own home, while travelling or at fundraising events.



Eleanor Dudgeon Sure Why Would You be a Vegetarian?

+353 83 187 1627  
 elliedudgeon@gmail.com  
 eleanordudgeon.com

At the beginning of my final year in college I decided to give up meat and thought that this would be an interesting narrative to expand on. Becoming a vegetarian can be very difficult and in Ireland, where only 4% are vegetarians, you can be met with some negativity and general lack of understanding. This book illustrates some of the ridiculous myths and stigmas associated with vegetarianism. One may face such stigmas while transitioning from carnivore to herbivore. It is intended to be enjoyed by both sides of the food chain and also to educate and abolish any preconceived thoughts on vegetarianism. This book was silk screen printed as part of a limited edition of 15 in DIT Print Studio.

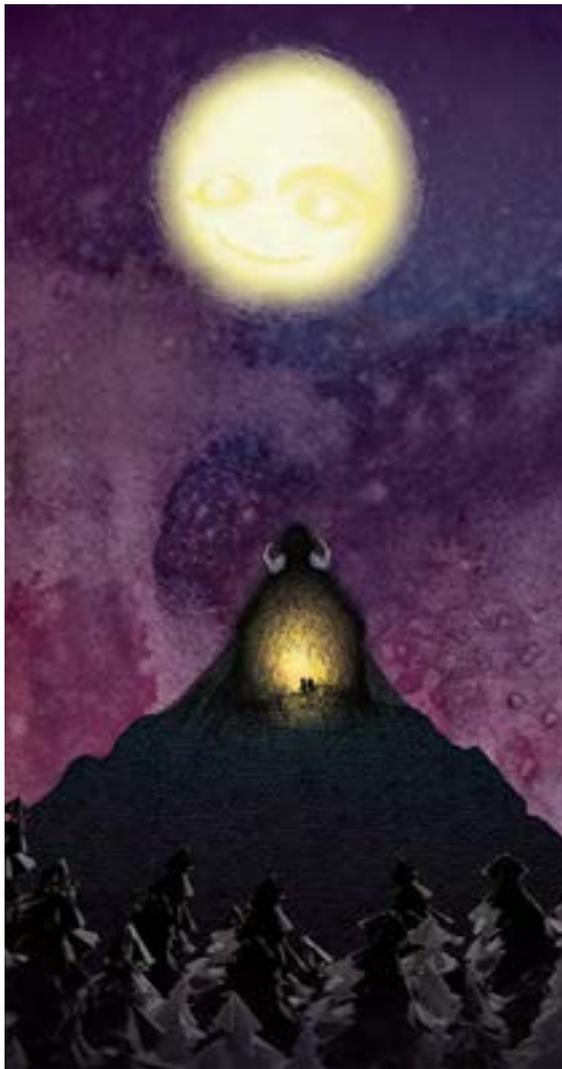


Eithne Ní Dhúgáin Irish Iconoclasm

+353 86 815 7754  
 eithne.d@gmail.com  
 behance.net/eithnenidhugain

This is a series of satirical portraits of some of Ireland's most famous (and infamous) figures. Whether it is due to the subjects own sense of self-importance or the public's over-inflated view of them, the value placed on celebrities and celebrity culture seems misplaced and amplified, to the point of resembling a form of idolatry. The destruction of religious or cult images is known as 'iconoclasm', a term I have borrowed for the title of this project. The images reference styles of art usually reserved for great historic, mythological and religious figures, including Roman mosaics, Christian iconography and royal portraiture. They were produced through a combination of hand drawing and digital techniques.





Lauren Flynn The Dark

+353 87 946 8746  
lauren.flynn.1991@gmail.com  
laurenflynn.ie

The Dark is a children's book, which I have written and illustrated. It is a self-directed image-making project, which uses a collage of hand made and digital illustration to bring it to life. The book attempts to dispel common childhood fears surrounding the dark. Instead it invites children to explore the concept in a different way. The story is set in the half-dream like colours of the gloaming. I wanted to shift the reader's perception of the dark, from ominous to magical, through a series of images rich in texture and pattern. I felt it was important to retain a handcrafted aesthetic throughout the work, creating layers through pencil, pen and ink, paper sculptures and watercolour.



David Meaney Marty Robbins Box Set

+353 87 283 6783  
davidmeaney@gmail.com  
notlefthanded.com

The value of music is a steadfast inspiration for my work. Celebrating Marty Robbins' seminal album, 'Gunfighter Ballads and Trail Songs,' this box set reinterprets its original form of an LP into a set of 12 individual 7" singles, packaged in a bespoke wooden box. The covers of each single are printed using carved linoleum blocks and correspond to each song's content or title, creating a handmade aesthetic. The lid of the box has been laser etched using hand-rendered lettering, chosen to emulate its origins in country-western music. Other keepsakes included in the box set are; a 3D printed 45 centre bullet, a set of 4 etched wooden coasters, a handmade bandana, and an official 'Marty' sheriff's badge.



Jessica Rooney Deane Bear and the Night Scares

+353 85 764 6138  
jessrooneydeane@gmail.com  
jessrooneydeane.com

'Bear and the Night Scares' is a children's book, which I have written, illustrated and created the pop ups for. I created this unique children's book so that you can have fun manipulating the shadows created by the variety of pop ups using the torch provided. The book is about a boy called Jack, who is afraid of shadows, until one day when he gets a bear and the bear shows Jack that there is no need to be afraid. The book is made with a variety of media from layered paper cuts to a felt bear, for a more handmade feel.



Gráinne Barry Wallace Ciúnas

+353 87 278 9140  
 grainnebw@gmail.com  
 grainnebarrywallace.com

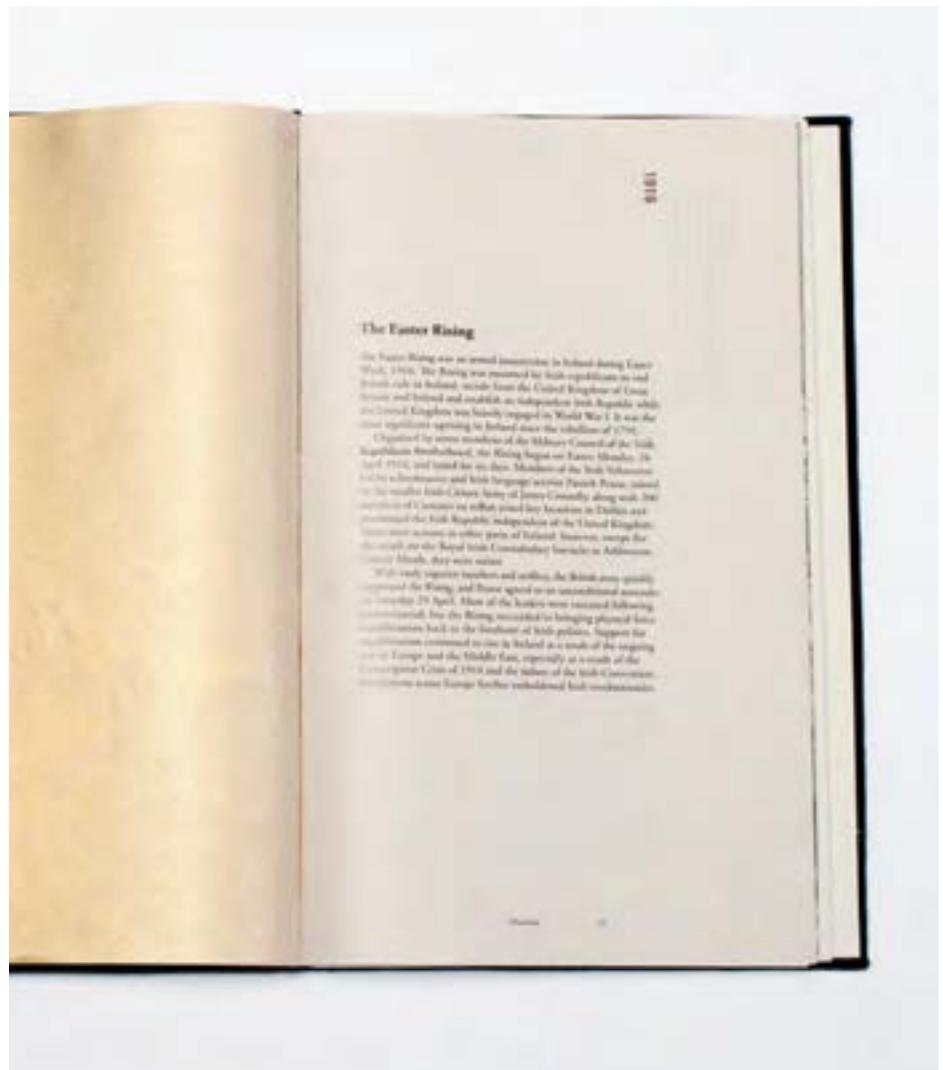
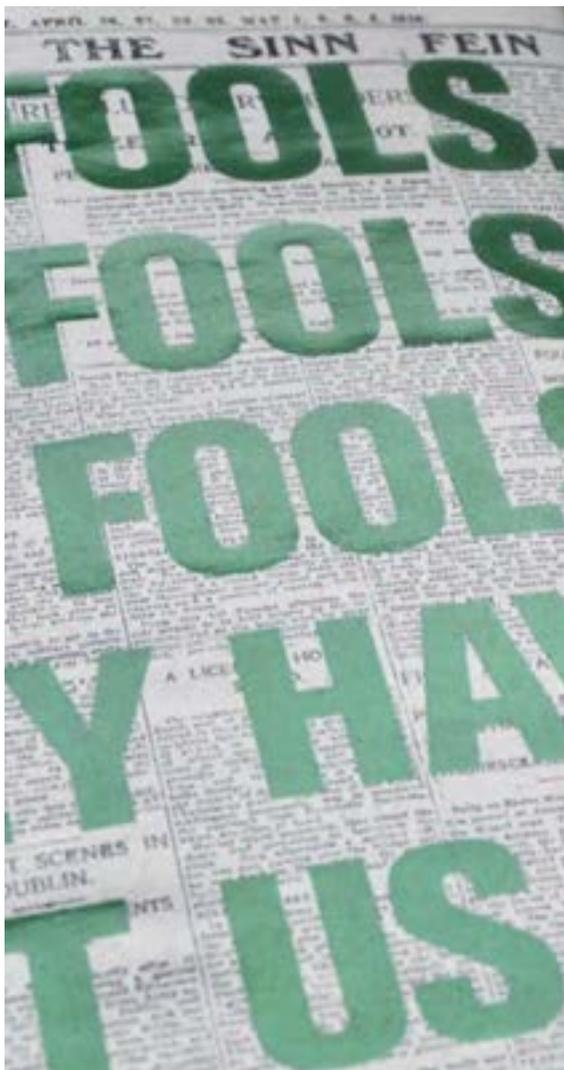
This project was awarded membership to the International Society of Typographic Designers (ISTD). This book is a response to the ISTD brief entitled 'Taboo'. The Magdalene Laundries in Ireland was chosen to represent the subject of 'Taboo'. The title of this project is 'Ciúnas', which is the Irish word for silence. The definition of Taboo is as follows; "a social or religious custom prohibiting or restricting a particular practice or forbidding association with a particular person, place, or thing." Religious oppression is an inherent part of Ireland's history. Both the society and the government were compliant towards the rulings of the Catholic Church. Through this compliance and oppression a silence was created. This book uses typography and relevant materials to illustrate the silence that befell the women of a church-run state.



Anna Niepsuj Karol's Tale

+353 86 252 1047  
anna.niepsuj@gmail.com  
behance.net/annaniepsuj

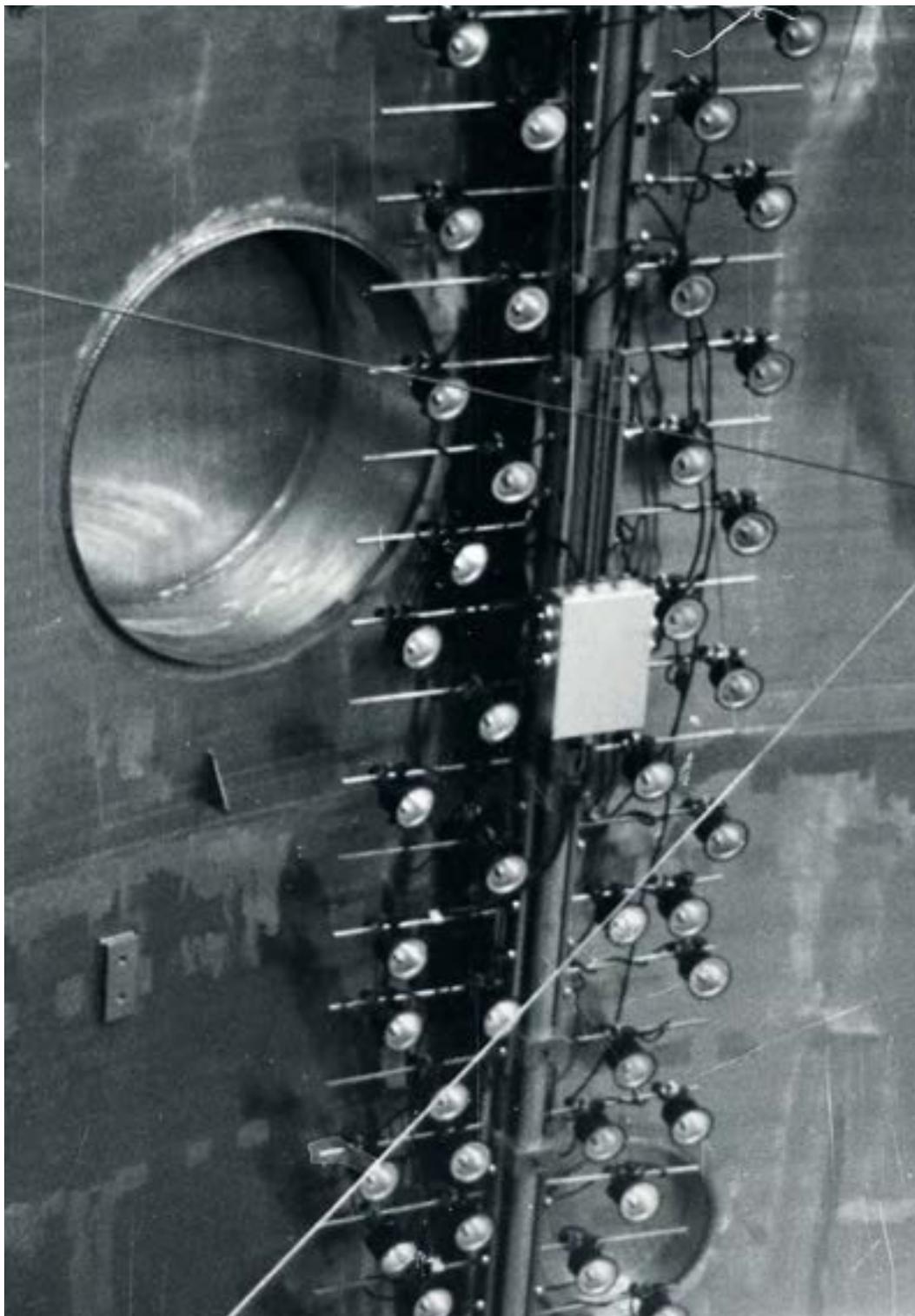
The goal of the 'Karol's Tale' project is to present the problem of bullying, which leads to loneliness and difficulties with self-acceptance. I designed a short animated stop motion video and picture book, which are targeted at children. The medium I chose was motivated by my interest in stop motion animation as well as handmade 3D modelling and my aim was to explore intricacies of these two means of visual communication. In particular, I focused on creating detailed props in order to set up the story in an environment that would speak to my target audience.



Sarah McCoy Contamination 1916-2016

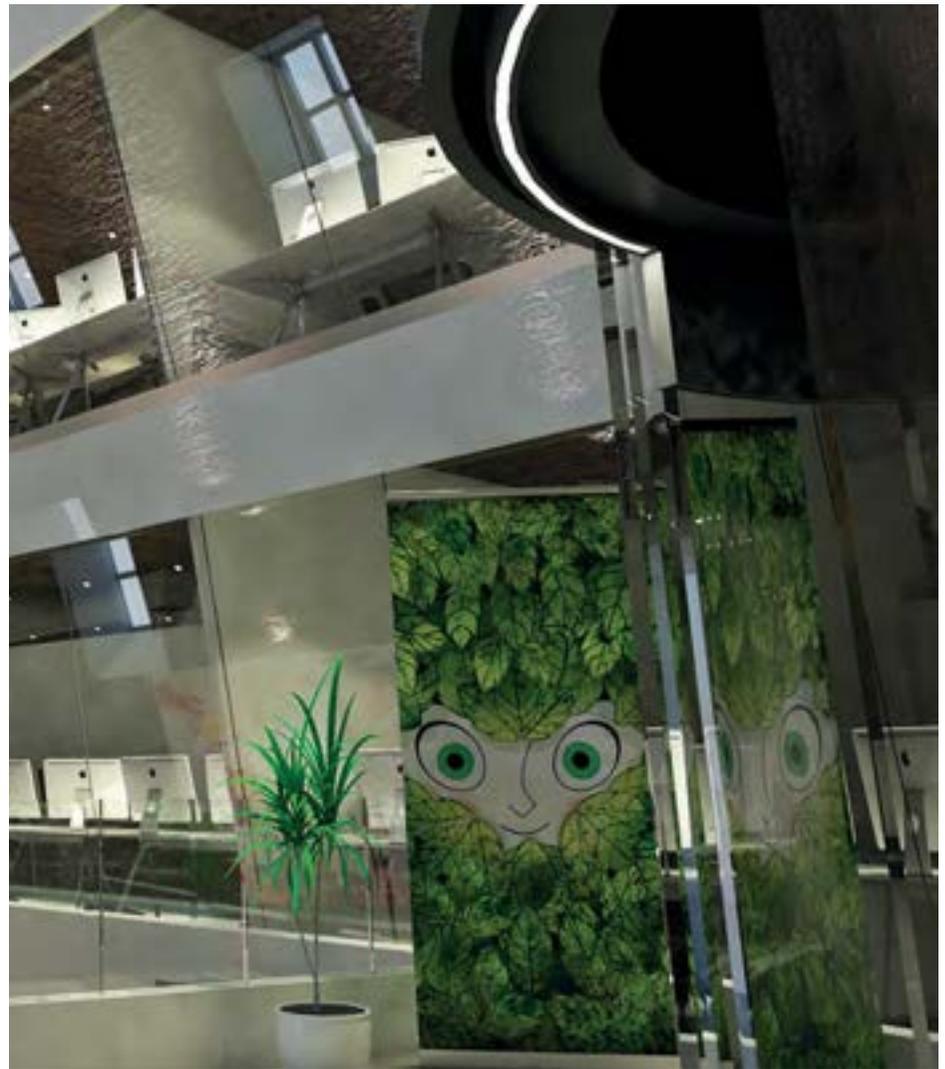
+353 87 280 7509  
 info@sarahmccoy.ie  
 sarahmccoy.ie

This project was awarded membership to the International Society of Typographic Designers and was a response to the 'Milestones' brief. The book looks at the changing rhetoric of Nationalism in Ireland by exploring the ephemera and speeches over the last 100 years. It focuses on three pivotal milestones of Nationalism in Ireland: The Easter Rising, The Battle of the Bogside and The Good Friday Agreement. It acts as a commemorative book for the centenary of the 1916 Easter Rising but also explores how the meaning of Nationalism has changed during this time.



## Interior Design

Tomas Barisauskas  
Clare Thornton  
Tammy Deighan  
Lauren Whitelaw  
Amanda Devereux  
Antonia Dowling  
Jonathan Doyle  
Richard May  
Maria Bride  
Gráinne Ennis  
Margaret Walsh  
Nicole O'Shea  
Agnieszka Rusak  
Penny Byrne  
Karen Bell  
Niamh Kelly



Tomas Barisauskas Cartoon Saloon HQ

+353 85 197 7367  
 googilish@gmail.com  
 tomas.smooth-step.com

The aim of this thesis project was to redesign an interior for the beautifully built but neglected Boland's Mill building located in Grand Canal Docks, Dublin city. The existing interior space will be redesigned for a well-known Irish animation company Cartoon Saloon. My main objective is to create a professional and creative environment with a strong corporate identity. The interior of this building combines both public and private settings; containing offices, a retail department, public displays and presentation areas. The contemporary industrial environment is brought through using materials such as glass, plastics, steel and concrete, which are softened by my conceptual use of cartoon animation and graphics.



Clare Thornton Model Agency

cbt89@live.ie The aim of this project was to examine and convert a former building into an exciting and fresh model agency for both photographers and models with fully furnished studios, catwalk and offices. I have chosen Donaghys Mill, Drogheda, Co Louth. After investigating its location and surrounding area, I decided to base my concept on wood from various bridges in Drogheda. I chose white and teals for my colour scheme as they are bright, fresh and exciting. The model agency would be used for private and public use. The model agency can be used for both business and accommodation with a meeting place for socialising and learning.



Tammy Deighan Community Youth and Childcare Centre

+353 87 955 7492  
tamaraellendesign@gmail.com  
facebook.com  
/tamaraellendesign

The aim of this project was to examine a building which is currently in use as a nursing home and convert it into a community centre with youth and childcare services. After investigating the local community and activities connected with youths, I decided to base my concept on pop-up books. The colour palette was originally inspired by the green panelled windows in the chosen building and has since expanded to include shades of yellow and blue. Accompanied by tones of white a modern and sophisticated environment is created. This centre can now be viewed as a local social hub for the whole community whilst offering youth and childcare facilities that are fresh and up to date.



Lauren Whitelaw School of Art and Design

+353 85 714 4271  
lgw\_lauren@gmail.com

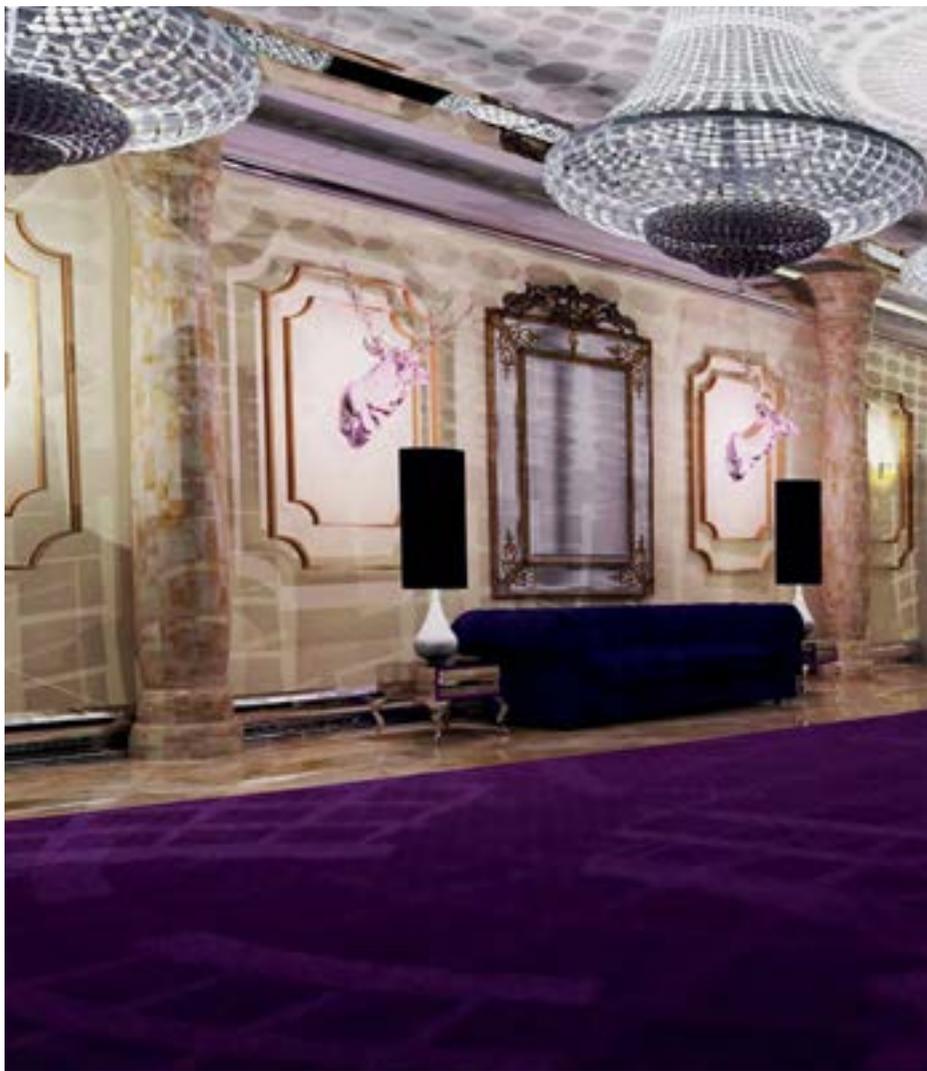
The aim of this project was to examine and convert an existing building into an innovative school of art and design, located in Dublin city. My overall concept derived from the buildings existing architectural design features seen on the glass façade. Focusing on the geometric formations, I then began to experiment using light, glass and colour. The result of my conceptual design is formed from the use of a laser travelling through glass with geometric facets. I wanted to create an environment that allowed students to thrive mentally and encourage creativity. To do this I wanted to create a bright open interior with pops of colour and numerous interactive spaces.



Amanda Devereux New Road Apartments

+353 85 247 2430  
 adevro335@gmail.com

Creating a new road to the future – living in Ireland is ever changing and homelessness is becoming more prevalent. I have chosen to redesign a purpose built secondary school located in Clondalkin, Dublin into emergency apartment accommodation for those who require a roof over their heads, somewhere they can call their own and move forward. The concept for the design was inspired by the textures, angles and construction of the building as the architecture created unique and exciting forms and shapes which I have incorporated throughout my design. The apartments are designed to be compact but spacious and multifunctional when required. This is seen in the general purpose areas of the space such as the kitchen, dining, living and bedroom.



Antonia Dowling Hotel Dolce Vita

+353 87 261 5483  
antoniadowling22@gmail.com

Hotel Dolce Vita is Italian for 'the sweet life', and what could be sweeter than living it up large in the most opulent casino-hotel in Europe. Located in the heart of Dublin city, this hotel embodies a vibrant, luxurious and modern hue that could rival any hotel on the notorious Las Vegas strip. My concept was taken from showgirl feathers. Inspired by their bright colours and fabulous forms, a sinuous staircase, vivacious void and curvaceous corridors was designed. Only a stay in the Dolce Vita will satisfy your craving for a taste of the sweet life.

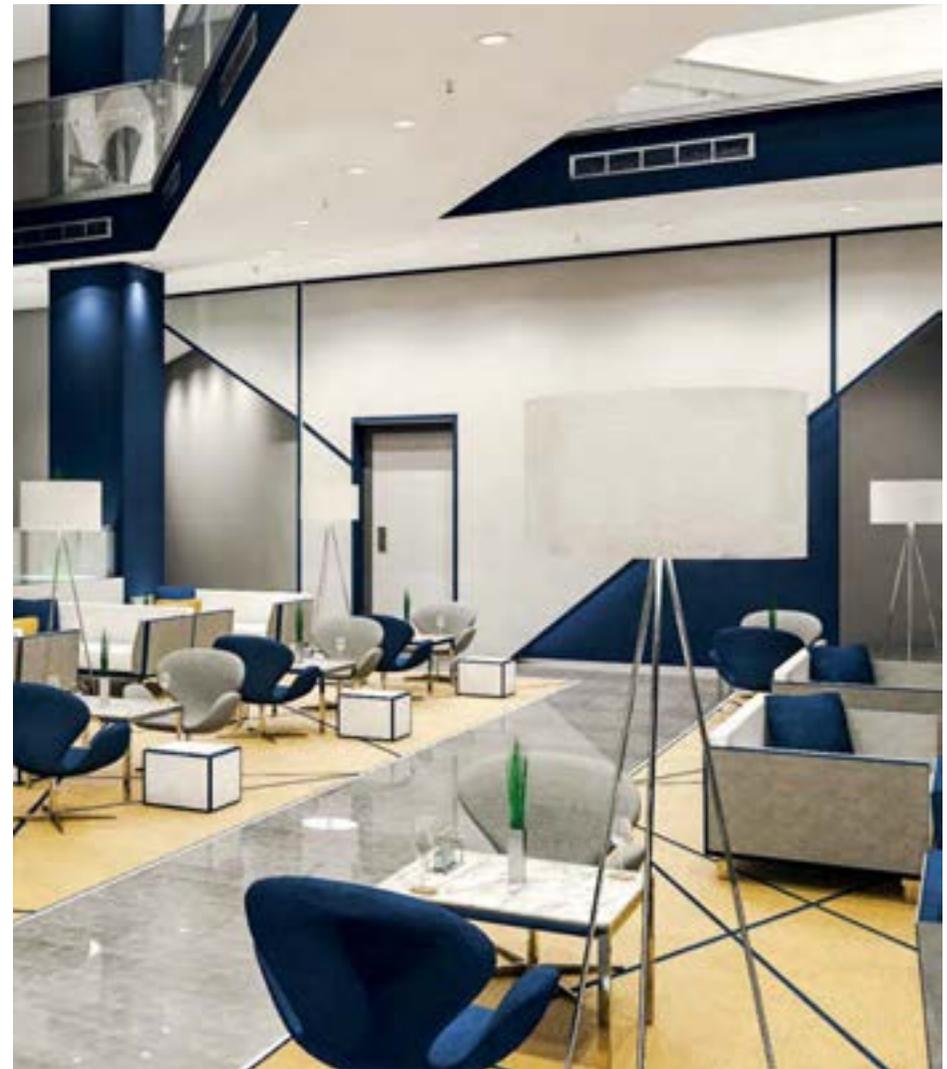




Jonathan Doyle Ormond Cultural Institute

+353 86 170 0561  
j.doyle11@hotmail.com

The focus of the project was to address a problem that foreign students have when coming to Ireland to live and learn a new language. The Ormond Cultural Institute will offer its students and guests the whole cultural experience. The building's interior combines both public and private spaces in the form of a café and two multi-disciplinary spaces on the ground floor, with the classrooms located close by on the first and second floors. Finally the top two floors will house a mix of room types including dormitories. The concept behind the design was based on a map of Dublin; here I explored the positive and negative spaces to create a detail that can be clearly seen throughout the design.



Richard May The Benson Fitness Hotel

+353 86 050 2267  
richardmay.11@hotmail.com

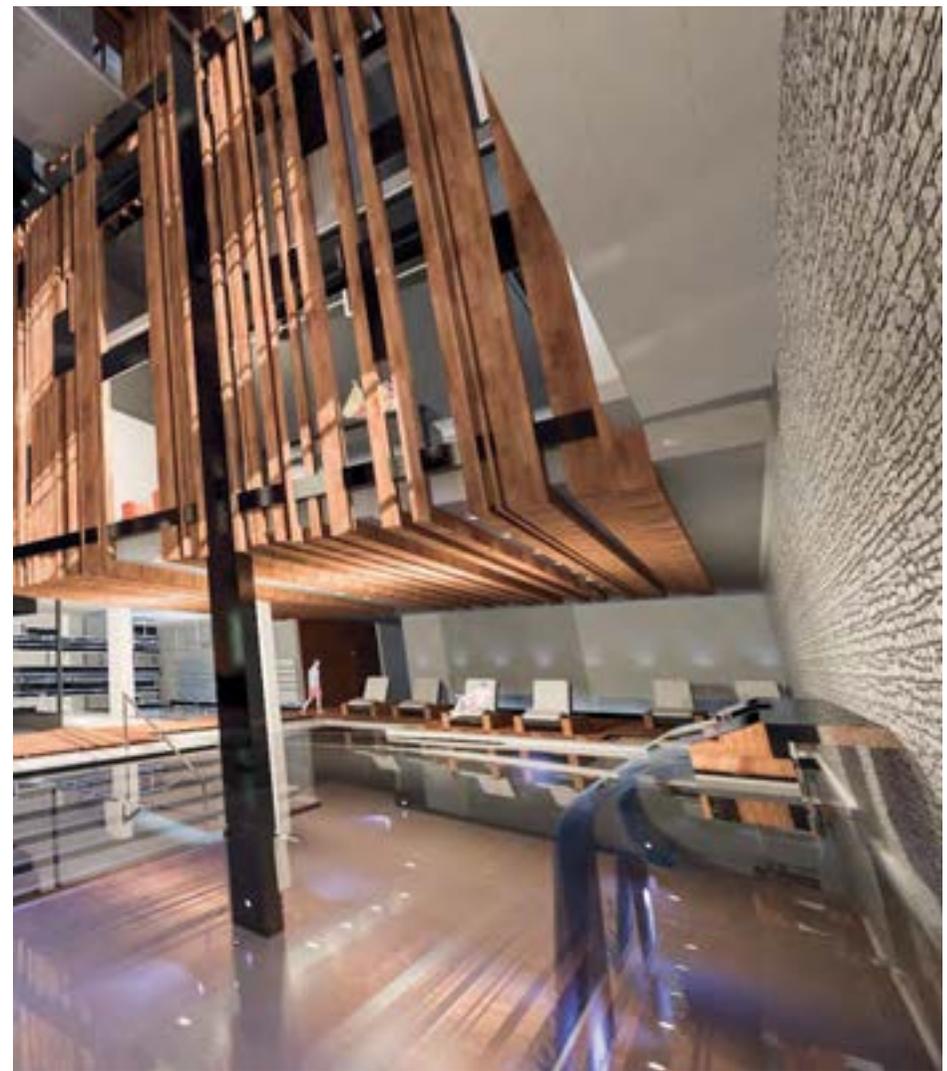
The fitness industry is currently at its peak due to people becoming more health conscious. When people travel for business or pleasure it can be hard for them to maintain a healthy lifestyle. With this in mind, the aim of this project is to redesign the interior of the State Street building into a health and fitness hotel. Fitness bedrooms, juice bars, health restaurants and a state of the art gym are just some of the exclusive facilities that The Benson Fitness Hotel has to offer. The design concept is evident throughout the hotel and was inspired by the interaction of the human body with exercise cables which produces geometric forms.



Maria Bride Beaux Lane House

+353 85 844 4354  
 bridemaria@yahoo.ie

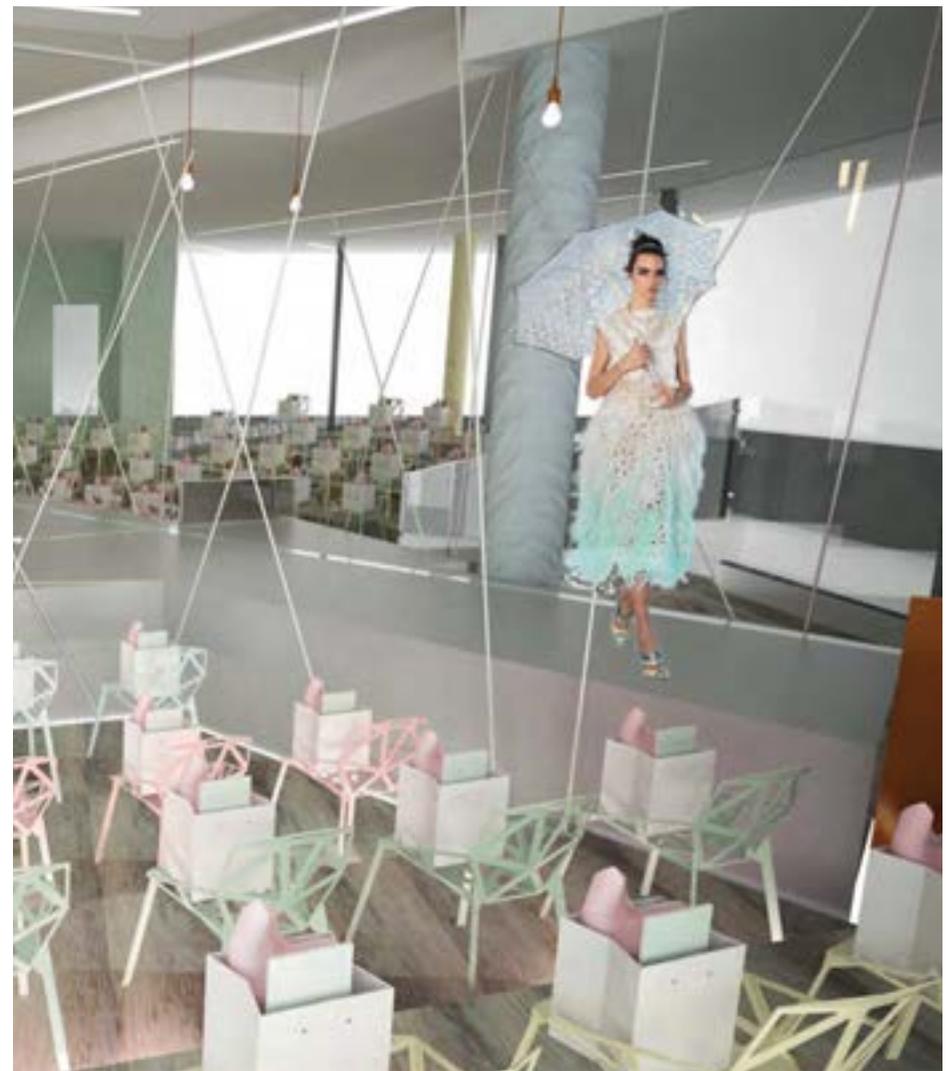
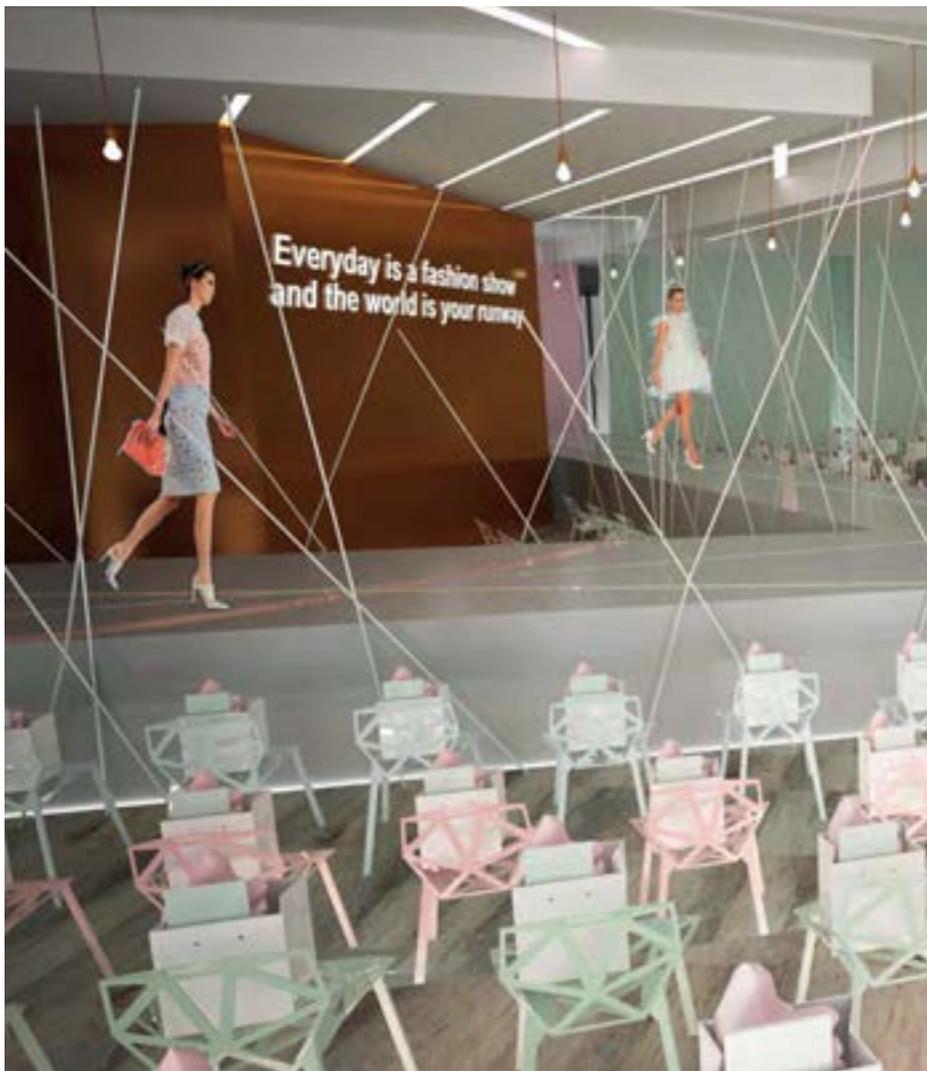
The aim of this project was to convert an existing building into a wholesale department store with a focus towards disposable fashion. Creating an environment which allows fashion wholesalers an opportunity to locate to a purpose built environment of showrooms, warehouse facilities and office units under one roof, while also offering business to corporate fashion buyers a range of choice within one location. In addition the design incorporates public retail outlets, a double height restaurant, a catwalk for seasonal events and a media area to showcase upcoming fashion trends. After investigating the fashion industry, I decided to base my concept on curved forms and geometric lines based on hanger design which play a prominent role within retail interiors.



Gráinne Ennis Male Grooming Academy and Spa

+353 86 332 2014  
grainne\_m\_e@hotmail.com

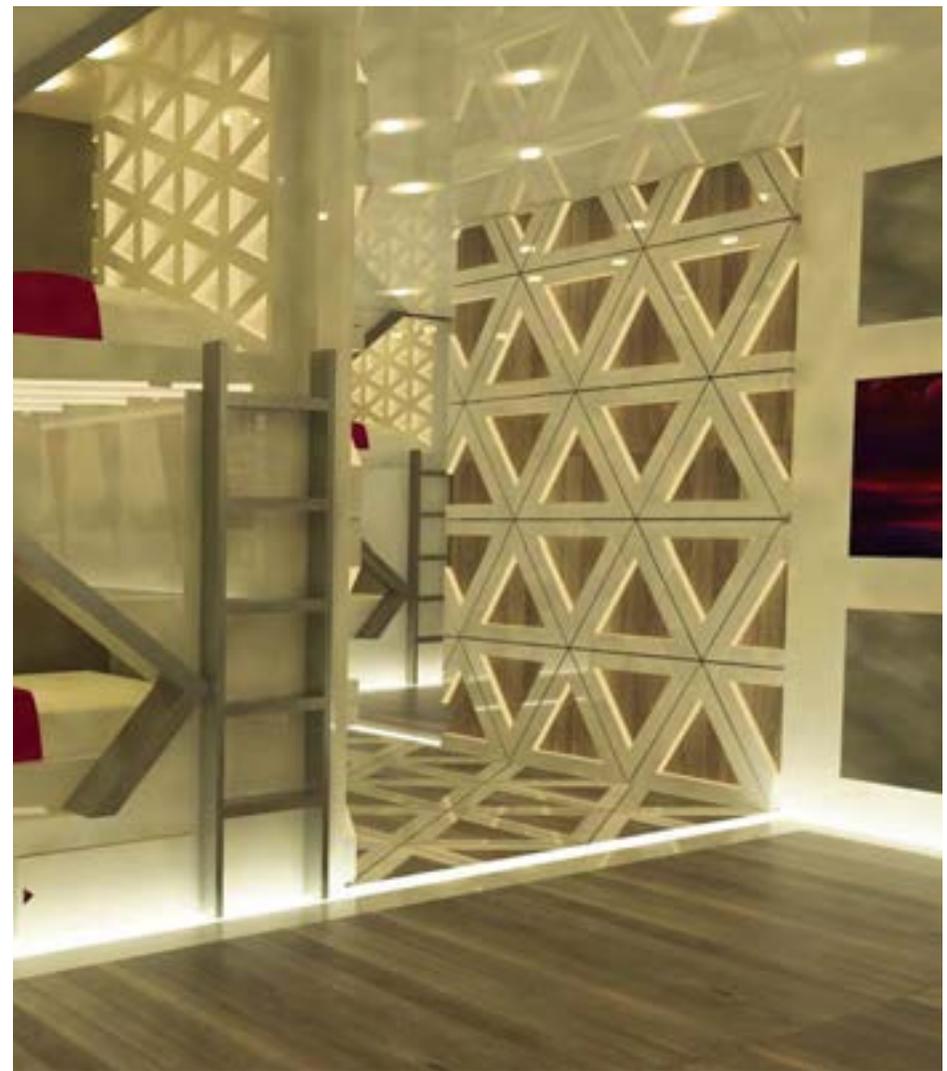
The aim of this project is to take an existing building and change its original purpose into a Male Grooming Academy and Spa that would facilitate a male clientele specialising in male grooming. The concept I developed was taken from the shapes formed by charcoal used to create heat in saunas. This created different rectangular and square shapes which I linked into the design of each area of my building. My chosen topic would be viewed by the public as more than a Male Grooming Academy, but also as a meeting place and social venue with its retail, restaurant and cocktail bar facilities.



Margaret Walsh Vogue Headquarters

+353 87 924 1491  
 mags-walsh@hotmail.com  
 behance.net/margaretwalsh

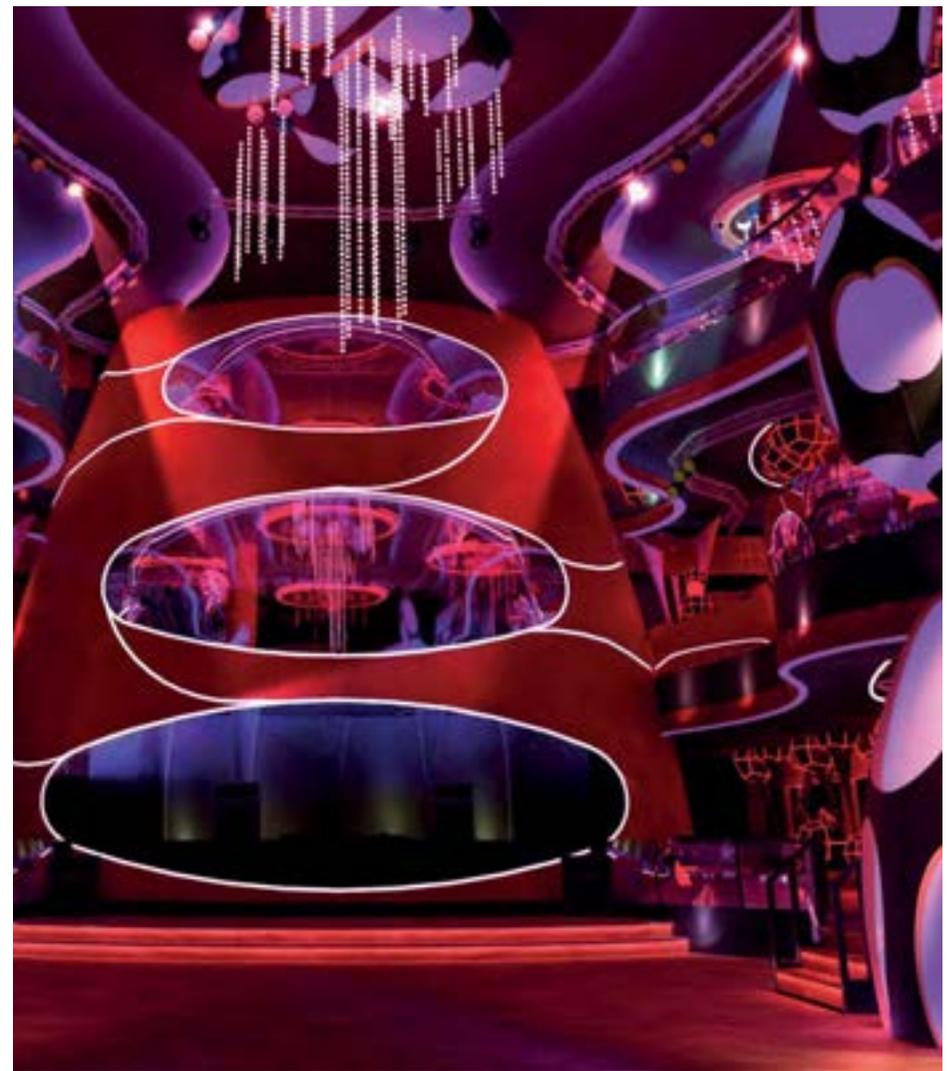
"Fashion is architecture: it's a matter of proportions." This quote by Coco Chanel, explores the relationship between fashion and architecture. The Vogue Headquarters located in the Anchorage is an expression of this fusion. The clothing pattern concept allowed me to create many different spaces. The concept of the spaces was influenced by the journey on the pattern. The interior contains public and private areas. On the basement floor there is a large closet followed by a public restaurant on the ground floor. Private offices for the employees of the Vogue publication occupies the next three floors and a venue on the top floor overlooks the beautiful scenery of the Dublin docklands.



Nicole O'Shea The Tripod

+353 86 075 6106  
nicolecarolineoshea  
@gmail.com

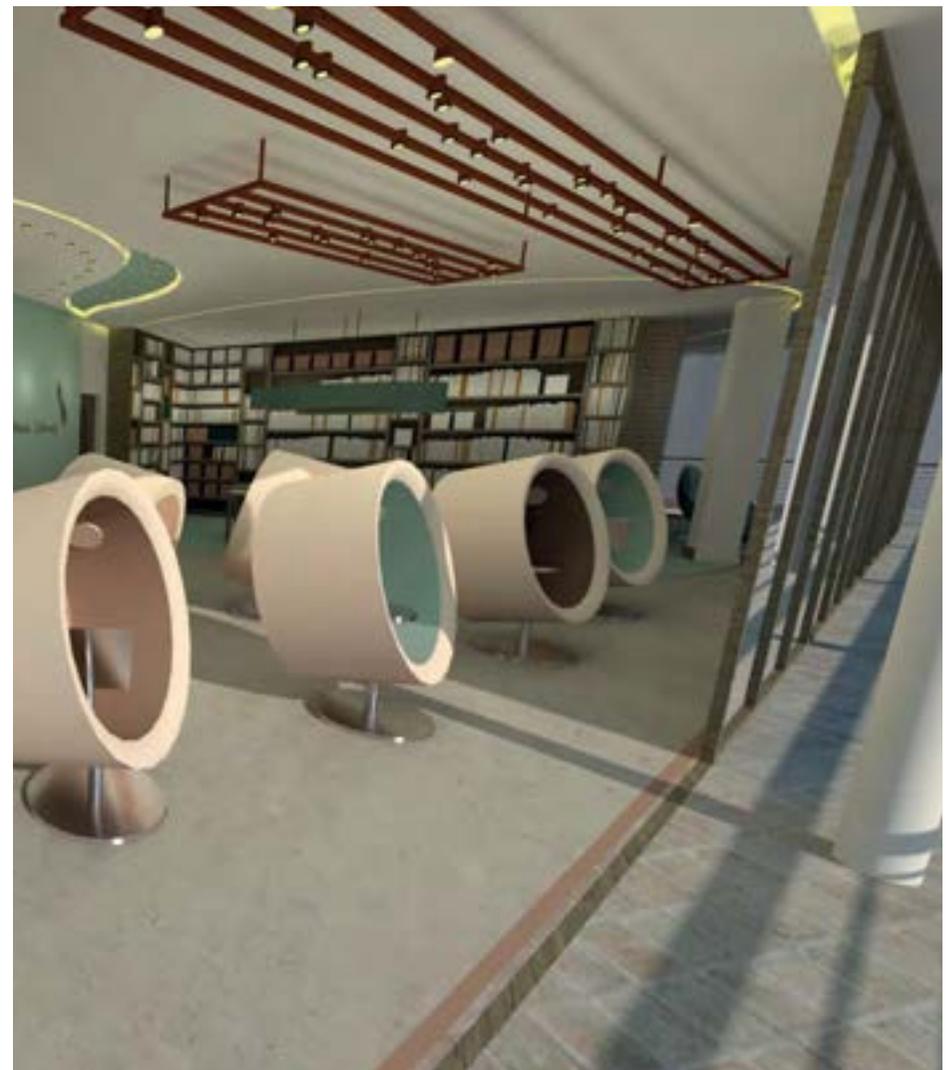
The aim of this project was to source a suitable building and transform it into an up market pod style hostel. The building that I chose is 33-34 Sir John Rogerson's Quay in Dublin city. Features of the surrounding architecture are mirrored within the interior. An open plan layout has been used throughout all floors of the design giving the hostel a spacious feel. The pod form has been incorporated into not only the sleeping areas but also the library, dining and lounge areas. Each sleeping pod is private and has acoustic materials throughout which will add to the privacy and comfort of its guests. These characteristics are essential for this type of accommodation.



Agnieszka Rusak The Impulse Nightclub

+353 86 037 1299  
agnieszka.rusak@gmail.com

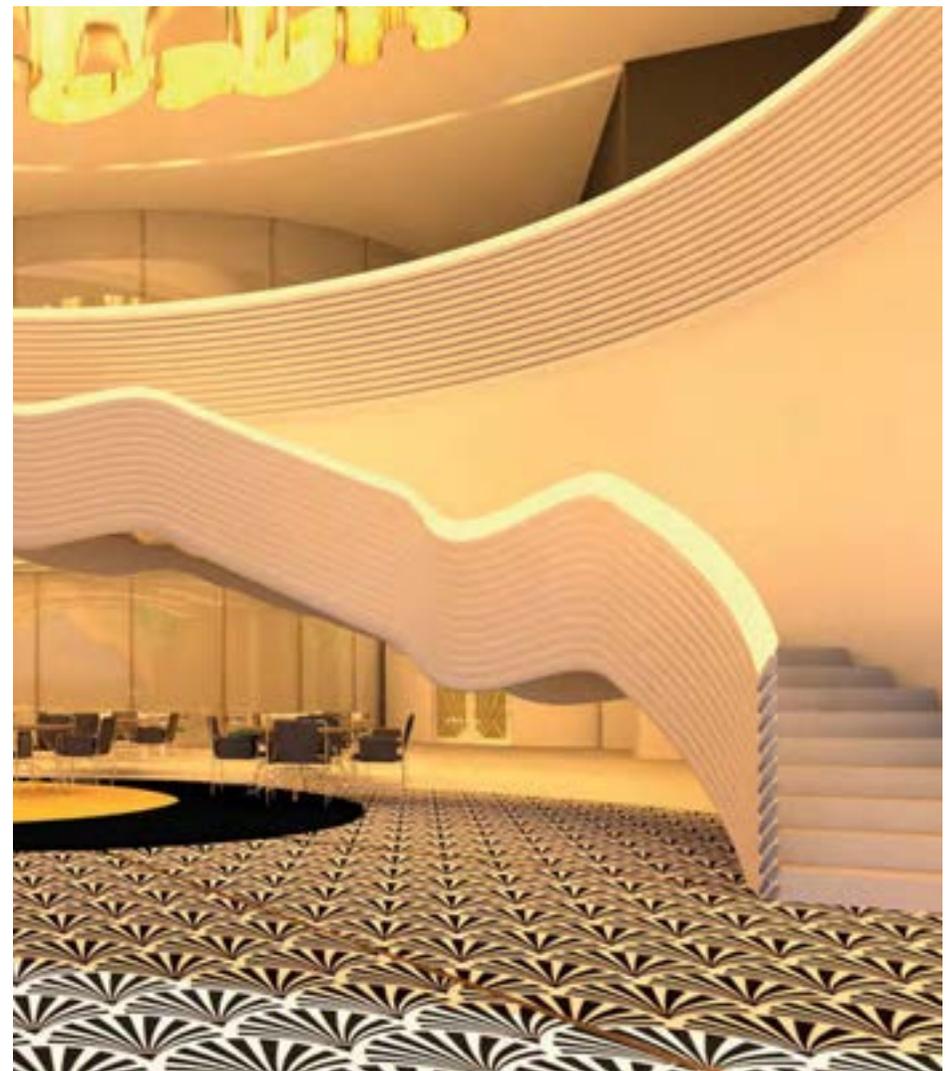
The aim of the project is to capture the nightclubs interior design, inspired by movement of paint and to bring functional design to life. The two feature, upright structures reflect the organic concept of the space. Curvy layouts create a flow and set paths around bars, seating areas, dance floors, and private VIP rooms. The main dance floor acts as the central point of the building, with lighting solutions setting an ambiance suitable for nightlife entertainment. The design provides a ground floor lounge bar, six VIP rooms for private celebrations, four dance floors with a unique atmosphere, garden smoking area, and a penthouse located on the top of the building with a view of Dublin's landscape.



Penny Byrne The Adagio Residence

+353 86 843 0259  
pennybyrne@eircom.net

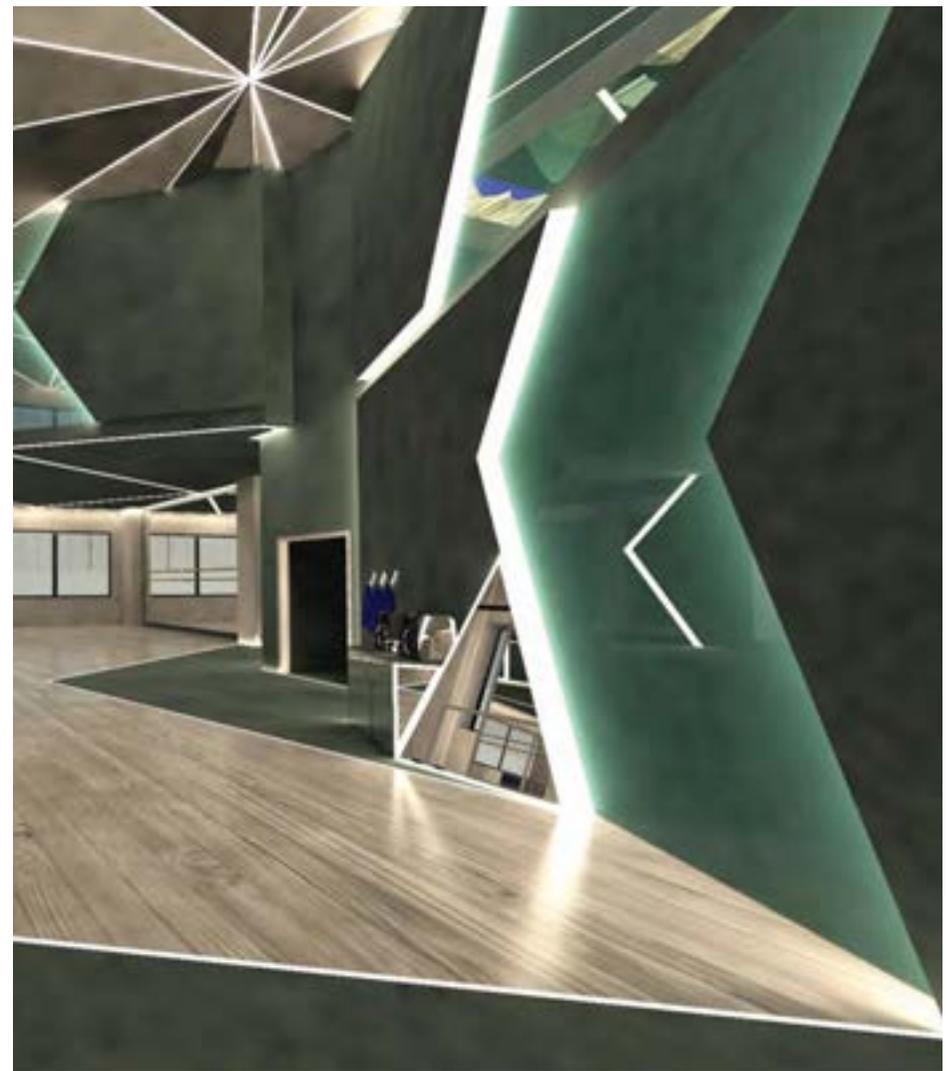
If music is food for the soul, what better way to embrace life than creating an environment in which performers can feast? Located within a stones throw of the National Concert Hall, 20-22 Hatch Street Lower is the perfect setting for a music residence which provides hotel-style bedrooms and apartments for regular and visiting performers. The existing resident choirs and orchestras of the National Concert Hall will be given offices alongside facilities including individual and group rehearsal rooms, a music library (above), a bar/restaurant and plenty of spaces for impromptu sessions.



Karen Bell The Carlton Rooms

+353 87 631 5042  
 designbybell@gmail.com  
 designbybell.blogspot.com

In an area earmarked for significant regeneration, the Carlton building offered an ideal opportunity to re-imagine the interior space as a high-end hybrid hospitality, retail and entertainment offering. The smoke and shadows of Film Noir and the buildings Art Deco lineage informed the design concept of this former cinema. Simultaneously nebulous and highly structured, smoke in its myriad permutations is referenced in the voided spaces, the circulation areas and in the fixtures and fittings. The remodelled Carlton Rooms now offer a fine food outlet combined with a café, a fine dining restaurant, as well as a venue space and rooftop cocktail bar and terrace creating a go-to hub on the premier street in Dublin.



Niamh Kelly Dance Academy

+353 87 066 6746  
niamhkelly66@gmail.com

This piece explored the geometric shapes formed by the body through a particular dance position or pose. This inspired the concept throughout my design. The aim of this project was to redesign the interior structure of an existing building of my choice. My chosen topic is a dance and performance academy with a number of public and private spaces. The goal in designing the interior was for the rooms to have the feeling of a functional angled space. One-way glass conceals the privacy of a class in process. The angles through the structure are highlighted using lighting effects and glass to emphasise the sharp edges.



Visual &  
Critical Studies

Ciara Cody-James  
Daniel Rooney  
Olwyn Ledwidge

Ciara Cody-James  
+353 87 776 8581  
ciaracodyjames@hotmail.com

### Nostalgia and Adolescence

This thesis analyses the relationship between nostalgia and the cinematic portrayal of adolescence. Nostalgia is depicted in specific ways in film, especially in conjunction with adolescence, through fashion, lifestyle choices and music. When directed at adolescents, these are topics that are easy to assimilate and are emotionally resonant. By recreating particular eras on film it is possible to reach out to a number of generations, those who may have experienced the era for themselves and, crucially, those whose only idea of adolescence derives from their own current experience.

Adolescence is significant because it is a state where people are more open to the world, their opinions are not fully formed and therefore they are culturally more susceptible to be influenced by nostalgia and its consequences. This manipulation of an emotionally open audience gives filmmakers the chance to plant ideas and styles in their work. Given that nostalgia is a huge industry, examining adolescence in the media of film will spotlight the various effects used. Analysing the elements that connect nostalgia and adolescence results in a variety of conclusions.

Is this nostalgic aspect in film important in reaching out to the adolescent or is it reaching a different audience altogether? What purpose does it have? The adolescent viewer is subtly drawn into the world of the nostalgia film by a variety of techniques. The attraction of fashion and music are used, as is the artificial construction of a safe period in time where everything seems to be defined, easily understood and, so to speak, digestible. The creation of the adolescent nostalgia film allows the director to manipulate history, drawing the viewer in to believe that the artificial construct is in fact a reality and something that they are familiar with even though they may not have been born at the time. The connection created is kitsch and non-threatening. Ideology is concealed to facilitate an easier assimilation into the nostalgia. The overall feeling of belonging to a gang, for example, whether of fifties drag racers or eighties stoners, allows the adolescent nostalgia film to address the liberal desire to simulate challenging the social status quo without any danger of experiencing discomfort or genuine social upheaval. Thus the genre is attractive and edgy whilst safe and comforting at the same time. This is its secret appeal and explains its current popularity.

Daniel Rooney  
+353 85 776 2986  
danielrooney3@gmail.com  
vimeo.com/user7763779

#### Academic Interest

Daniel Rooney's academic interests include philosophy, particularly metaphysics and aesthetics, film theory and the relationship between art and thought. During the course of his degree Daniel has attempted to examine the relationship between contemporary continental philosophy, cinema, fine art and music, in particular the extreme iterations of these, such as the radically experimental to transgressive works that interrogate social taboos. Of notable interest to Daniel in this regard is the horror genre, which led to his involvement in organising and presenting a research paper at the Irish Museum of Modern Art (IMMA) in December 2014. Alongside this, Daniel has engaged in archival research placements at both the National Irish Visual Arts Library (NIVAL) and the Irish Film Institute (IFI), subsequently having a short paper published in the Autumn newsletter of the Archives and Records Association Ireland. Daniel's undergraduate thesis is an attempt to tie together his main research interests through the newly emergent paradigm of Black Metal Theory. He aims to resume his investigation of visual culture through postgraduate research.

#### Diabolus in Lux: Black Metal Theory & Cinema

Diabolus in Lux attempts to map the co-ordinates of what might be deemed a 'Black Metal Film Theory,' a discourse that has arisen through encounters between critical theory and extreme music over recent years. The extreme music, black metal, is highly indebted to themes related to the occult, from ritual in live performances to Satanism and Paganism. As noted by Benjamin Noys, there is a potentially radical aesthetic inherent to black metal. It is this potential, alongside concepts within Black Metal Theory such as 'Demonology' and the central motif of 'Blackening' as a form of infection, fusing Satanism with philosophy, which acts as a background for the proposed investigation of cinema. The latter is often absent in Black Metal Theory, although the genre's relation to art has been readily explored. This thesis proposes to engage cinema through this lens. Central to this undertaking is the tale of the Fall from Eden, which saw Satan open the space to consider whether or not to obey God's command not to eat the fruit of the tree of knowledge. This concept directly correlates with the project undertaken by Deathspell Omega, who, contrary to much of the Satanism which abounds in black metal generally, posit a metaphysical Satanism influenced by, most notably, Georges Bataille. The thesis explores Bataille's work with the group Acéphale, relating their views on the Diabolical, the Sacred and Profane to Black Metal and Cinema. Alongside the film theory of Gilles Deleuze, these are the elements of a speculative lens through which to read horror or Black Metal cinema.

Olwyn Ledwidge  
+353 86 036 8668  
olwynledwidge@hotmail.com

How have institutions such as the state  
and the prison constructed a perception  
of criminality?

The thesis examines how social institutions such as the state and the prison have constructed a perception of criminality that has become dominant in visual culture, especially through the medium of photography and film. Foucauldian, Althusserian and Deleuzian philosophy will be employed in order to aid this analysis. Initially, the thesis will examine early photography and the birth of the mugshot. Following this, it will elucidate the effects photography had on institutions and the eventual conception of a surveillance state and the documentation of its citizens. The thesis will conclude with the deconstruction of criminal stereotyping in mainstream cinema through analysis of two crime films.

The principal theoretical sources for the thesis are John Tagg's 'The Burden of Representation: Essays on Photographies and Histories,' Allan Sekula's essay 'The Body and The Archive,' and Michel Foucault's 'Discipline and Punish: the Birth of the Prison.' The thesis question emerged following a critical analysis of the above literature. Chapter one highlights the important part that photography has played in the documentation and cataloguing of criminals. The second chapter explains the crucial role of photography in combination with social institutions in the creation of a surveillance state.

The third chapter seeks to combine the analysis of the previous chapters in order to deconstruct the visual construction of criminality. The films assessed will aid the visual representation of criminals by analysing criminal stereotyping. It was essential to conclude this thesis with criminal stereotyping in the cinematic world, as it is a contemporary, relevant and clear example of the pop-cultural image of criminality. Arguably the question raised by this thesis may be instructive, in that it draws one's attention, not only to the effects of the institutions intentional or inadvertent criminal stereotyping but also to the general public's tendency to accept such stereotyping.



## Photography

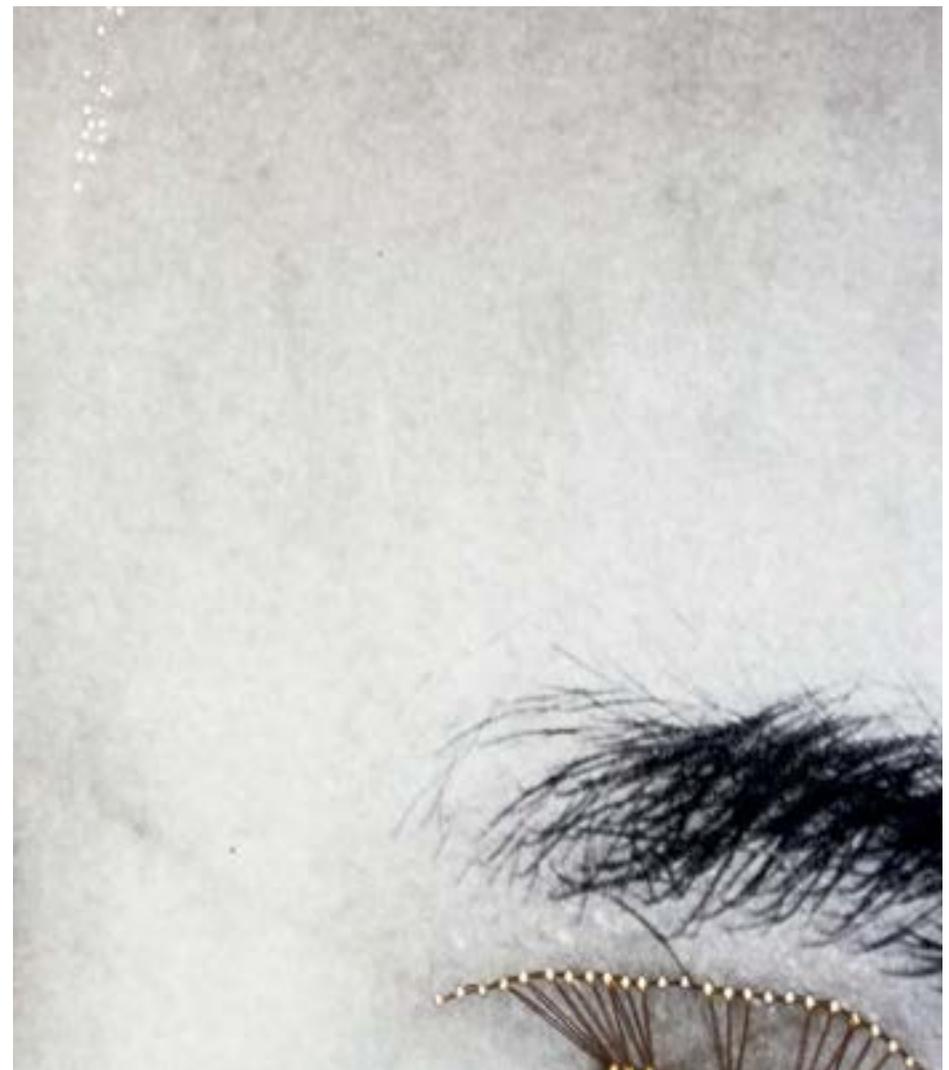
Amy Clarke  
Grace Kiernan  
Daniel Siberry  
Niamh Hannon  
Karl Leonard  
Sophie Barr  
Eva Murphy  
Mel O'Reilly  
Lauren McKenna  
Róisín White  
Francesco Taurisano



Amy Clarke Half an Hour From Where I Live

+353 87 218 7927  
amy\_lou5@hotmail.com

Arguably the conflict in Northern Ireland, which became known as 'The Troubles', ended officially in 1998. Having grown up in the border region after the Good Friday Agreement, I still encounter the stories and long-standing memories about that time through conversations with my parents and their peers. In attempting to represent these events in a new way I am returning to the sites of a series of bombings, which occurred, between 1972 and 1989 along the border between County Fermanagh and County Cavan. Through archive research I am constructing photographs, which point to the fragmentary details of the stories about these traumatic events, engaging with the living memory that persists in this place.



Grace Kiernan The Sum of Our Parts

gracekiernan@outlook.ie  
gracekiernan.com

These works explore the inextricable links between members of a family unit through explorations of materiality, lineage and the construction of identity. It attempts to map out the process of understanding our physicality while taking up space, within both our personal environments and society. The construction of these images involved a hands on approach to materials and process in order to emphasise the contrast between our fleshy physicality and the medium of photography. By continuously abstracting self-portraits and portraits taken of family members, the work invites the audience to inspect these manipulated representations of the family and of the self in order to generate conversation about how our individuality and our identities are constructed within the family.



Daniel Siberry Contesting Space

dansiberry1@gmail.com  
 danielsiberry.com

This work engages with space as a text, enquiring into the codes that punctuate our relationship with the built environment. From the official boundaries of maps and property lines to the intimate partitions of the home, these are codes that we negotiate as we move through space. The images look at the city as a site in which these geographies overlap and come into conflict. Tension develops as dereliction and the excesses of property speculation impact on the interests of local communities. In this event, space is diverted. Empty warehouses become homes and gardens. What was useless becomes useful. These processes reflect contesting ideals, defining the city as man-made environment and the values that this environment reflects.



Niamh Hannon Energy Does Not Die, It Merely Transforms

+353 85 821 4536  
niamhhannon1992@gmail.com  
niamhhannon.com

This body of work is centred on the theory introduced by the late Carl Sagan that "the cosmos is within us, we're made of star stuff." We are all connected to each other biologically, to the earth chemically and to the universe atomically. This influenced by metaphysics, in particular ontology – the philosophical study of the nature of being, becoming, existence and reality. In this way the project serves as an exploration of human existence and evolution through the use of the artist's own anatomy, making visual connections along the way to animal, plant, earth and universe. The images are designed to intrigue the viewer, generating reflection on their own existence.



Karl Leonard VIS[ABLE]

+353 87 143 8986  
karl.a.leonard@gmail.com  
karlleonardphotography.com

'VIS(ABLE)' uses video to explore the journey of sight loss, from being fully sighted through degrees of visual impairment to complete blindness. Each participant crucially gets to have their own words heard, to express their thoughts about everyday realities as well as describe their often ingenious solutions to negotiating both public and private worlds. Reflections on assistive technology and the haptic design within their environment emphasises each participant's own sense of agency as active members of society.

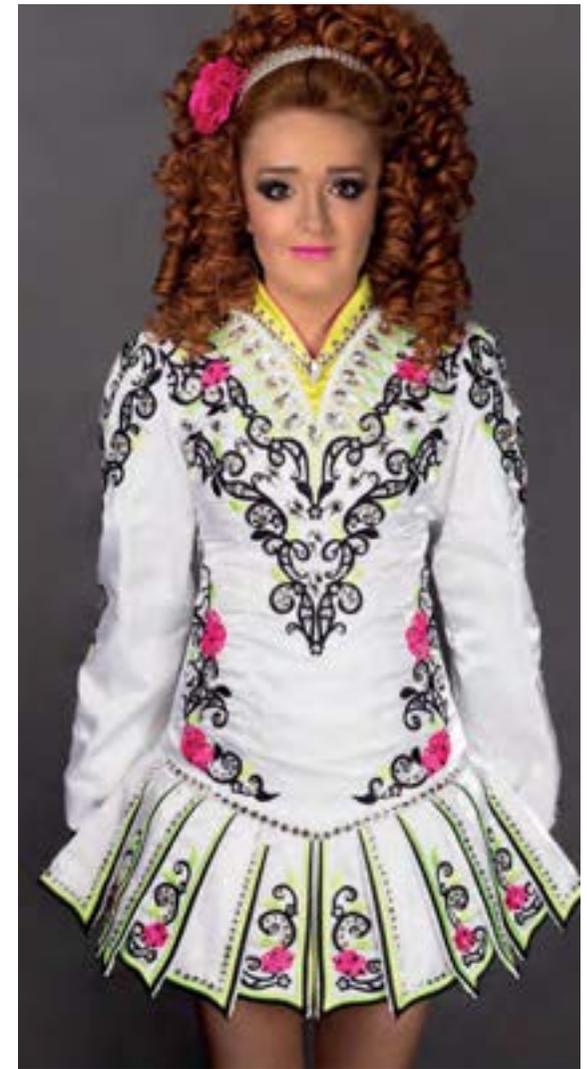


Sophie Barr Plot 36

sophie.barr@hotmail.com  
sophiebarrphotography.com

'Plot 36' is a body of work that explores allotments in Dublin. In recent years, there has been a high demand and long waiting list to own a plot due to the numerous positive benefits that come with using the allotment. This project documents the plot holders and explores their personal reasons as to why they are using these spaces. For some people it is a source of home grown healthy food. For others, it is an escape from reality to enjoy the quiet and keep a connection with the earth. These images aim to capture the essence of the allotment and also the diversity of each unique space.

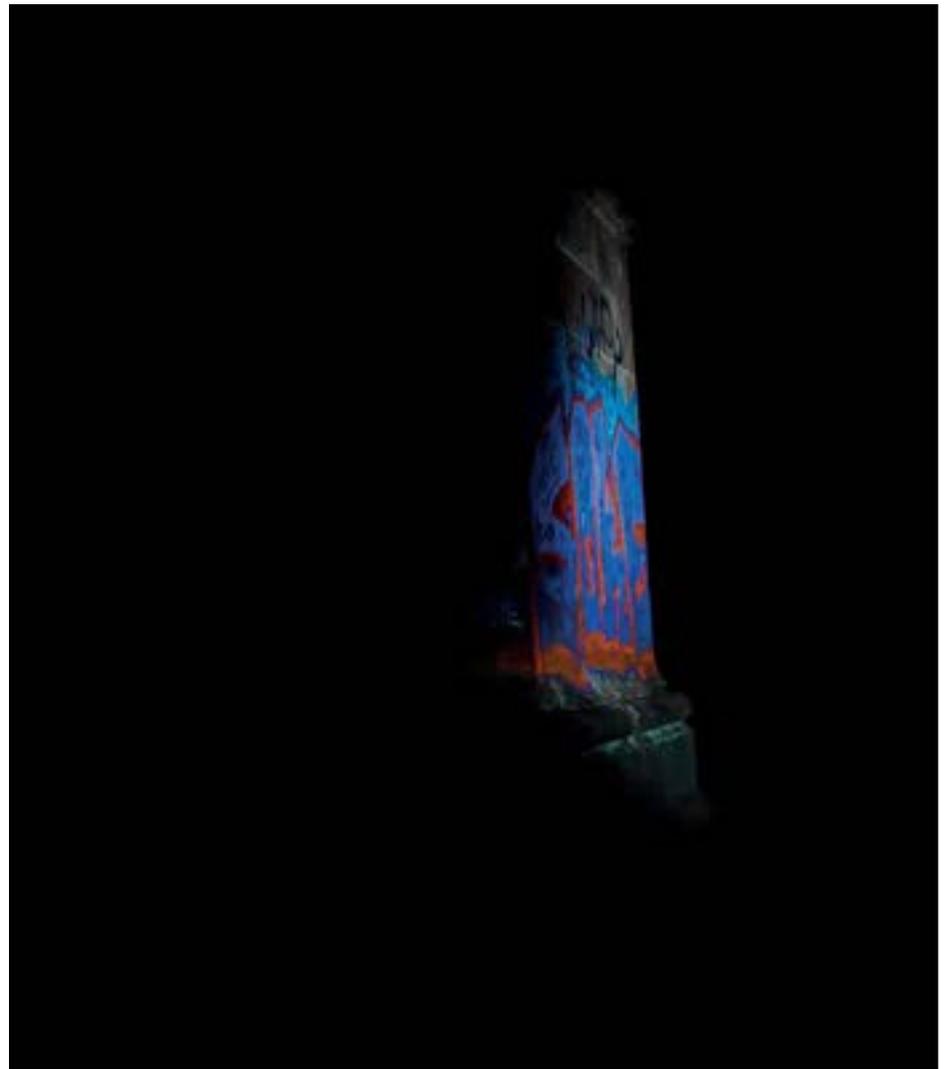
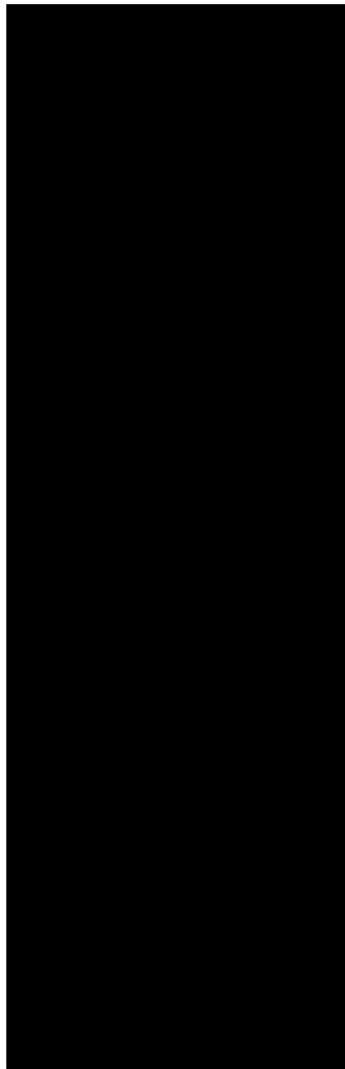




Eva Murphy On Show

eva@evamurphy.com  
evamurphy.com

This project depicts various performance artists in Dublin. Their identities are examined through the use of portrait photography and images from live performances. 'On Show' illustrates the different identities/alter egos that people possess and display to the public. The project focuses on themes in relation to this, such as masquerade, mimicry and gender. A diverse range of artists are presented such as, burlesque performers, drag kings, drag queens, dandies, nightclub acrobats and Irish dancers. Interviews are conducted with these artists to fully understand and explore in-depth their 'normal' selves and their performing identities.



Mel O'Reilly Arcanum

+353 86 050 6377  
info@meloreilly  
photography.com  
meloreillyphotography.com

The series explores the interruption of the photographer and the removal of 'place' whilst playing with scale and context. Photographed in darkness using the technique of painting with light and a handmade lighting prostheses. 'Arcanum' questions the representation of public space at night with unique results, inviting the viewer to engage critically with the images and question what they see. The resulting images are mysterious, obscure and esoteric. The series, focusing entirely on follies found in a public park, intentionally isolates a small area of the frame against a striking black background, the objective being to produce the final images as visualised, in-camera with minimal post-production.



Lauren McKenna Adjusted Landscape

+353 86 054 5806  
lauren@traem.com  
laurenmck.com

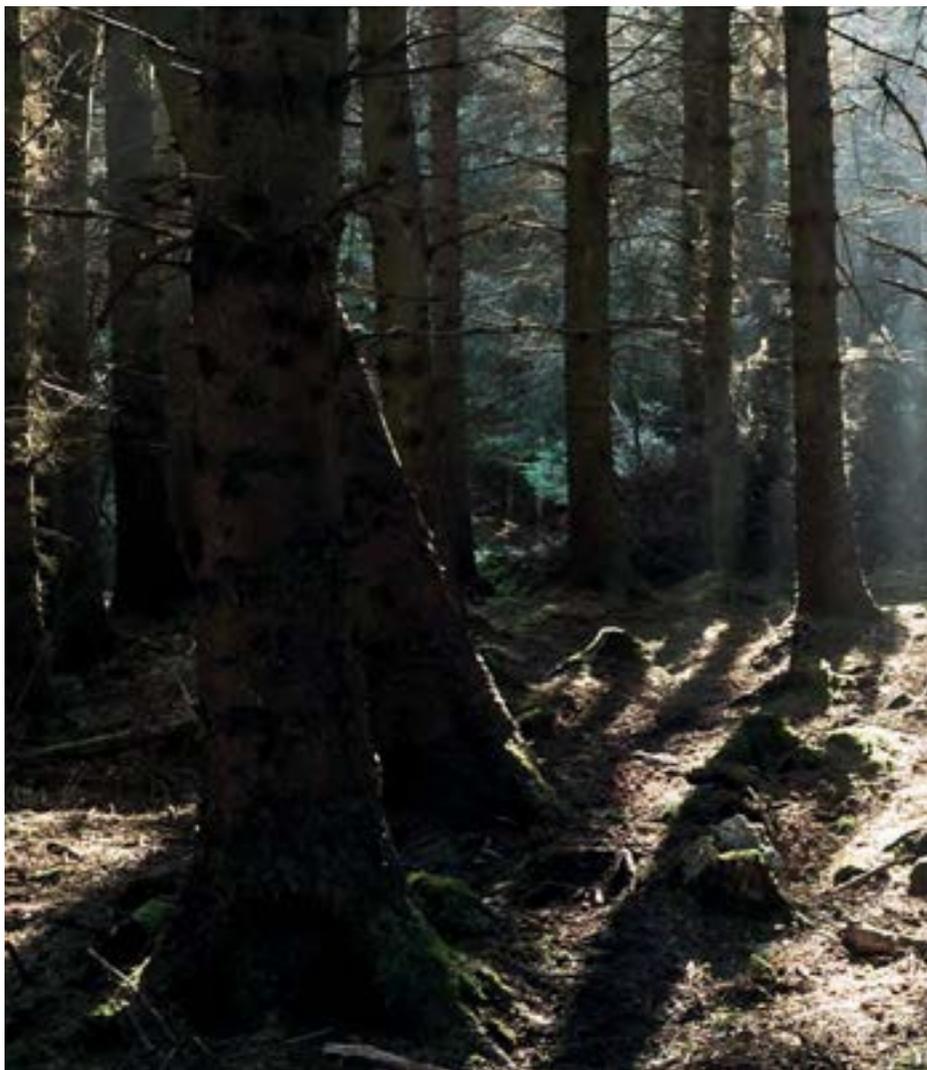
This project follows the line of a new ESB network power line which cuts through the landscape at Tomdarragh in Wicklow. Part-earthwork and part-image, the mirror records the passage of time and re-imagines the landscape without the deforestation. The mirrors reflect and refract the surrounding environment and study the wound inflicted on the land from the power line. By physically adding to what is there in front of the viewer, the natural landscape is altered and the mirrors function to produce a kind of memory space. The duality of two time frames, before and after the re-construction, are presented and contained in one image.



Róisín White In Search of a Previous Line

roisinwhite1992@gmail.com  
roisinwhite.com

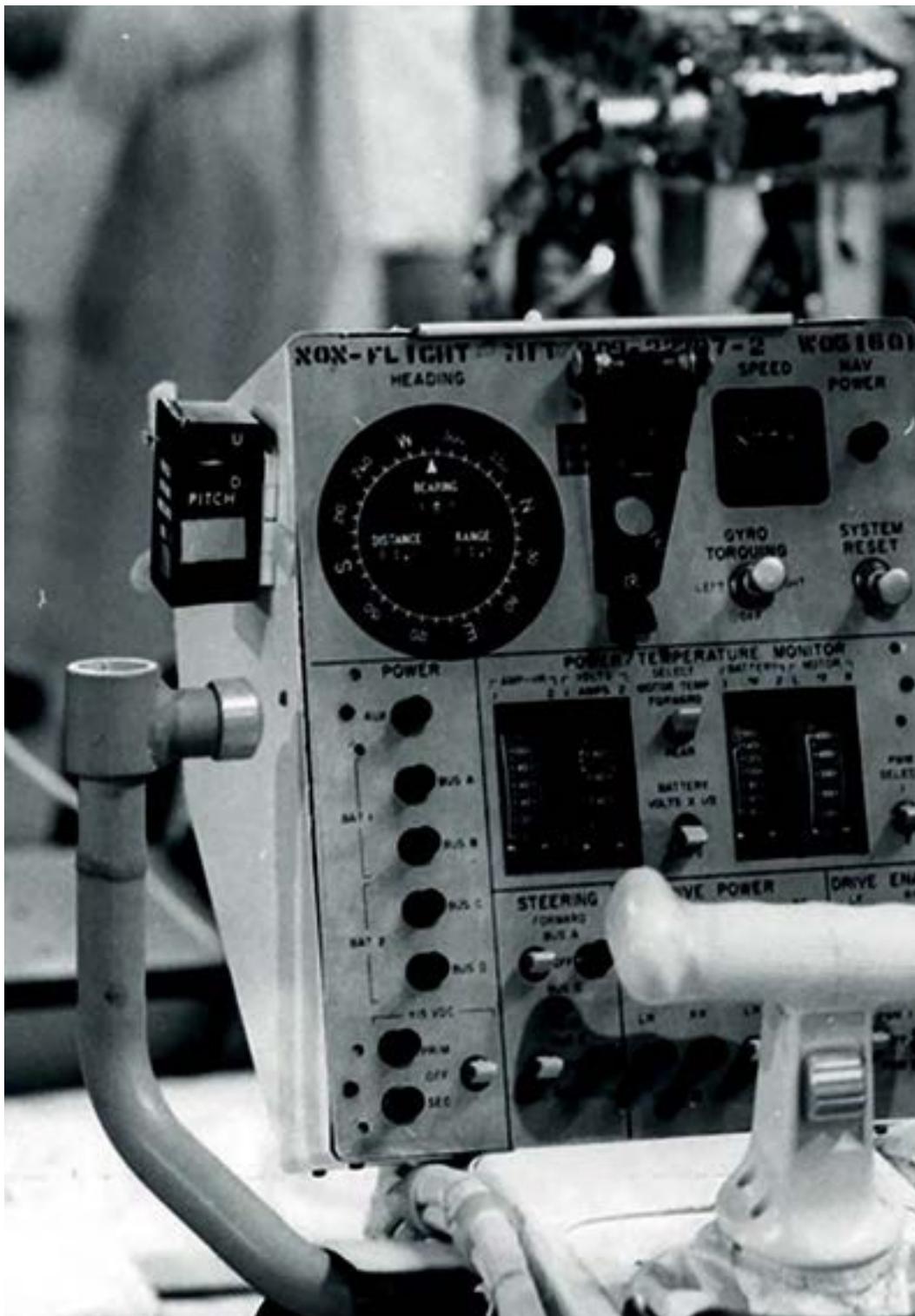
'In Search of a Previous Line' is a body of work that explores the connections between the experience of contemporary women who are climbers, with that of the Irish mountaineer, author, and photographer Elizabeth le Blond in the late nineteenth century. This project seeks to recognise and demonstrate her contribution to female climbing and the inspiration she provides to women in a male-dominated sport. Through combining the artist's personal experiences as a climber with a revisiting of Elizabeth's stories and photographs, it reconsiders and re-presents the material traces of former climbs and events as a form of acknowledgment and a process of excavation and enquiry.



Francesco Taurisano [E]VENTØ

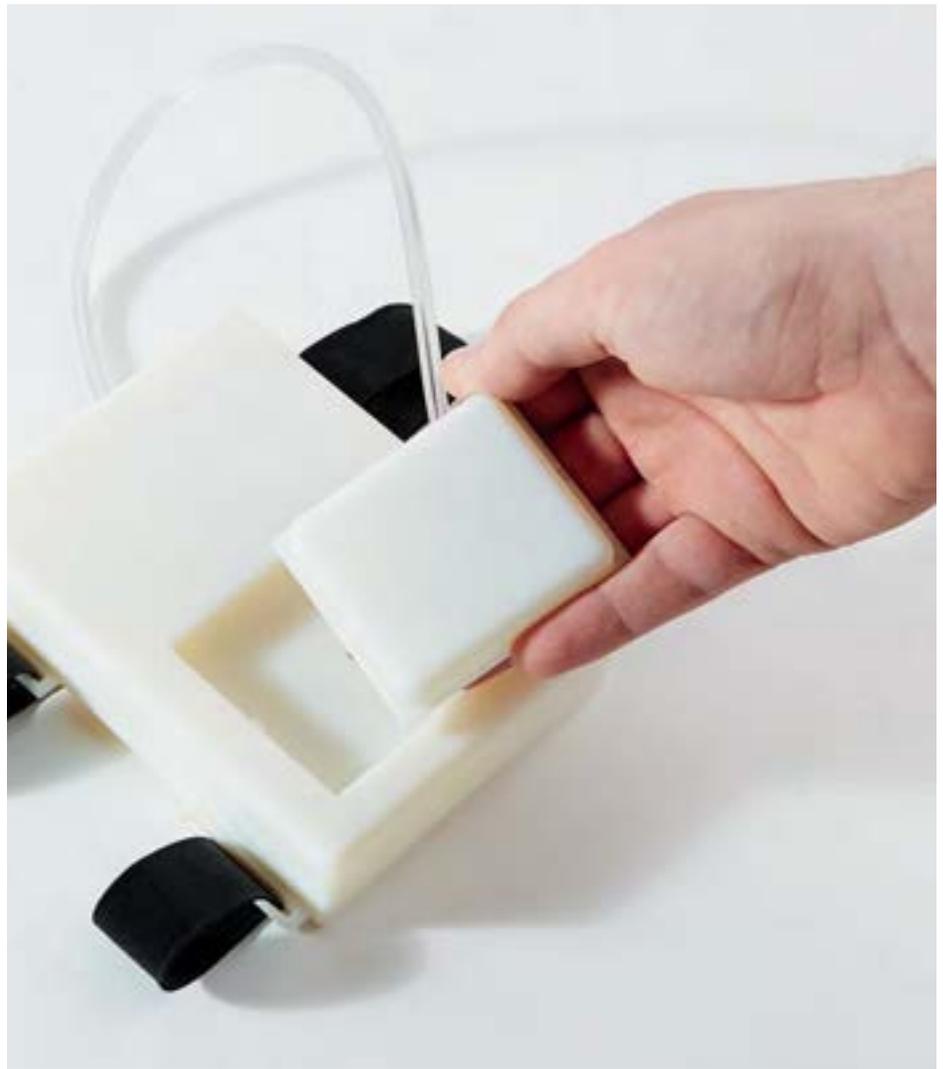
francesco.tbi@gmail.com  
francescotaurisano.com

This body of work contributes to the critical reframing of landscape representation in contemporary photography. It offers the viewer a multi-sensorial reflection on our appreciation of landscape, in which imagination, memory and nostalgia for the past provide the opportunity to explore the cultural representation of place. This strategy reconnects the viewer with the classical aesthetic representation of landscape, taking them on a journey that privileges the everyday and the rediscovery of the non-place. My approach to landscape is to study how the land is changing, and how it transitioned from agricultural to post-industrial, with the intention to develop a new aesthetic to depict contemporary landscape.



## Product Design

Robert Redmond  
Declan Greville  
Craig Dow  
Kathrina Robinson  
John Keane  
Dónal White  
Conor Hughes  
Alyson Kearns  
Rebecca Wilkinson  
James Carty  
Jamie O'Connor  
Derek Colley  
Adam Ryan  
Kevin Kerpis  
Liam Murphy  
Pacífico Borza  
Ruaridh Thornton  
Ian O'Meara  
Orla Cannon  
Daryl Roberts  
Stephen O'Doherty  
Lorcan O'Mahony  
Paraic Naughton  
Niall Hannon  
Sarah Murphy  
Rory O'Neill  
Stephen Vaughey  
Shauna Kelly  
Sean-Paul White  
Shane O'Hare  
Ellis Delany  
Mark Ennis  
Stephen Gorman  
Sean Larkin  
Sean Darling



Robert Redmond Vacti-Cast

+353 86 848 4184  
roboireds46@gmail.com  
roboireds46.wix.com

'Vacti-Cast' provides patients with an unparalleled sense of security throughout treatment with its revolutionary cast like protection from the external environment which can hamper wound healing and increase patient anxiety. It is discreet and invisible under clothing allowing patients to go about their daily business without prejudice from the general public's prying eyes. Intuitive canister placement allows for ease of change and eradicates the need to remove the 'Vacti-Cast' from the wound site. 'Vacti-Cast' adopts to your way of life, allowing for the minimum amount of patient disturbance and you can have peace of mind knowing you and your loved ones are safe, in the hands of 'Vacti-Cast.'



Declan Greville Display Pod

declangreville3@hotmail.com

The 'Display Pod' is a modular self-service display unit suitable for the retail environment as well as restaurant use. The 'Display Pod' keeps its food content hygienic and fresh while displaying a 360° view to the customer. Keeping the contents fresh and clean improves customer confidence in the cuisine and can improve sales. The 'Display Pod' can be stacked and locked on top of each other allowing the retailer control over how many Pods are on display which means the display always looks full, thus reducing food waste. The 'Display Pod' can be taken apart to easily allow for cleaning.



Craig Dow Twisto

+353 89 215 0605  
craigdowdesigns@gmail.com

I created this product in an aim to aid the development of both the posture and balance of children who are struggling to hit the early milestones. I began by tracking the movements of the body and related them to the development of a child's core – the primal muscles for balance and posture. I then plotted the highlighted movements and began forming a scooter that would exercise these muscles. By twisting from side to side on the platform the scooter is propelled forward straining the transversus abdominus and both the internal and external obliques. The scooter is completely mechanically driven which was a challenge in itself, however, I believe these challenges have helped me develop as a designer and I look forward to many more challenges to come.



Kathrina Robinson Uisce Nua - Rainwater Filtration System

kathrinar3@gmail.com  
kathrinarobinson.weebly.com

'Uisce Nua' is designed to clean a natural resource, rainwater. The water filter can be used throughout your home for, bathing, washing delph and clothes, gardening and drinking. It filters the water through three different methods. Firstly, a fine particle filter (extracts debris from water). Secondly, a carbon filter (extracts bacteria, viruses, smells and microns). Thirdly, a UV sterilizer (removes bacteria, viruses and diseases). There is little maintenance to 'Uisce Nua'. The Fine Particle filter needs to be cleaned or changed every three months. The UV sterilizer needs to be changed once a year depending on usage. 'Uisce Nua' is placed within the kitchen. It can also be used in other parts of the home, depending on your preference.



John Keane Exo-Glove

+353 86 070 0478  
johnkeane92@hotmail.com

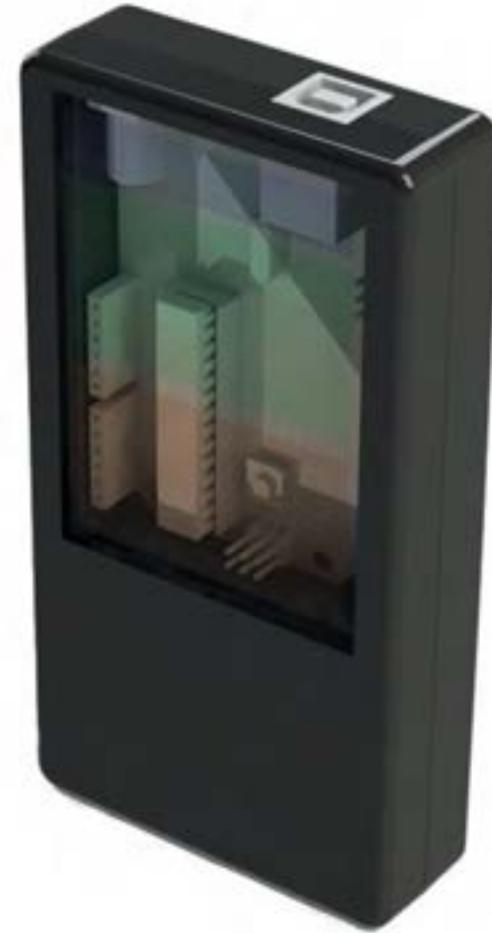
After suffering from an injury which left me with a permanent disability, my passion for designing for the disabled grew hugely. This really motivated me when designing the 'Exo-Glove'. The 'Exo-Glove' is a functional and rehabilitative device designed for people with fine motor disabilities. The device allows someone who cannot move their fingers to perform everyday tasks which otherwise would prove impossible. Along with enabling the user to perform tasks such as holding a knife and fork, brushing their teeth or holding a glass of water the 'Exo-Glove' also provides a rehabilitative function. After prolonged use of the 'Exo-Glove' it is expected that the user would regain use of their fingers through muscle memory.



Dónal White Leaf Scooter

+353 86 066 5281  
donalwhite@hotmail.com

'Leaf' is the solution to inconsistent travel times experienced by city commuters. It is intended to make the daily commute to work or college a quicker and more enjoyable experience. With rush hour delays more prominent than ever, 'Leaf' enables users to speed up a section of their commute which is otherwise hindered by the speed of walking. The design of the scooter places emphasis on portability, folding into a neat shape of 40cmx30cm which can be stored in a backpack during other sections of the daily commute. The laser cut aluminium frame follows a simple manufacturing process resulting in a low profile, charming aesthetic which appeals to young adults with an active lifestyle.



Conor Hughes R-Pad

+353 87 670 9890  
conor.hughes1993@yahoo.ie

'R-Pad' is a new breed of technology designed for GAA referees. It is an ergonomically suited hand-held electronic device. The aim of my device is to take over the need for referees to use pen and paper and watches as it is all built into the 'R-Pad'. The pad can be programmed at the beginning of every game and all relevant information can be input. It can be linked up to a computer via USB and all the information can be stored on a drive. The device can then be reset and set up for the next game.



Alyson Kearns Ovum

+353 87 628 9146  
alykearns@gmail.com

'Ovum' is a device to aid teachers and occupational therapists of young children with Autism identify some of the sensory sensitivities that these children may have by using the child's everyday school environment. The sensors located inside of the device record everyday light and sound activity and can later be uploaded to a computer and graphically displayed for analysis to identify times when the child has reacted to a disturbance that may not have been obvious to the teacher. The aim is for the device to sit upon the child's desktop, slowly cycling through an array of colours, discreetly gathering information about the surrounding environment without causing a distraction to the child.



Rebecca Wilkinson Cuar

+353 85 155 5451  
beckywilkinson94@gmail.com

'Cuar' is an artistic and unique design allowing users to apply their individual style to their storage unit. With the simplicity of releasing a clip this design can be transformed. The clip allows the user to arrange and rearrange the units in any desired combination. Therefore enabling the user to assemble the collection in any chosen form. The variation in sizes of units allows for ease of organisation and the ability to build as desired restricts the issue of areas being difficult to access. The outer fabric finish and variation of shades adds a luxurious element to the design and is then complimented by the coordinating inner patterned material. 'Cuar' encourages the user to be creative and apply their twist on the 'Cuar' design.



James Carty PALA Watch

+353 85 655 8516  
jamescarty101@gmail.com

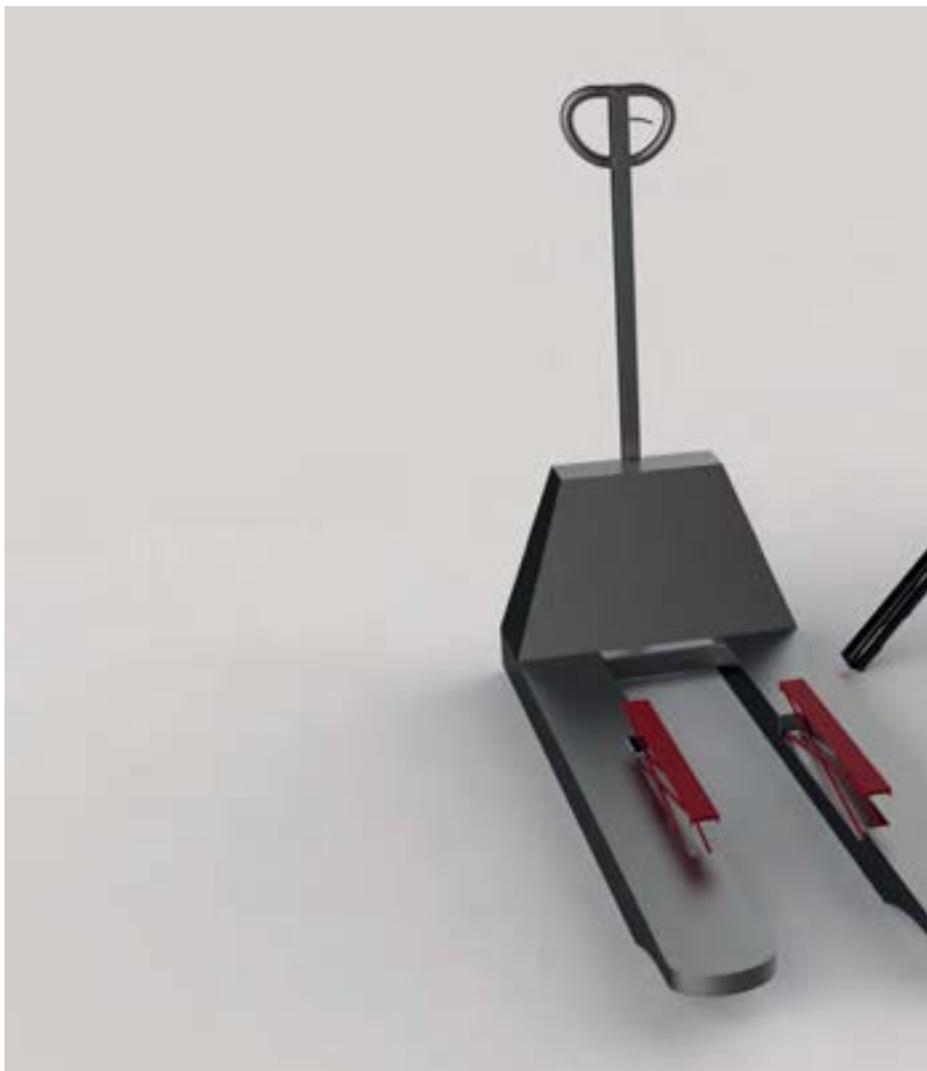
The 'PALA Watch' is a personal safety device designed to monitor and give reassurance to the user and loved ones that at all times they are safe and if danger does arise they will be well prepared to respond to it. It monitors heart rate levels of the user, it has a built in accelerometer. If the user falls and is unable to call for help, all information is synced with an app that can be easily downloaded to a family member or friends phone.



Jamie O'Connor Street Sense

+353 89 477 5128  
joconnordesign@gmail.com

'Street Sense' is an eco-efficient street lamp that provides a solution to the problems surrounding light pollution, such as sky glow, glare and trespass. As well as this, it reduces the disruption to the eco-systems that live around the lamp by only providing light when it is needed. 'Street Sense' illuminates as a pedestrian is approaching it and then as they leave the lamp area it turns off. Using OLED technology 'Street Sense' provides a glare free amber colour light, which is less disruptive to natural rhythms in both animals and humans. Standing at just 1.4 meters 'Street Sense' has a more controlled and efficient spread of light than current street lamps.



Derek Colley Easy Lift

+353 86 152 0562  
derekcolley4@gmail.com

'Easy Lift' is an innovative and unique product designed specifically for use in the motorcycle recovery sector. Its primary focus is to reduce the time spent on scene for recovery drivers. This will increase efficiency for the drivers, thus increasing the number of accidents they can collect and increasing profits in the process. The 'Easy Lift' is a tool which primarily deals with the recovery of motorcycle road traffic accidents, its design also allows it to be used in the recovery of detained Sec41 motorcycles if necessary. The 'Easy Lift' is made up of two sections, one housing unit which is attached to the bed of the recovery vehicle and the motorcycle dolly which is the portable element of the product.



Adam Ryan Obox

+353 85 277 7100  
adk.ryan92@gmail.com

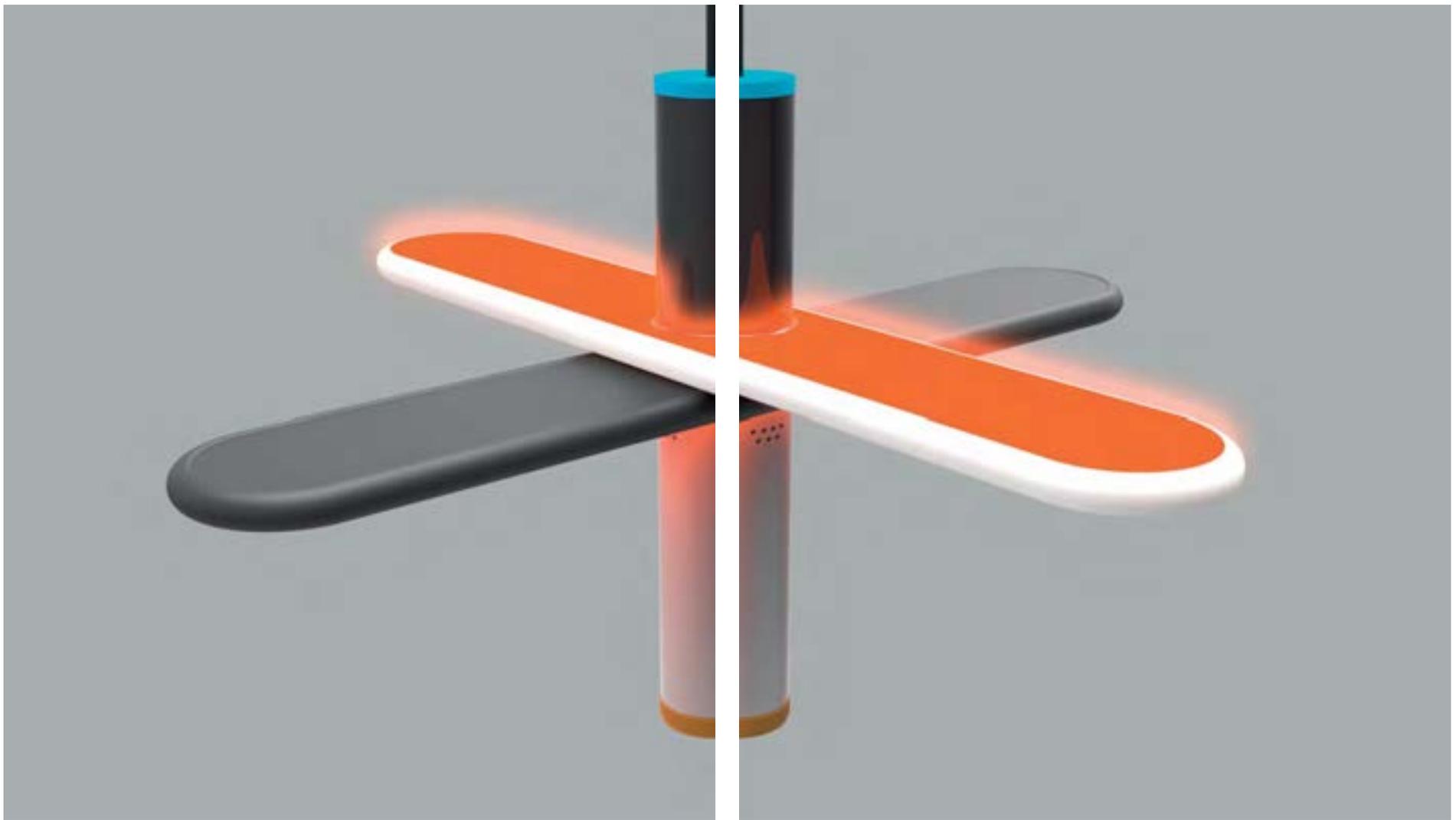
The 'Obox' project is an exploration into productivity while working from home. It is a standing desk that has been designed to provide a platform for whatever modes of work undertaken. With ample storage and work surface provided the peg board allows the user to customise their work space to best suit their needs, by adding in additional storage or just to manage the cables that plague our desks today. To achieve a perfect work environment the user themselves must have a say in the design of the space. They must finish it themselves and tailor it to their specific needs. The 'Obox' is the perfect platform for a user to be productive in their home.



Kevin Kerpis PYRO

+353 86 262 5874  
kevinskerpis@inbox.lv

The 'PYRO' is a modular audio system which is composed of same size modules each with a specific function. The most basic configuration is composed of a 'power source' module and a 'speaker' module and when connected form an audio playback system. When adding more modules simply select the edge you want to connect on to and align them. The magnets located near each modules corner will snap onto each other, electrical connections will be secured and the modules will be locked in place. 'PYRO' is capable of vast expansion possibilities with the attachment of more modules each with different functions.



Liam Murphy Olux

+353 89 478 8459  
liammurphydesign@gmail.com  
liammurphydesigns.tumblr.com

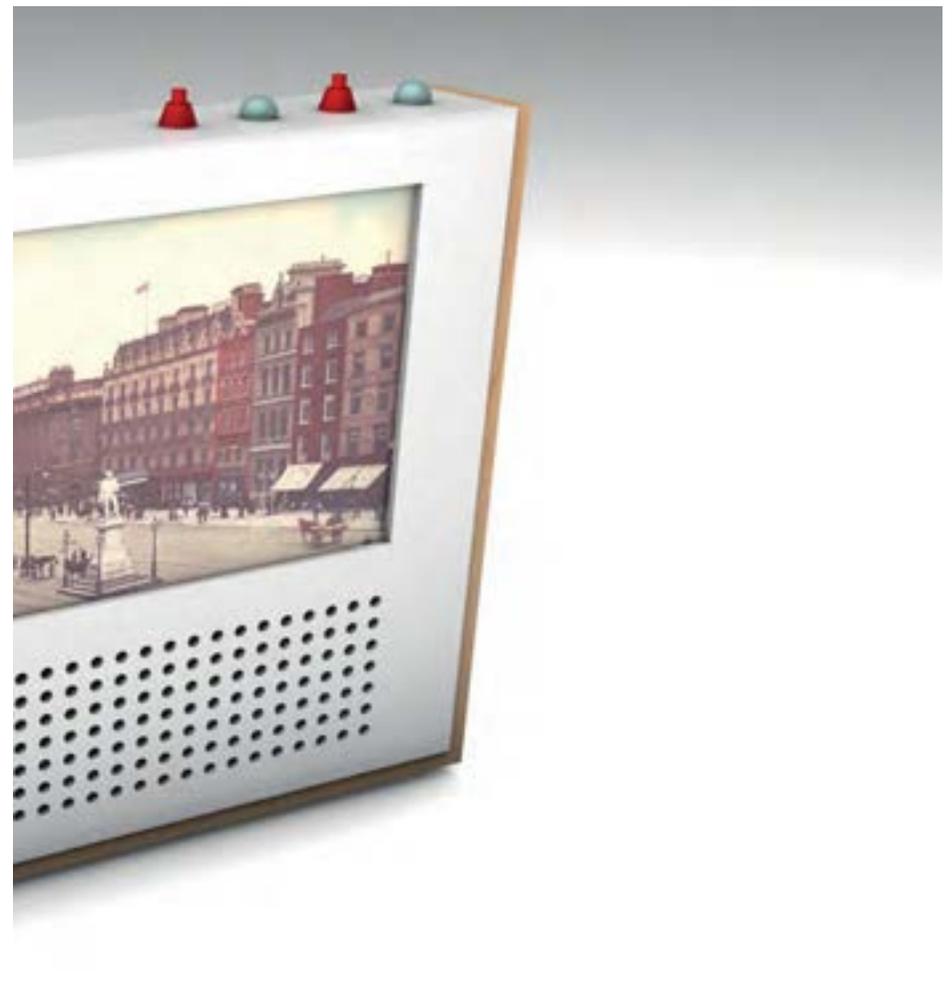
'Olux' is a pendant light which can increase the efficiency of sleep in a non-obtrusive manner. It does this by targeting two sleep variables; olfaction (sense of smell) and light. The product emits different light frequencies depending on time of day, which is designed to closely emulate the natural rise and fall of the sun. This significantly reduces the potential for melatonin suppression in the brain and therefore allows for higher levels of regenerative slow wave sleep. The olfaction element to this product utilises the efficiency of jasmine oil in improving sleep quality. The inhalation of jasmine oil before bed has been proven to considerably increase levels of slow wave sleep and even attention/concentration levels throughout the following day.



Pacifico Borza Vivente Zen

+353 87 618 1843  
pacificoborza@gmail.com  
pacificoborza.tumblr.com

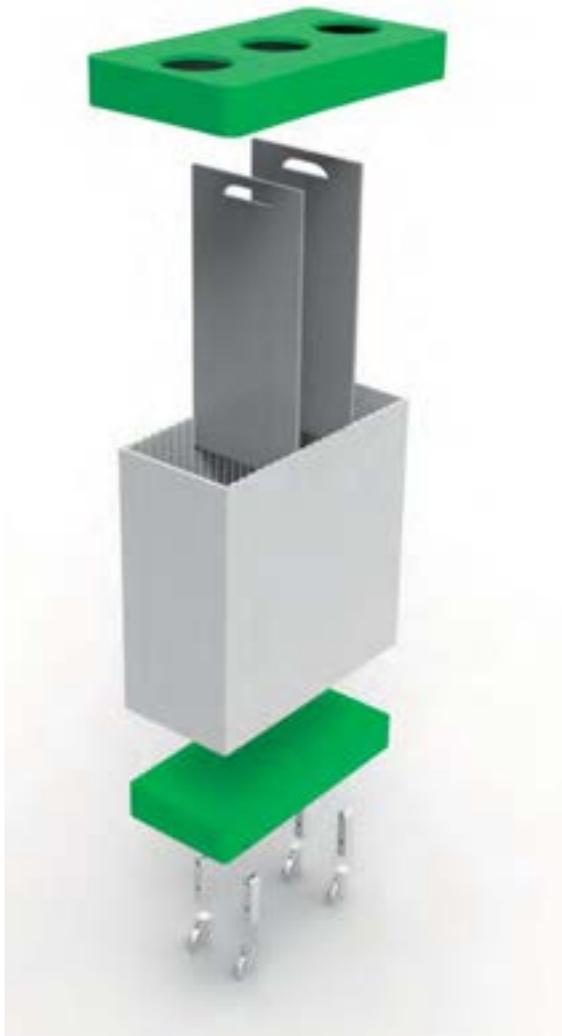
The 'Vivente Zen' is a modular furniture piece that saves space by considering the lifestyle of the demographic that would typically live in a micro apartment. It does so by being based on a philosophy that is, "you would not work where you relax and you would not relax where you work." The design captures two aspects of life, which is working and relaxing by providing the user with the function of both a working desk and a couch. By simply switching the position of the main board, that has cushion on one side and completely flat on the other, the user is provided with a piece that suffices for two functions to ultimately allow more space to live with.



Ruaridh Thornton Fenestra

+353 87 749 8457  
ruaridhthorntondesign  
@gmail.com

'Fenestra' is a personalised reminiscence device for people suffering from dementia. Current research indicates that listening to music significant to the individual and looking through photographs of past events can have a positive impact on the behavioural symptoms of the disease. Images are displayed through the LCD screen and loaded on to the device through a USB key or connected network. User interaction is minimal and intuitive; push switches turn on the LCD screen and music player and an LED light indicates when each is operational. The main aim of the product is to help people with dementia reconnect on a social level with family, friends and act as a non-pharmacological intervention to the behavioral symptoms of the disease.



Ian O'Meara Simplex Bin

+353 86 165 9878  
ianomeara200@hotmail.com

The 'Simplex Bin' unit modernises the process of collecting, storing and emptying household waste. It aims to eliminate the negative aspects associated with household waste, such as odours, occupying floor space, leaking bags and excess time spent emptying separate bins. It combines the main household bins into one unit that is stored in a kitchen press, leaving it out of sight, easy to access and isolating odours. Key features include the ability to customise the size of each separate bin to the users' preference with ease, and pop down wheels which allow for easy transportation to and from the wheelie bin. These wheels fold back up when the unit is pushed back into its press.



Orla Cannon GRD LKD

+353 87 623 7578  
orlacannon18@hotmail.com  
behance.net/orlacannon

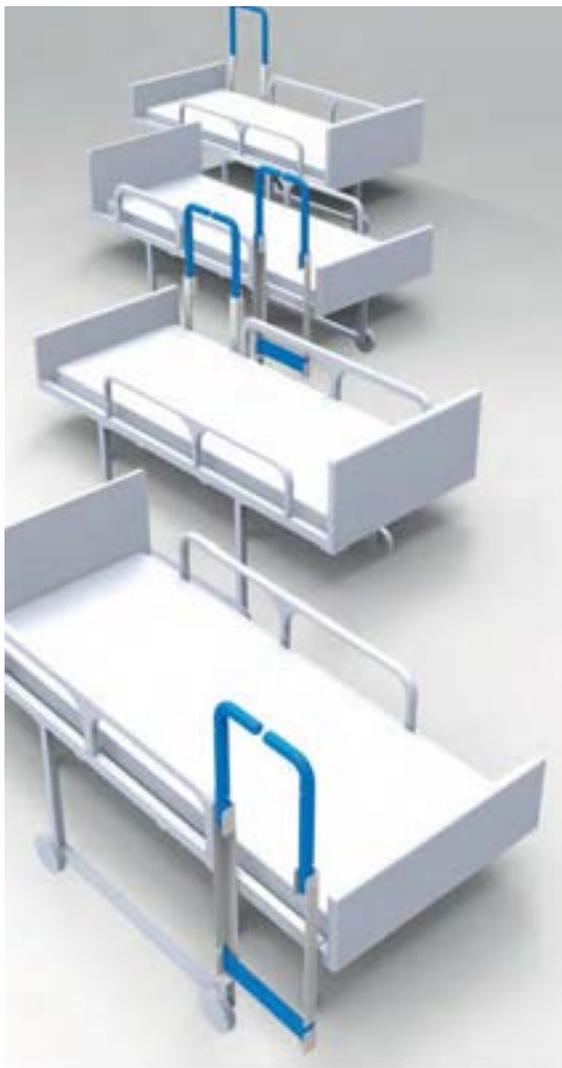
'GRD LKD' – Grid-Locked, is a modular, sustainable wall partition system. It is fully customisable with the user capable of choosing the colour/texture and style of both the partition panels and shelving. The unit can be wall mounted or free standing allowing it to suit any room, and can be made as large or as small as the user would like. The system is made to allow the user to assemble and disassemble the product quickly and easily to change the functional capabilities of the product, with all the mechanisms easily locking into each-other without any resistance/force or tools needed. This full customisation allows the system to be sustainable as it can easily be fitted/refitted to any room for a variety of functions.



Daryl Roberts Unique Strength

+353 87 249 4139  
daryl.roberts@live.ie

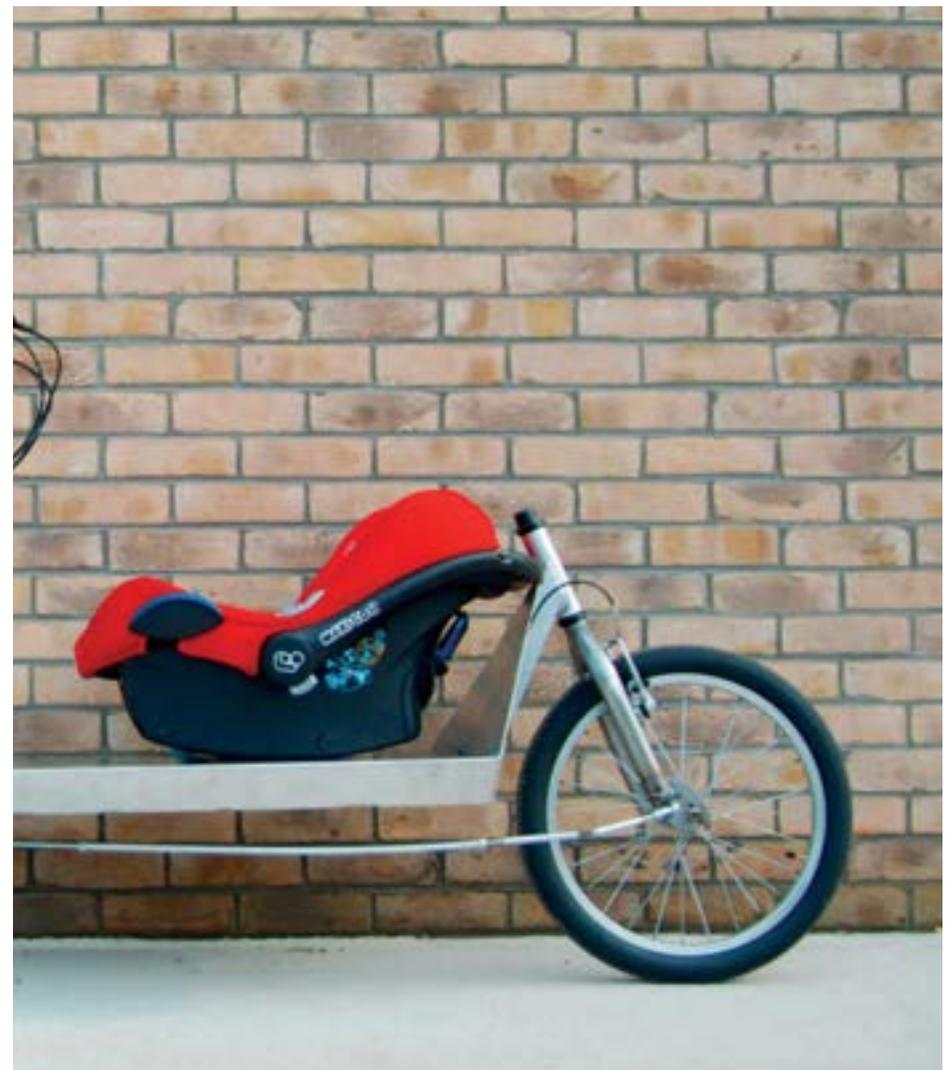
'Unique Strength' is a hand-held device that has the capability of aiding physiotherapists in the measurement of particular muscle groups throughout the human body. Another feature the device has is it can measure grip strength which can be a general rule for overall strength. The 'Unique Strength' tester is ergonomically designed to suit the hand of the user whilst pressure is being applied. This product will be used to aid top athletes who have been seriously injured, measure and record their rehabilitation stages. This will help them set goals and be able to identify when they have reached them.



Stephen O'Doherty Rail-E-Safe

+353 87 672 1450  
sod91192@gmail.com

Falls in hospitals are a huge problem. 25% of falls in hospitals occur from the bed. There are currently no solutions for this until now. My product provides patients with the support needed to exit the bed safely. The handles prevent falling left right or forwards and foot rest gives the patient a step system. This easy to use device will not only give the patients peace of mind but also the caring staff. This sleek design can be retrofitted to any hospital bed. It works for all hospital environments and nursing homes. It is an easy to use product that will make the patient safer and give them the confidence when leaving the bed.



Lorcan O'Mahony The CarryAir Bicycle

+353 85 272 2293  
lorcanom@gmail.com

Humanity is increasingly struggling to bear the cost of high emission transport on a societal and individual scale. Congestion on roads and environmentally conscious taxation is creating even more of a need for people powered vehicles. Bicycles fit the purpose to a degree, but there is a distinct lack of cargo bikes with sufficient load capacity to be a reasonable alternative to a small car. This is where 'CarryAir' provides a cheap alternative for everyday transport. A significant demographic is parents, whose choice of vehicle is often dictated by their children's needs. A 'CarryAir' can provide safe, comfortable transportation for two children. In summary, one can stay fit and save money without sacrificing the ability to carry a lot or contributing to air pollution.



Paraic Naughton Ardú

+353 86 318 1421  
92paraicnaughton@gmail.com

'Ardú' is a kitchen worktop that can be risen up to the ceiling to create floor space and storage within the apartment. This is done by using an electric hoist and pulleys to lift the upright worktop vertically in the air, when the worktop is being hoisted the worktop begins to turn sideways, by the time the worktop reaches the ceiling it has turned 90 degrees and perfectly horizontal and parallel with the ceiling leaving plenty of head space underneath it. The concept behind 'Ardú' is you can have large comfortable furniture even if you live in a small apartment.

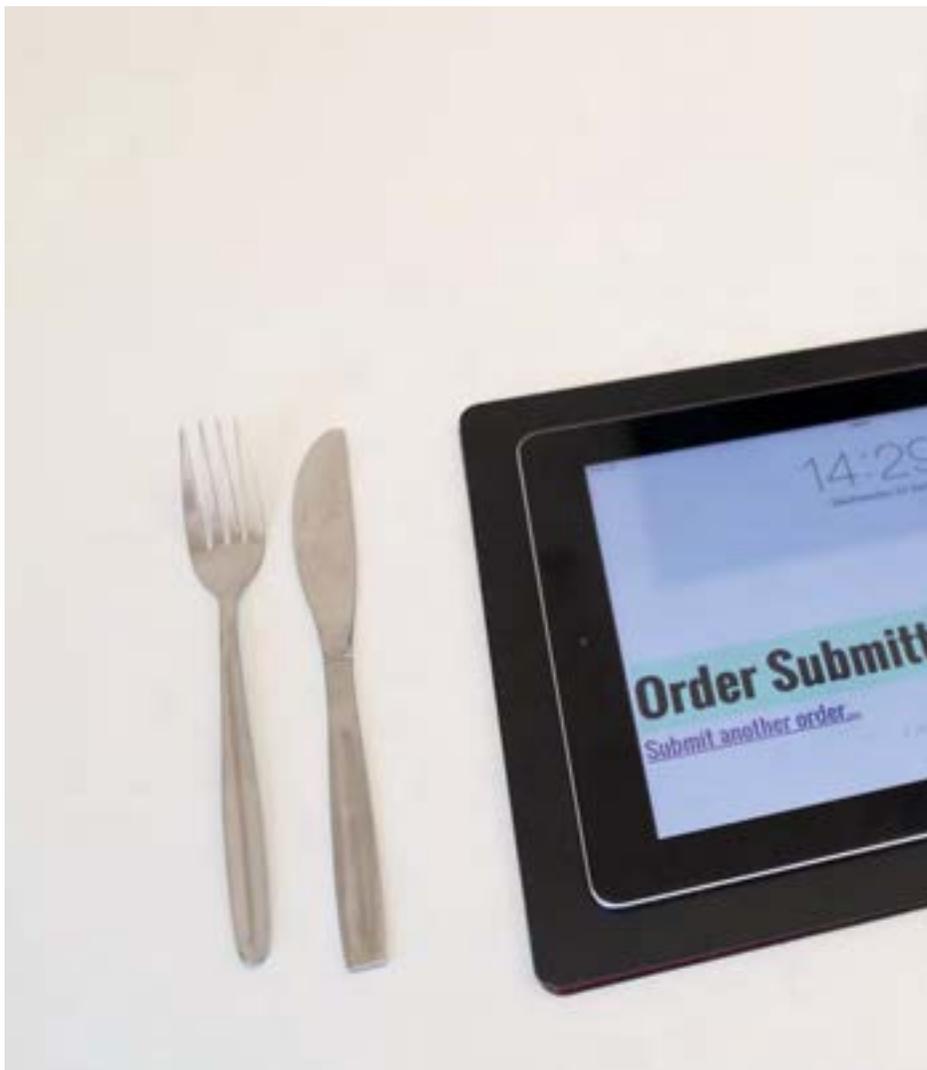




Niall Hannon Backpack Shelter

+353 85 820 4038  
niallhannondesign@gmail.com  
behance.net/niallh

With homelessness becoming an ever-increasing problem in our country, this product is aimed at providing a thermally insulating and waterproof shelter for those who find themselves in this unfortunate situation. In its backpack form, it provides an easily transportable storage space for possessions, while maintaining a slim profile. Its dynamic design then allows for it to be used as seating, quick rain cover, or form a raised base for an easily deployable shelter, allowing the user to retreat to a protective area that is truly theirs. Its entire form is designed to be as cost effective to produce as possible, through the use of recycled materials, while not compromising on its quality or effectiveness.



Sarah Murphy Interactive Menu

+353 85 155 2962  
sarahmm444@gmail.com

'Interactive Menu' is a new cutting edge approach in the service industry. Its aim is to bring the service industry into the 21st century and banish the old, out of date menus that are currently used. This product is sleek and innovative in its design. There are two parts to the interactive menu. The first is the tablet embedded in the table so the customer has complete control over the ordering process. This will create a laid back approach to ordering food. The second part of this product is the computer in the kitchen, so the chefs have complete control over the menu and can make changes when needs be. 'The Interactive Menu' is the new cutting edge approach to dining.



Rory O'Neill Pulse Ankle Brace

+353 87 920 0253  
roryjulianeoneill@gmail.com

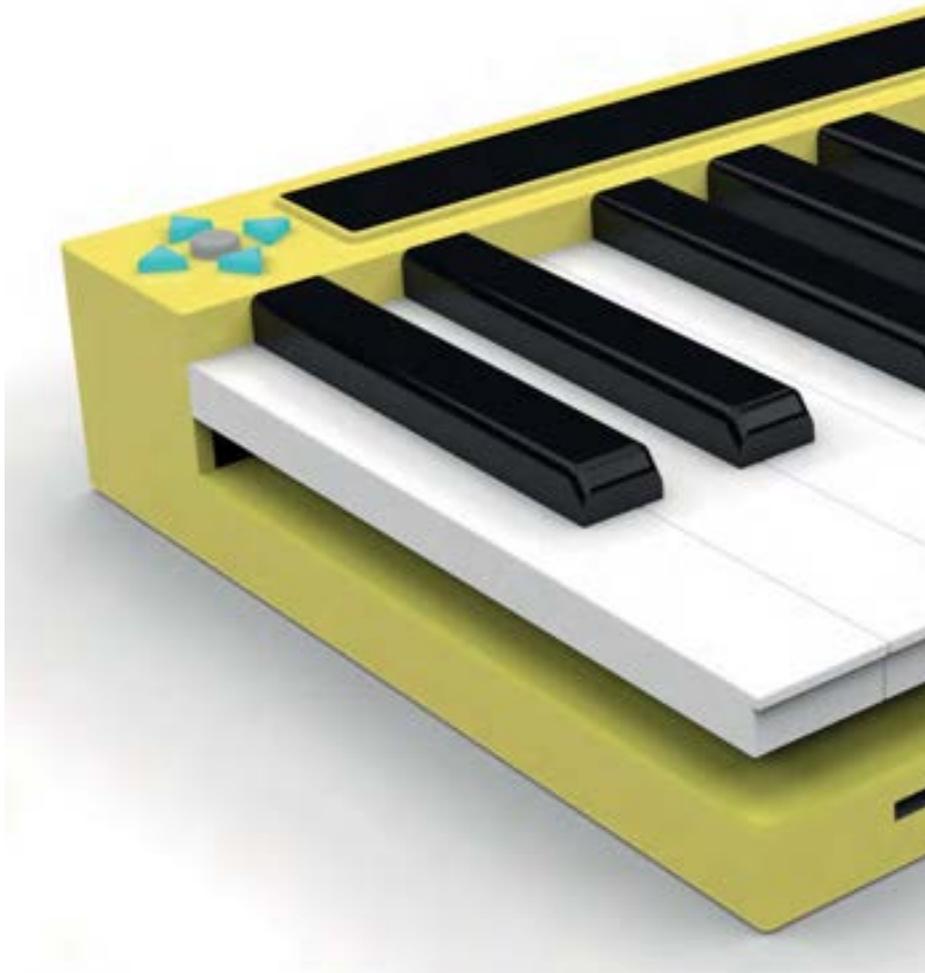
The 'Pulse Ankle Brace' is an innovative and exciting new way to prevent the occurrence of acute ankle injuries such as sprains and strains. It is designed to provide the user with unrivalled support for the ankle while also being lightweight and comfortable to wear. Tiny piezoelectric haptic actuators create mechanical vibrations which help to stimulate previously damaged nerves in order to increase balance and proprioception and thus effectively prevent acute ankle injuries. The 'Pulse Ankle Brace' offers reliable support while also maintaining great flexibility, and the incorporation of haptic feedback technology is used to make this product even more effective.



Stephen Vaughey DawnJar

+353 83 390 1096  
stephenkvaughey@outlook.com

The 'DawnJar's' purpose is to ease transition between the sleeping and awakened state. Humans are diurnal creatures, meaning we are predisposed for activity during the day and sleeping during the night. The 'DawnJar' utilises dawn simulation, projecting visuals and sounds from nature into the user's room to create an optimised environment for waking or falling asleep. With the advent of smartphone technology a large portion of people use the standard alarm for waking, the 'DawnJar' is designed to fit into their routine syncing automatically with their schedules and providing a charging port, offering the maximum comfort and convenience in a waking device.



Shauna Kelly Master Keys

+353 85 120 9329  
shaunakellydesigns  
@gmail.com

'Master Keys' is an assistive product designed for the blind and visually impaired, but can be used by everyone, who wishes to learn how to play the piano in the comfort of their own home. Tactile and audio feedback, using vibration motors and speakers, allow an alternative to learning how to read sheet music. This device is designed to be used alongside a real piano. Users have the opportunity to play whatever songs they wish by downloading them to the device and also setting the level between beginner and intermediate. The aim of this product is to encourage those with sight loss to take part in recreational activities which they may have thought were impossible before.



Sean-Paul White IV Fluid Thermal Regulator

+353 85 110 7645  
whitesp2@gmail.com

This is an 'IV Fluid Thermal Regulator' to be used in the medical industry in medical emergencies and can be used in ambulances along with hospitals and ICU units. This product has a large range of uses. Cold fluids can be administered to reduce core body temperature in the event of heat stroke along with the induction of hypothermia as a method of neurological protection in the event of brain trauma. Warm fluids can be administered to treat for hypothermia, to improve patient comfort in the event of receiving blood along with maintaining a suitable core body temperature in patient transport in cold conditions.



Shane O'Hare WIPEOUT

+353 86 078 9911  
shaneohare93@hotmail.com

Hand luggage is a term used in the aviation industry, which refers to the type of luggage or personal items that a passenger is allowed to carry on board the aircraft. The sole function of cabin size luggage is to store personal items, but, what if it were more than just a storage unit? 'WIPEOUT' is a unique, cabin-size suitcase providing the ultimate experience in customisation. Its dry-erase properties allow the user to draw and write on the exterior of the case. Simple in design, a smooth surface and rounded edges optimise the amount of draw space available, whilst maintaining its aesthetic qualities. 'WIPEOUT' completely eliminates any problems associated with luggage identity and offers a foundation for the user to express their creativity.



Eilis Delany Sense

+353 87 681 4589  
delany.design@gmail.com  
ello.co/eilis\_delany

'Sense' is a low cost, retrofitting device designed to introduce tactile feedback into firefighting performances. As uniform layers increase, senses decrease this is a major problem, particularly if one is expected to navigate their way around a dark, smoke filled room. This concept fuses existing technology with current fire fighting gear in order to heighten natural instinct, and essentially, amplify the senses. An ultrasonic proximity sensor is mounted behind the front plate of the firefighting helmet. This is then linked to vibration pads, located inside the helmet. If the user encounters an obstacle, the sensor will detect it, and trigger the vibration pads. These tactile warnings will intensify if the obstacle gets closer, thus improving navigation.



Mark Ennis Innovative Learning Environments

+353 86 162 8896  
 markennisdesign@gmail.com  
 markennisdesign.tumblr.com

Primary school classrooms have not changed with the way teaching has changed. Government policy supports the idea of active learning but primary school classrooms are set up as passive learning environments where active learning activities requiring space are designed around a rigid classroom structure. The furniture is not designed for the kind of interactive curriculum we have nowadays. My design focuses on facilitating active learning in primary schools through furniture designed for purpose. Not just small versions of regular furniture, but multi-functional, space efficient furniture that gives teachers and pupils the freedom to teach and learn in new and dynamic ways, transforming a passive learning environment into a dynamic, supportive and easily adaptable active learning environment.



Stephen Gorman Modura

+353 86 361 3959  
stphngorman@gmail.com

'Modura' is a multi-functional, innovative product designed for the television and surrounding area. The modular furniture adapts to the users needs by allowing them to change the structure to the amount of storage they want. The user can construct the product to fit their needs and amount of devices they wish to store in it. The back of the unit provides an easy access space to manage wires and plugs. The product will have one wire coming from the back which will go to a wall plug socket. It will come as flat-pack and can be constructed with ease.



Sean Larkin Kanyu

+353 87 057 4991  
sglarkin@hotmail.com

'Kanyu' is an innovative and unique medical device that has been designed to solve the problems of accidental dislodgement and discomfort associated with peripheral intravenous cannulation. 'Kanyu' may be secured to an adult hand of any size in an easy to use and comfortable manner by a medical practitioner of any skill level to quickly and effectively secure a cannula in place. The product is made entirely of silicone, which grips the skin and cuts out the need for adhesives, providing more comfort to the patient. Following treatment 'Kanyu' can be cleaned and sterilized in-house for reuse, up to approximately 25 times, cutting down on the amount of medical waste and saving money in the medical sector.



Sean Darling iP-Insulin Pump

+353 85 732 3708  
sean.darling@hotmail.com

Human centred design has always been one of the focus points I wished to incorporate into my designs. The idea of designing for the end user, the person who this product is being created for, is one which has always been important to me. 'iP' is an insulin pump which has been designed first and foremost with the user in mind. 'iP' has been designed to make life easier for the user. In creating 'iP' the aim was to develop an insulin pump which would simply be more user friendly. With less laborious tasks, and faster turnaround times when changing the insulin reservoir, 'iP' hopes to enhance the user interaction for diabetics with their pumps.



## Furniture Design

Eva Harryson  
Ben Walsh  
Nichola O'Connell  
Gemma Reddin  
Gildas O Laoire  
Aoife Kate Greenan  
Anna Czechowska



Eva Harryson Blue Chair For a Blue Planet

+353 85 769 0180  
evaharryson@yahoo.ie

I was inspired by the optimism and playfulness of some of the mid 20th century furniture design, and the aesthetic that has recently come to be referred to as 'Retro Futurism.' In order to feel optimistic about the future in the 21st century, it seems imperative to take on the 'Cradle to Cradle' approach to design. The challenge then, lay in researching, choosing and sourcing materials that are healthy for the environment and either compostable or recyclable, and working with the possibilities and limitations of these materials in order to design pieces that combine a playful aesthetic with comfort and practicality, while also designing for easy separation of materials at the end of the product's life.



Ben Walsh Concreation

+353 86 358 5223  
benwalshdesign@gmail.com

We have various associations with concrete. So as a designer my intention was to create pieces that firstly maintained the natural characteristics of the material itself, while simultaneously emphasising it's ability to be used in uncommon ways. By staying true to the material and influences from my fine art background I sought to produce various sculptural forms while preserving the material's integrity.



Nichola O'Connell N+ Bench Prototype

+353 85 140 6316  
oconnell.nichola@gmail.com  
nicholaoconnell  
.portfolio.me

The furniture I have designed began from an exploration of combining materials using creative and interesting joint selection. The pieces integrate simple standard elements and easily machined components that can come together in a multiple of ways. With this, an extensive collection of adaptable furniture objects can be created. The possibilities are endless. The two chosen materials for this project were beech and stainless steel. The appeal to these particular materials were how different they are, both in aesthetic and in form. They also complement each other nicely. Initially designed with outdoor use in mind the pieces can be used in many settings, commercial or domestic. Ease of production, packaging and assembly were all key factors when designing my collection.



Gemma Reddin Be Bold: A Combination of Material and Colour

+353 86 316 5047  
gemma.reddin22@gmail.com  
gemma.reddin  
.portfoliobox.me

This collection of furniture is based on using three main elements: metal, fabric and colour. The idea is to change how we typically see metal, by using colour and natural fabrics to soften the material and achieve a more playful aesthetic. The fabrics are used to contrast the metal by allowing the fabric to add a more structural element to some of the pieces. Colour is not only used throughout the tubular steel structures but also in the fabric through original patterns. 'Be Bold' aims to bring a light and energetic atmosphere to any interior environment.



Gildas O Laoire The Path of Least Resistance

[gildasolaoire@gmail.com](mailto:gildasolaoire@gmail.com)

"Have nothing in your houses that you do not know to be useful or believe to be beautiful," – William Morris. Using lamination I have been able to push my material to its limits thereby maximising the potential of a renewable resource. In the design of my chair I first located the necessary points of contact for support with strength. I then traced the path of least resistance, achieving a continuous fluid form which serves as a platform and support and which does so with logic and clarity. Modern materials and methods enabled me to design furniture, which is light and robust, adaptable and sustainable as well as visually pleasing.



Aoife Kate Greenan Nothing is Permanent

+353 85 731 0030  
aoifegreenan1@gmail.com

Nothing is permanent. This concept comes from my dislike and discomfort of furniture that is not worthy of continuous life. Every piece in this collection is made up of individual parts that can be easily replaced. Nothing is permanently attached. People are always on the property move and online shopping is on the rise. These pieces can easily be assembled and disassembled in a matter of minutes. It was quite a challenge to create solid functional pieces while maintaining an essence of delicate interplay. It is an important factor to me that the pieces are easily understood by the user. My hope is that these pieces can stay with the user and relocate with them throughout their life.



Anna Czechowska MODEX

annaczechowska11@gmail.com

Traditional ideas of beauty suggest that geometry, proportion and form inspire and please both the mind and the soul. This equilibrium became the inspiration for my design. Drawing upon people's observation and experience I combined functional, technical and aesthetic matters in order to create a multifunctional furniture system – modular in nature and versatile in use. 'MODEX' system expresses ideas about spatial flexibility and individual control and it can be used in domestic or commercial environments.



## Visual Merchandising

Aisling Cassidy  
Laura Mulligan  
Themban Masina  
Emma Gibney  
Angela Olalere  
Hazel Kavanagh  
Janine Roche  
Roseanne Brabazon  
Deirdre Maher  
Aoife Darker  
Rory Nolan  
Svetlana Vandasa  
Cara O'Connor  
Jane Deane  
Nick Kelly  
Catriona Kenny  
Conor McInerney  
Ruth Flanagan



Aisling Cassidy Geometric Twist

+353 85 169 0637  
aislingcassidy345@gmail.com

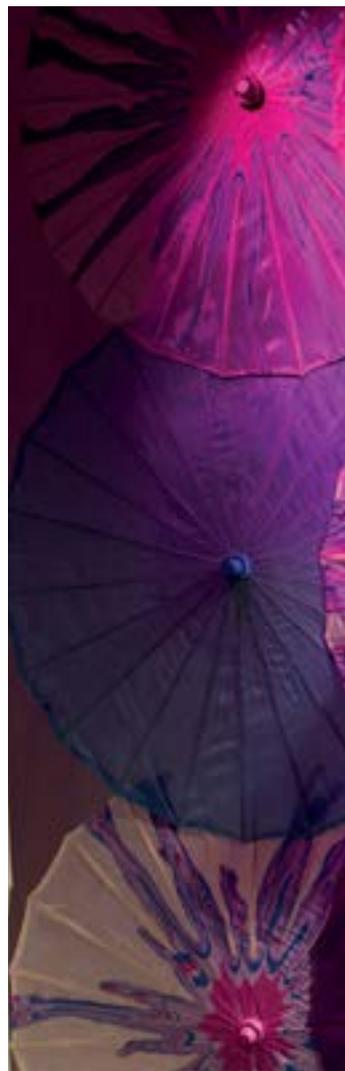
I have always had an interest in geometric shapes. I love that the shapes are defined by a set of vertices and lines that connect the points in a close chain. For me it was obvious to use geometric shapes as inspiration for my final window. I came up with the idea of having a 'Geometric Twist' in the window that the mannequin is getting caught in.



Laura Mulligan It Starts With The Yarn

+353 85 757 9652  
 lauramulligan1993  
 @hotmail.com

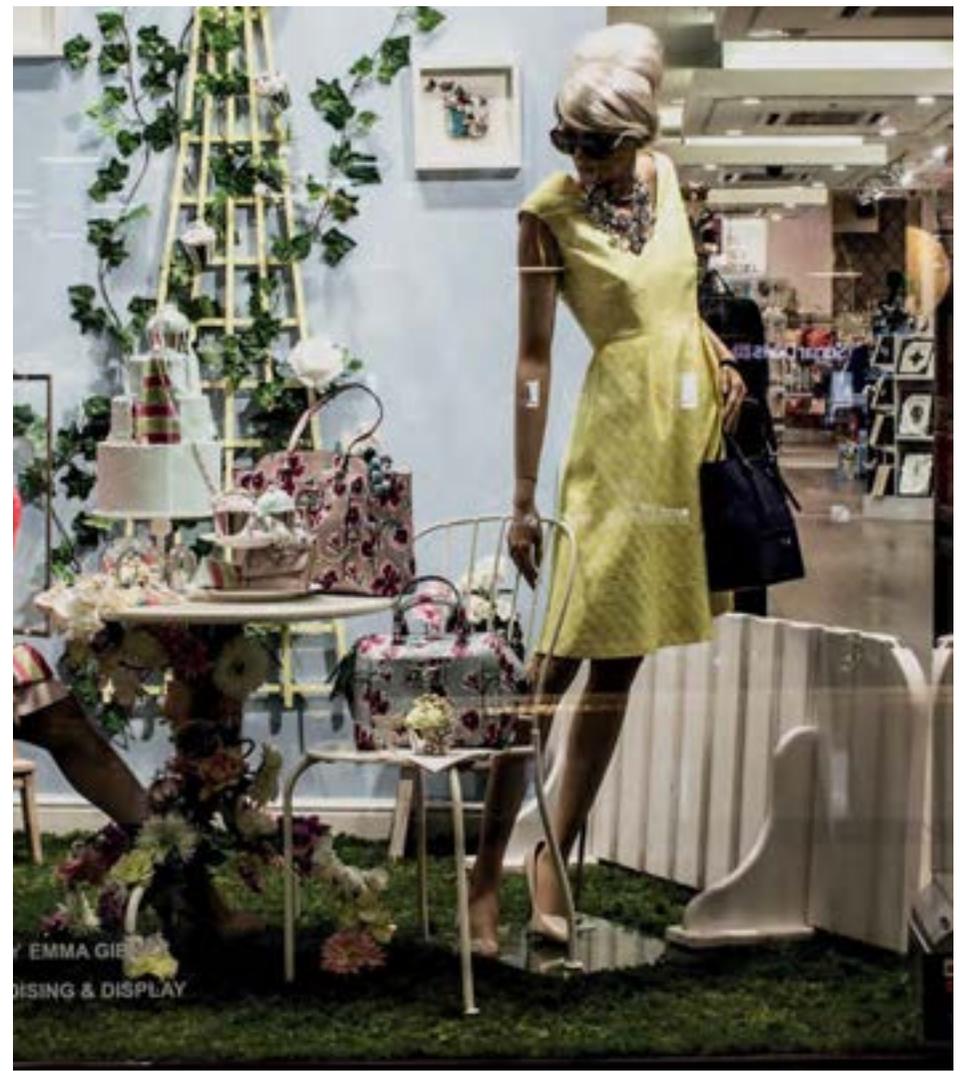
For my final project I created a table fixture designed by incorporating the historical loom-weaving processes used by Avoca, from the perspective of 4th Class children at Belgrove Senior Girls School. Colour is one of Avoca's trademarks, and children love colour. Using the loom, the children worked together, creating their own throw based on the colours of Avoca's signature throws. I used the children's creations as inspiration for the colours and patterns you see in my vertical table fixture design. My display tells a story of how the children's creations informed the design development process for my fixture, from concept to resolution. Resulting in a playful yet contemporary retail fixture that is rooted in the history of Avoca's handweaving traditions.



Thembani Masina Colour Splash

+353 87 412 9751  
thembanimasina@yahoo.com

I got my inspiration for my window display from the Spring/Summer 2015 biodynamic trends. For my paint effect I chose to use the bright colours that we tend to see during summer time and use them to incorporate that idea of paint dropping on a 3D backdrop. For my 3D I opted to use a Chinese parasol coated with different colours of dropping paint, and spilling it over props used to display merchandise. This is an idea that brings in lots of spring summer colours.



Emma Gibney Natures Garment

+353 83 315 6434  
emmagibneyx@hotmail.co.uk

This design concept was inspired by the Spring/Summer 2015 electric colour palette. After working alongside the team in Kilkenny Design, Emma created a dress that features certain aspects of her experience throughout her work placement. This garment also represents factors of Emma's window design, such as vibrant colour, a quirky approach on nature and a 60s inspired vibe. Irish tradition and craft are two very important features for Kilkenny Design so Emma felt this was a great opportunity to create a piece that really represents what Kilkenny Design is all about.



Angela Olalere Beach Wave

+353 87 790 3723  
angelaolalere@gmail.com

My window is inspired by holiday and summer vacation on the beach. It is also based on the Summer 2015 trend. I wanted to draw customers attention to my window and I want them to feel the summer fun. My window is painted blue. It is mostly centred on the props which emphasise the theme. The use of beach wall paper and for the waves I have used flexible wood painted in blue to create a 3D wave effect. My mannequin is mounted on a surfboard as if riding on it.



Hazel Kavanagh Draze

hazelkav@gmail.com  
hazelkavanagh  
.wix.com/portfolio

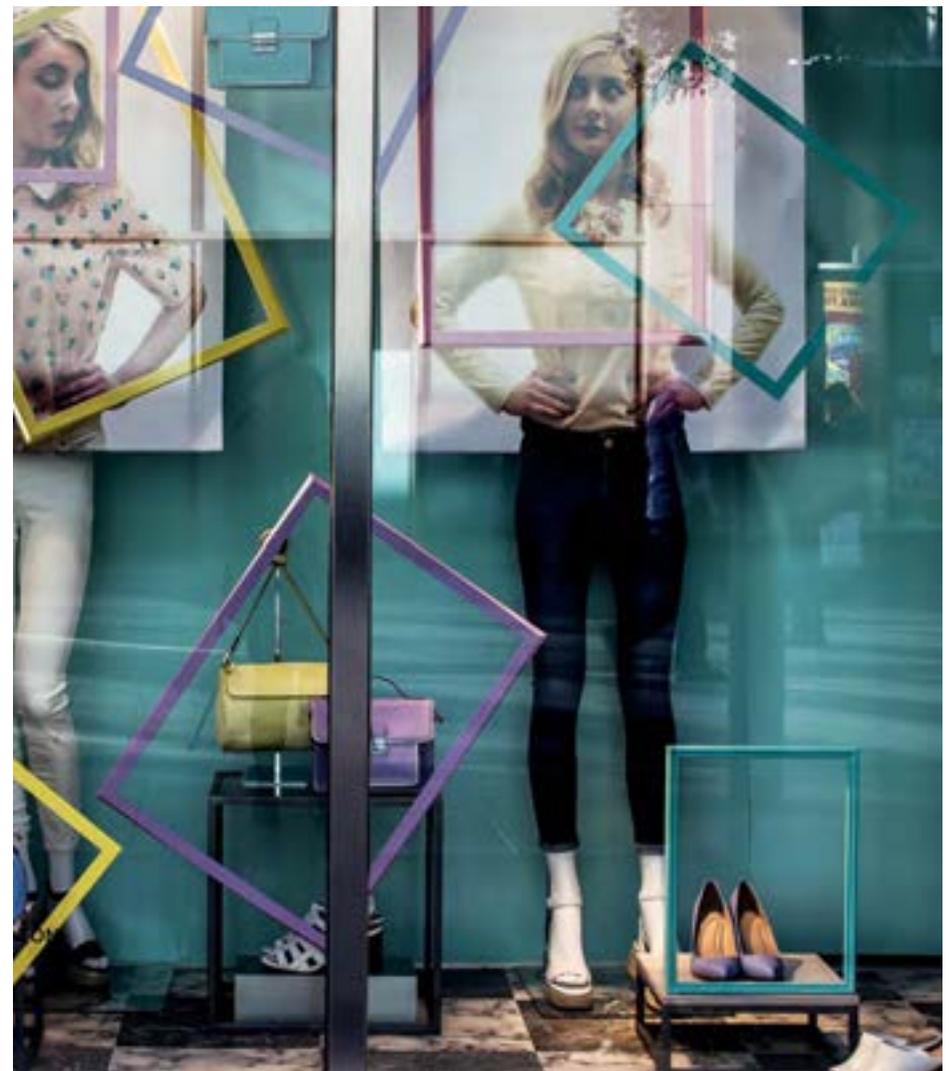
Hazel's installation was inspired by the Roksanda Spring/Summer 2015 collection. After working alongside the creative team of Brown Thomas she developed the concept to redesign the mannequins, so that they were unique to each installation and could be tailored to any brand. The design for the backdrop was influenced by the deconstructed circles and silhouettes used in the Roksanda fashion show.



Janine Roche Pergola Display

+353 85 705 6460  
j.roche89@hotmail.com

My final display was developed around the idea of creating space within a space. As a Visual Merchandiser we have to take into consideration not just how things look but how we move around an area. My idea was to draw people into a space where they had to engage with the product. During my research I found the 'Pergola' structure gave me aesthetically, what I needed. My final installation draws on the desire that retailers want fixtures or fittings that can be used and reused in today's current climate. Incorporating trends from Spring/Summer 2015 my 'Pergola' is kept minimal, with pastel colours and cleanliness.



Roseanne Brabazon Frame It

+353 85 841 4377  
 roseannebrabazon@gmail.com  
 rosieposiepuddingandpie.com

For my window display in M&S, I decided to go with a youthful, fresh pastel look. I wanted to keep to it the M&S standards while being fun and creative, and bringing something a bit different to the brand. The idea is that the mannequins in the window are able to see the accessories suspended around them and are quite intrigued by them. I decided to do a Spring/Summer 2015 pastel photoshoot and use a real person in the window as M&S often use real people and famous faces in their campaigns. This not only sells a product, but also a desirable lifestyle.



Deirdre Maher Seize the Daisies

+353 85 141 3114  
14deemaheir@gmail.com

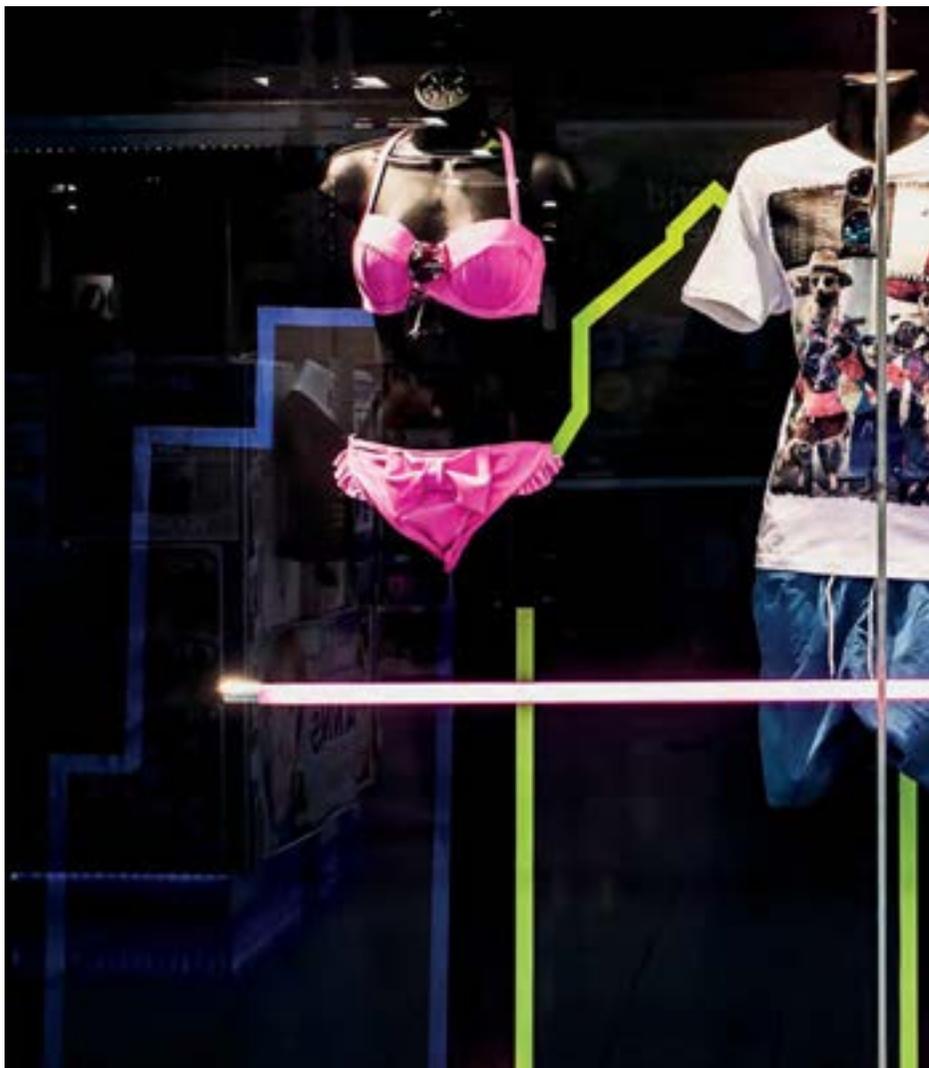
During my time in DIT I developed my own personal style as a display artist. I want my final display to reflect this but to also feature something new. My style is minimalistic with a hint of quirkiness, so I have decided to exaggerate this, for my final piece. For my placement I worked with InTallaght Magazine as the fashion-correspondent. I am a serious lover of fashion, and wanted my final photoshoot to feature my favourite Spring/Summer 2015 trend: Florals. I styled my final shoot ensuring it was fun and flirty. I feel the quirky vintage look is very on-trend, and appealing to most women. This is exactly what I want from my final project, for women to 'Seize the Daisies' and make bold fashion choices yet still feel comfortable in their own skin. I hope you enjoy it!



Aoife Darker Spring Summer Splash 2015

+353 85 784 9466  
aoifejude@gmail.com

'Spring Summer Splash' window display was inspired by both Bio Dynamics and Pop Art trends. I wanted to create a window to introduce more young people to Dunnes Stores. For the style in the window I decided to promote Dunnes Stores Signature & Savida range, as both collections are aimed at the younger customer. For the final design concept I added paint splatter to a variety of canvases using Dunnes Stores Spring/Summer 2015 colour palette, which makes a huge impact on the style of clothing used in window.



Rory Nolan Night Time My Time

+353 87 369 8254  
rory.nolan@hotmail.com

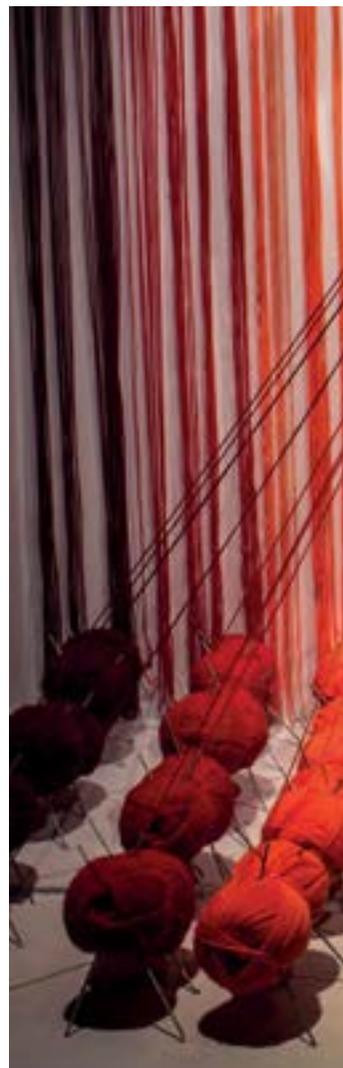
For my final project I chose to create a swimwear window. The trend is Miami Heat, which suits the swimwear collection in Debenhams which includes many bright colours and retro prints which blends well into my chosen trend. I created a city skyline using neon lines. The window is painted black, both the walls and props included, with a thin strip along the edges of the props cut from MDF board in the shape of buildings, giving the effect of looking at a neon city. Dressed mannequin busts are suspended from the ceiling and framed by two neon tube lights, one above and one below, creating a vibrant and compelling window.



Svetlana Vandasa Bio-Dynamic Sea Side

+353 86 207 8681  
svetlanavandasa@gmail.com  
potfoliolanavandah  
.tumblr.com

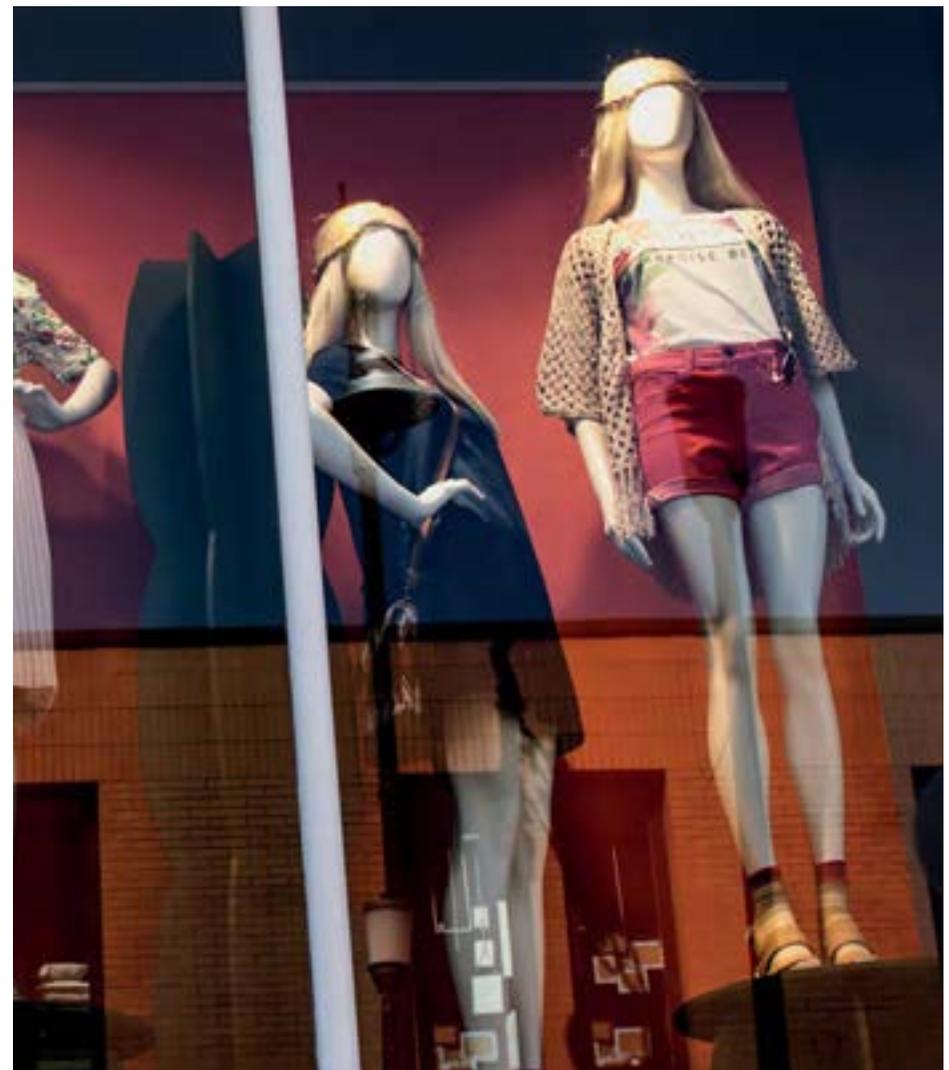
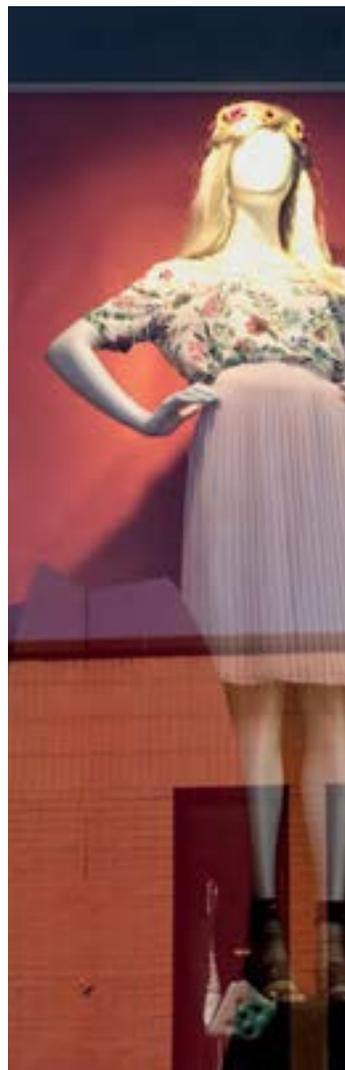
Creating windows for Erin Frames Ltd, I was inspired by the Bio-Dynamic trend for Spring/Summer 2015. Bio-Dynamic sees the way we understand form and structures. A scientific fascination with fluid form looks at the textural and sculptural potential of wave patterns. I am inspired by artwork at Erin Frames Ltd. I tried to build a structure with modulated colour gradients. With this installation I wanted to show my craft abilities and love for art work. For my final project I am showing my background talent and learned skills from the past few years. To construct my Bio-Dynamic Sea Side I am using: chicken wire, mount board off cuts and plastic.



Cara O'Connor KnitPick

+353 85 105 3967  
cara93cara93@hotmail.com  
cara93cara93.wix.com

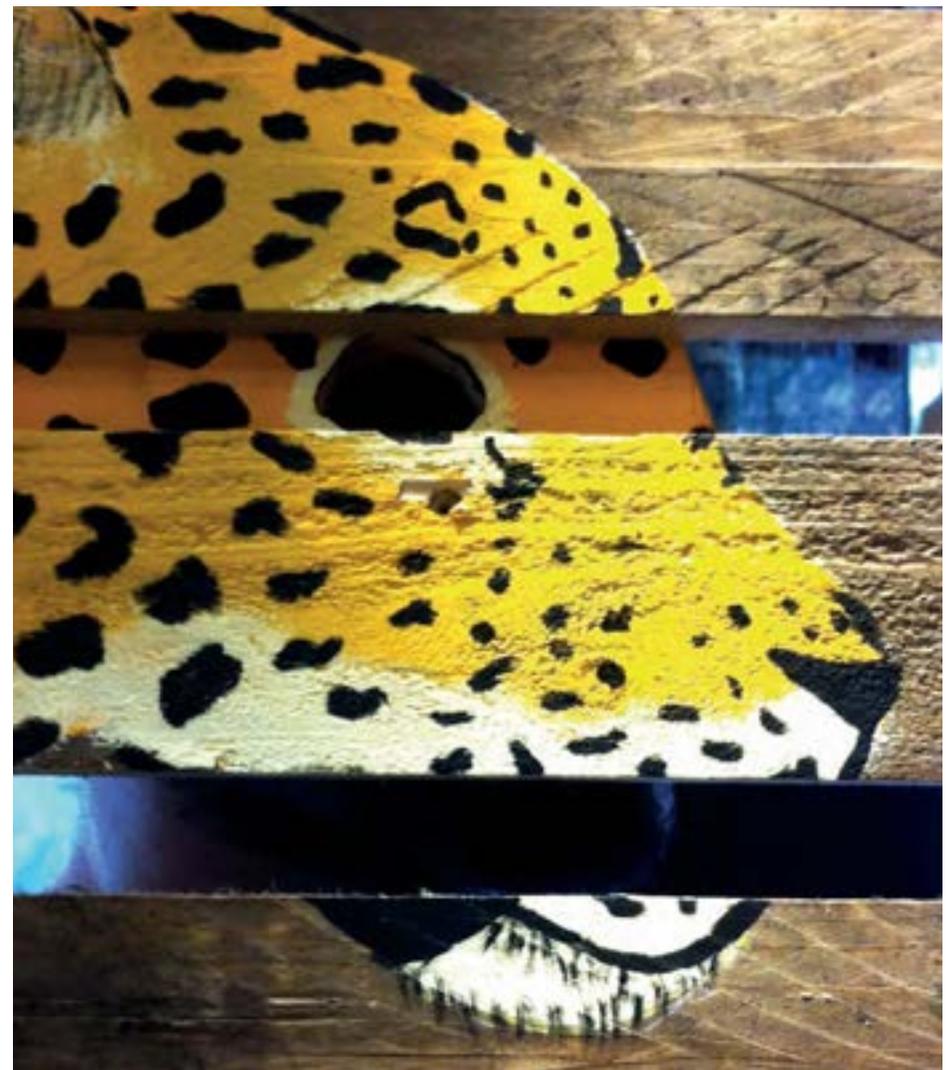
I wanted to create not only an installation but a piece of art. I kept with Avoca's quirky handmade craft design with my own modern and contemporary twist. Just like Avoca I used knitting wool as the main focus for my design. I used various levels of colour ranging from primary to secondary colours. My 3D piece mimics sheep made out of wool and knitting needles. I used wool as leads for the sheep that attached back to a mannequin's hand. For my own modern/contemporary twist I created a colourful vertical backdrop for my installation.



Jane Deane A Desert Destination

+353 87 253 3402  
 janedeane21@live.com  
 linkedin.com/in/janedeane21

For my end of year, major project I wanted to create a high summer '15 fashion campaign for Dunnes Stores customer profile. Inspired by the organic cacti forms of the botanic gardens, I brought the leading Spring/Summer 2015, high-street fashion trend to life in Dunnes Stores, through video and props. The 'Boho Festival' trend captures retro eastern prints, carefree spirit of the 70s and a fun nod to the 60s. The window display interprets a dusty desert destination, captured with playful festival styling to complement the soft colours of the cacti forms. It is youthful and imaginative, inviting our customer to embrace this Spring/Summer 2015 high street trend.



Nick Kelly Favela

+353 86 898 2566  
 nickjkelly1993@gmail.com  
 instagram.com/nickkelly93

For my final project, I created a 'Favela' structure in Urban Outfitters. My installation was inspired by the favelas of Rio De Janeiro. Nine million people of the Brazilian population live in these shacks in absolute poverty. However, the colourful and vibrant culture of Brazil can be seen in how people personalise and paint their own individual homes. I wanted to bring the experience of a third world home into the context of a first world shopping environment, to highlight and to draw attention to some of the issues in today's modern world which we may not be exposed to.



Catriona Kenny Floating Freely

+353 86 862 8861  
ca3na@live.ie

During my time in Hickeys I developed numerous skills and I wanted my display to reflect exactly this. I brought the Spring/Summer 2015 colour palette of sea breeze and waves which focuses on hues of clear blue skies and soft pastel tones from sorbet shades, iced pinks, mint greens to lemon yellows all of which inspired me for my chosen window. I wanted to focus on the soft and elegant hues within these tones and incorporate delicate materials such as tulle and lace and combine these together to capture and reflect the elegance of my design. I wanted my handmade dress to appear as if it was floating freely to portray the serene simplicity and subtle free beauty within my design and colour palette.



Conor McInerney House of Cards

+353 87 626 2881  
conormcinerney@gmail.com

My project was inspired by games, specifically playing cards. I wanted to immerse the customer into a larger than life version of a game of cards. I used the mannequins and my 3D prop to act as the character cards, in this case, two 'Queen of Hearts' cards. I chose to go with an expensive and luxurious look. The brands and styles in BT2 helped to add to the feel of elegance that I wanted to convey. I wanted to keep the wall graphics simple, so I just added the heart image to keep with the theme but not take away from the installation as a whole.



Ruth Flanagan Shape Play

+353 86 304 9519  
ruthflanagan93@gmail.com

My display was influenced by the Memphis Movement, which originated in the early 80s. The Memphis group's work featured colourful decoration and asymmetrical shapes. I wanted to reinterpret this with a contemporary concept. I loved the idea of using colour pop and geometric abstraction throughout the display to draw the customers in. As this was a big trend for Spring/Summer 2015, I had a wonderful selection of clothes and accessories to choose from within Brown Thomas, which is where I did my work placement during my final year in DIT. I had a lot of fun with it!



Fine Art  
Visual Communication  
Interior Design  
Visual & Critical Studies  
Photography  
Product Design  
Furniture Design  
Visual Merchandising



## Student Awards

### **International Society of Typographic Designers**

#### **[ISTD] Student Assessment Scheme**

Tutors: Brenda Dermody, Clare Bell and John Greene

BA Design Visual Communication Year 4

Gráinne Barry Wallace MISTD

Deividas Dyvlaitis MISTD

Alan Harbron MISTD (Merit)

Sarah McCoy MISTD

### **Tree Council of Ireland National Poster Competition**

Tutors: John Short and Tom Kelly

BA Design Visual Communication

1st Prize: Paulina Biskup

### **Makerbot Compu B 3D Printing Competition**

Tutors: John Walsh

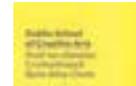
BA Product Design

1st Prize: Mark Ennis

2nd Prize: Liam Murphy

3rd Prize: Stephen Dingley

## Sponsor Awards



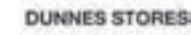
### **Overall Best Visual Merchandising Student The Trina Henderson Award**

A Glass Crystal vase designed by Louise Kennedy, donated by Brown Thomas Grafton Street in memory of our deceased colleague Trina Henderson. Dublin School of Creative Arts



### **Overall Best Styling Project**

InTallaght Magazine  
Level 3, The Square Shopping Centre, Tallaght, Dublin 24  
+353 1 451 9717  
intallaght.ie  
Fergus MacNally, Manager



### **Best Visual Merchandising Student**

Dunnes Stores  
46 – 50 South Great Georges Street, Dublin 2  
+353 1 611 2156  
dunnesstores.com  
Catherine McPadden, Visual Merchandising Manager



### **Best Visual Merchandising Installation**

Arnotts  
12 Henry Street, Dublin 1  
arnotts.ie  
Damien Byrne, Creative Director Arnotts Henry Street



### **Best Original and Creative Installation Project**

Kilkenny Shop, Promoting Irish Design  
Nassau Street, Dublin 2  
kilkennyshop.com  
Gillian Bell, Creative Manager



### **Most Dedicated Student**

Debenhams  
Gary Coen, Creative Manager  
54 – 62 Henry Street  
Dublin 1  
1890 946 779



**Lorna Brett Jordan Purchase Award 2015**

The Printed Image  
Font House,  
Fonthill Industrial Park, Dublin 22  
+353 1 625 8700  
marksell.ie  
Colin Culliton, Managing Director



**Most Promising Graduate Award 2015**

Talbot Gallery & Studios  
51 Talbot Street, Dublin 1  
+353 1 855 6599  
talbotgallery.com  
eventsonthecorner.blogspot.com  
Elaine Grainger, Director



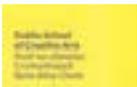
**Patrons Award for a Fine Art Graduate 2015**

Black Church Print Studio  
4 Temple Bar, Dublin 2  
+353 1 677 3629  
print.ie  
facebook.com/blackchurchprintstudio  
twitter.com/BlkChurchStudio  
Hazel Burke, Studio Administrator



**Patrons Award Graphic Studio Graduate Award 2015**

Graphic Studio Dublin  
Distillery House, Distillery Court  
537 North Circular Road, Dublin 1  
+353 1 817 0938  
robert@graphicstudiodublin.com  
Robert Russell, Studio Director



**Patrons Award, John Creagh Annual Memorial Trophy for Outstanding Studentship**

Dublin School of Creative Arts



**Cill Rialaig Artist Residency for a Fine Art Graduate 2015**

Cill Rialaig  
Ballinskelligs, Co Kerry  
+353 66 947 9297  
cillrialaigarts@eircom.net  
Noelle Campbell Sharp, Director



**Best use of Multi Media in Visual Communication Design 2015**  
**Best use of Multi Media in Fine Art 2015**

Image Now Design & Film  
17a New Bride Street, Dublin 8  
+353 1 411 3310  
imagenow.ie  
Darrell Kavanagh, Managing Director



**Excellence in Fine Art Award 2015**

K&M Evans Trading Ltd  
5 Meeting House Lane,  
Capel Street, Dublin 7  
+353 1 872 6855  
kmevans.com  
Claire and John O'Rourke, Sales Manager  
and Managing Director



**Best Visual Communication Student**

Dynamo  
5 Upper Ormond Quay, Dublin 1  
+353 1 872 9244  
dynamo.ie  
Jamie Helly, Managing Director



**Excellence in Fine Art**

Aon Ireland  
Metropolitan Building  
James Joyce Street, Dublin 1  
+353 1 266 6000  
aon.ie



**Best Interior Design Student**  
Mad Blue Fish Design Studio  
Tivoli Road, Dun Laoghaire, Co Dublin  
+353 85 140 0874  
madbluefish@gmail.com  
madbluefish.ie  
facebook.com/MadBlueFishDesignstudio



**Best Interior Design Project**  
Crown Paints Ireland  
Malahide Road, Coolock, Dublin 17  
+353 1 847 4222  
crownpaints.ie



**Outstanding Furniture Design Student**  
Woodworkers  
1-10 Mount Tallant Avenue,  
Terenure, Dublin 6W  
+353 1 490 1968



**Best Thesis, Design**  
**Best Thesis, Visual and Critical Studies**  
The Open Book Company Library Services Limited  
Unit 9, Kinsealy Business Park  
Kinsealy, Co Dublin  
+353 1 846 3715



**Best Thesis, Fine Art**  
Visual Artists Ireland  
Dame Court, Dublin 2  
+ 353 1 672 9488



**Most Original Thesis, Research in Design**  
**Most Original Thesis, Research in Fine Art**  
Gandon Editions  
Oysterhaven  
Kinsale, Co Cork  
+ 353 21 477 0830



**Most Original Thesis,**  
**Research in Visual and Critical Studies**  
Irish Arts Review  
15 Harcourt Terrace,  
Dublin 2  
+ 353 1 676 6711



**Best Assistive Technology Design**  
Enable Ireland  
32F Rosemount Park Drive,  
Rosemount Business Park,  
Ballycoolin Road, Dublin 11  
+353 1 872 7155  
enableireland.ie



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## Colophon

Catalogue design by Gráinne Barry Wallace, Alan Harbron and Sarah McCoy.  
Catalogue set in Adelle Sans and Simplon Mono. Printed on 100gsm  
Munken Lynx, four colour process and spot Pantone 877 C. Cover matt  
foil blocked on 300gsm 'Bright Silver' mirror board.



