

The Next



The Next
Generation of Artists & Designers

Contents

Introduction

8	Introduction
14	Fine Art
54	Visual Art
90	Visual Communication
142	Visual & Critical Studies
152	Furniture Design
166	Interior Design
206	Visual Merchandising
246	Product Design
288	Student Awards

Kieran Corcoran

The Graduate Show of the School of Art, Design and Printing and the School of Manufacturing and Design Engineering is the highlight of the academic year for our students and our 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 Show features work from all our programmes and highlights the exciting and innovative range of work produced by our graduates across Fine Art, Furniture, Product, Interior, Retail 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 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. A new set of MA programmes in Interior Design and Typographic Design will be offered from 2014 and the School will launch a unique MFA in Digital Arts as a joint degree with Trinity College Dublin from 2015. This exciting and innovative new programme has been coordinated by Noel Fitzpatrick, Assistant Head of School and Dean of the Graduate School of Creative Arts and Media (Gradcam) and builds on the growing reputation of Gradcam as a leading centre for research in the creative arts in Ireland.

Gradcam and DIT in association with our international partners European League of Institutes of the Arts (ELIA) and University of Gothenburg have recently published the final report of the SHARE network on enhancing the third cycle of arts research and education. The SHARE network brought together a wide array of graduate schools, research centres, educators, supervisors, researchers and cultural practitioners across all arts disciplines over a 3 year period. The publication is a handbook for artistic research education and contributes to the field from an organizational, procedural and practical standpoint and focuses on the Contexts of Artistic Research Education, provides examples of case studies of artistic research, examines the values and debates in this emerging area and supplies a toolbox for Curriculum Resources.

Building on the school's successful involvement with Dublin City Council in the Dublin Project and World Design Capital Bid, we will be launching a major initiative in late 2014 with City Council called the Love Project District which will focus on a creating a strategic development plan driven by design thinking for the St Valentine's/Aungier St district in the central city area. In 2015 the Irish Government through the Department of Jobs, Enterprise and Innovation will launch the Year of Irish Design which will focus on the role of design in economic development through innovation and Barry Sheehan, Head of Design in the school has been heavily involved as a key member of the Advisory Group for this initiative.

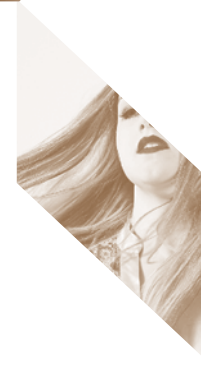
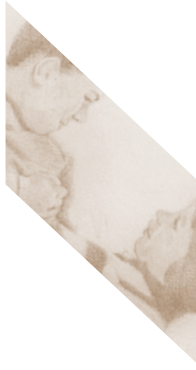
A key part of our engagement with a wider public has been through our In Discussion public lecture series and Broadcast Gallery. In Discussion has recently featured lectures by the renowned French philosopher Bernard Stiegler and legendary design historian Victor Margolin. Broadcast Gallery has had a busy year and featured work by Mark Clare, Adam Gibney and a major survey show of contemporary European art from the Voorkamer studios in Antwerp. The final show of the year will feature an exhibition and performance lecture by Berlin based artist Achim Lengerer.

The coming academic year 2014/2015 will be the most important in the history of our school as we become the very first school in DIT to move to our new campus in Grangeegorman. We will be joined by our Photography programme and for the first time we will have all our studios, workshops, digital facilities and dark rooms on the one campus. This move is not just about a new location or a new building—we are looking at a complete revamp of how we do things with a new emphasis on making a creative space where all types of projects are possible because all facilities and all staff are available to all students. Innovation takes place between the boundaries of disciplines and we intend creating a space which will break down these traditional silos and allow the process of disruptive innovation take place.

Kieran Corcoran,
Head of School of Art,
Design and Printing

Fine Art

Aaron Ryan
Adrian Langtry
Aisling Reddin
Aoife Byrne
Chris Collins
Claire McEvoy
Eva Rose Delimata
Garreth Carroll
Jong Hyeok Kim
Karen Murphy
Keith Kavanagh
Lisa Coady
Luke Fogarty
Michael Vance
Olivia Smith
Orlaith Baldwin
Sandra Davoren
Sheila Ryan
Sophie Robson





All Children... Grow up

All television is educational television. The question is: what is it teaching?—Nicholas Johnson
With this quote in mind Aaron Ryan focuses his practice on examining the possible outcomes of children's activities after being exposed to unfiltered media. Realised through drawing, Ryan explores the often overlooked delicacy and fragility of youth by depicting the influence that the media may have on the physiological development of children in their transition into adulthood.

I'm Going to Get Battered over This

Adrian Langtry investigates modern urban society utilizing video and photography to present issues of voyeurism, legality, and morality in the form of surveillance. Rather than searching for vigilant activity such as that sensationalized by the media, the documented events serve as happenings in the everyday. The urban environment is both planned and unplanned restrictively, it is sprawled topographically forcing conformity in terms of territory and navigation. A human sense of awareness is required to understand and make sense of a situation, to draw conclusions in order to create patterns. Fate is questioned as an acceptable method of understanding a situation.





It Could be Worth Something

Aisling Reddin works with print media and found objects. *It could be worth something* examines the repetitive visual language of photography in the familial domain by juxtaposing the conventional value associated with art objects and the preciousness of family photo albums. This acts as a subversion of the anticipated value of the photo albums as art objects.



Not All Cherished Equally

Aoife Byrne uses performance and installation to address feelings of guilt, shame and vulnerability experienced by Women living in a supposedly liberal society.

False Landscapes

Chris Collin's practice is an examination of digital media, namely that of video games while also exploring the concept of landscape in a nostalgic way. Collins investigates the dynamics of landscape, based on our assumptions of what landscape means to us. Rather than presenting a factual reality, he instead uses the alternate reality of video games and the glitches that often happen within game environments. These glitches are then presented as a reality through painting. By focusing on techniques and materials, he seduces the viewer into these false landscapes by using the historical context of landscape painting.





Chair

Claire McEvoy's researched-based practice investigates complex variations of identity; in her current body of work she uses photography and site-specific interventions to document and explore the topic of emigration. McEvoy uses Ikea flat-pack furniture as an axis to explore identity and migration in the 21st century. She focuses on the alienation of the migrant and uses the flat-pack chair as a metaphor, creating an uncomfortable tension between the chair and its environment. The images depict the banal and the everyday and centre on the temporality of human existence in a globalised society.

Ikons

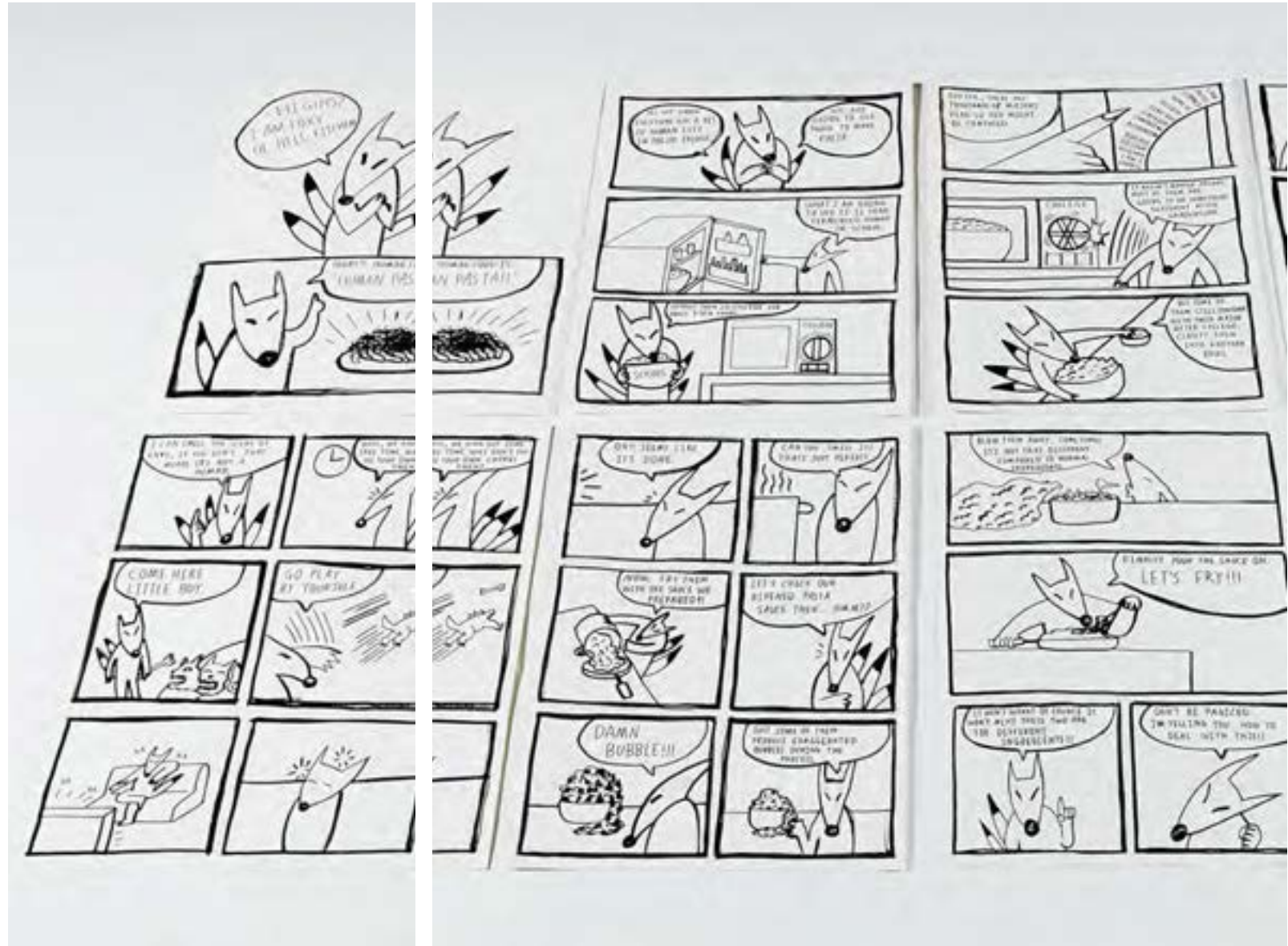
Though the medium of video and installation Eva Delimata explores the symbols found in early Greek and Christian art. She draws comparisons between the two in allegorical videos depicting scenes that many will be familiar with already, while also bringing in lesser known symbols from later paintings and folk art. Eva works mainly with stop motion animation and creates miniature sets inspired by real archaeological sites, everything down to the smallest prop has been carefully researched with the hope that the videos will evoke an authentic and immersive world.



The Improper/Unclean

*A piece of filth, waste, or dung. The spasms and vomiting that protect me. The repugnance, the retching that thrusts me to the side—*Julia Kristeva
Garreth Carroll uses abjection to portray unconscious decisions in the human mind. The work of abstract humanised forms that replicate Kristeva's involvement with use of gross bodily functions. His use of materials allow for the thrown away to become precious, representing the breakdown in meaning caused by the loss of the distinction between subject and object or between self and other.





How to Cook a Human

People look at the world with their own perspective. However, if we have another perspective forced on us, would that be a little bit awkward? The monster in the cartoon represents the world itself. The creature cooks humans with a variety of cooking tools so they can run society. Each tool represents a part of society. Leaving it up to audience to accept the different perspective.



Femme Fatale, Floozies, Victims and a Psycho Bitch

Karen's practice has recently centred around exploring video, filmmaking and photography. Currently, her work is focusing on the exploitations of a woman's sex appeal, weaknesses and emotions in 20th century film. From researching film and cinema, Karen has noticed patterns but also, a distinct lack of variety in starring roles for actresses and performers. As Karen uses herself as the model in her work, this suggests a tension and considers the idea that people have a deep-seated compulsion to be noticed, adored or even idolised.

**The Simuacular Theatre of the
Contempuacular!**

Keith Kavanagh's work is primarily concerned with the expectations of artworks. He attempts to use the expectations of the viewer as well as the artist to comment on the nature of engagement with artworks, the art object, audience responsibility and the execution of ideas. Recurring mediums used in contemporary art such as performance, installation and audio are employed ambiguously. Changing from the understated, the metaphorical and the far-fetched to the animated, the theatrical and the tacky. Keith Kavanagh also enjoys using words such as postulate, narrative, mode, heterotopia, cognitive and of course allegorical.





The Geraldine Show

An interest in storytelling is central to Lisa Coady's practice, or more specifically the forms of storytelling employed in reality television. Her practice incorporates performance, data documentation and video as a means to explore the relationship between reality television and actual reality, reflecting her personal obsession with this genre. Lisa employs an alter-ego *Geraldine* as a means to both question this obsession and address larger issues relating to reality television.

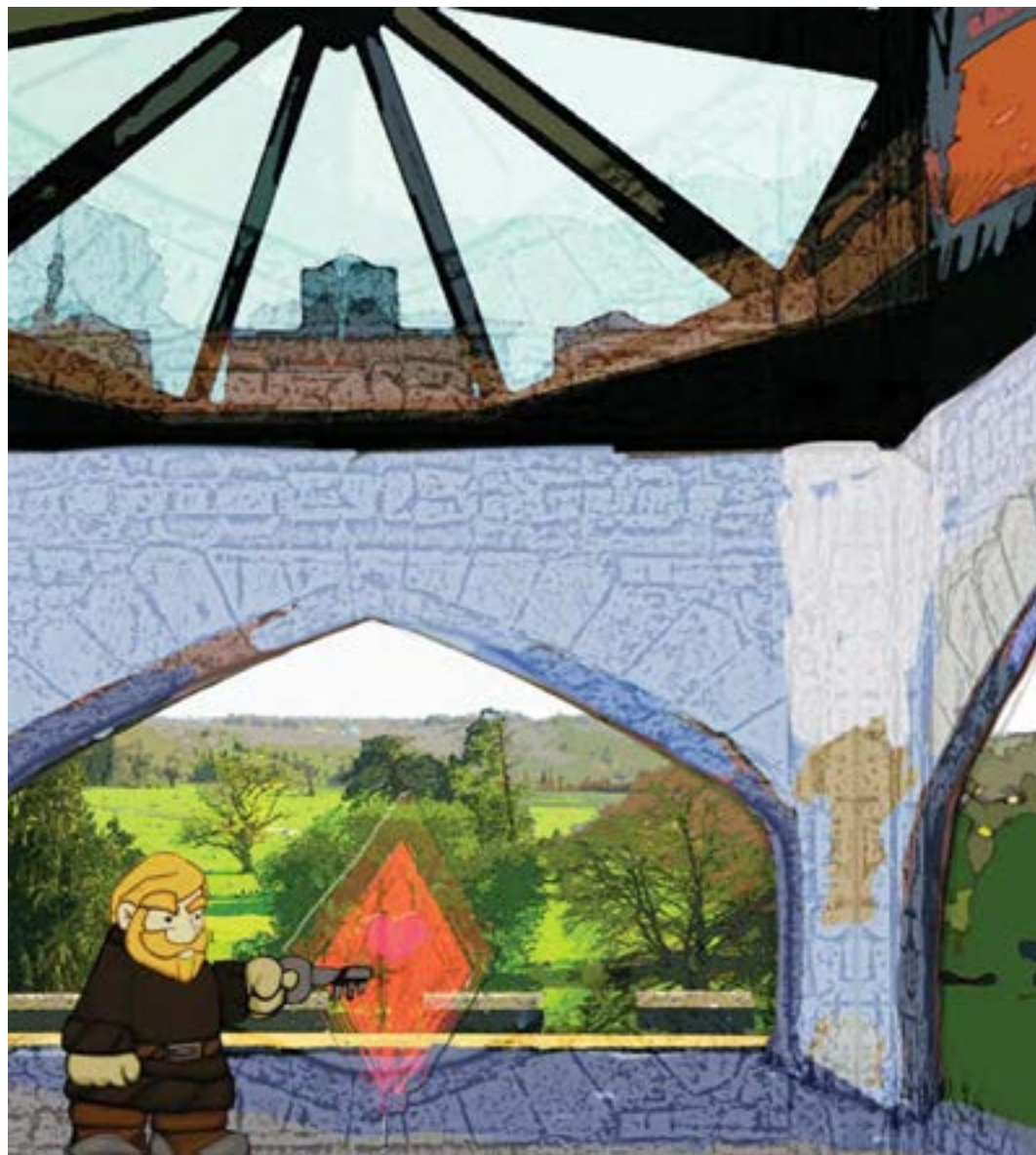


**The Immanuel Kant Sublime Chorus,
the Kiss and the Artist is Dead!**

This collection of work plays off the ideas of art, theory and the carnivalesque by examining three common themes in art history using the contrasting setting of a funfair. Each piece requires a degree of viewer participation, and in general question the idea of meaning and reference in art making. Luke Fogarty is a multi-disciplinary artist working in print, installation, digital media and the third person. His practice explores ideas surrounding the creation of meaning in an artwork and the effect of viewer participation on such an experience. This usually involves subversion, humour, and references to the wider art canon.

Night Spirit Protection

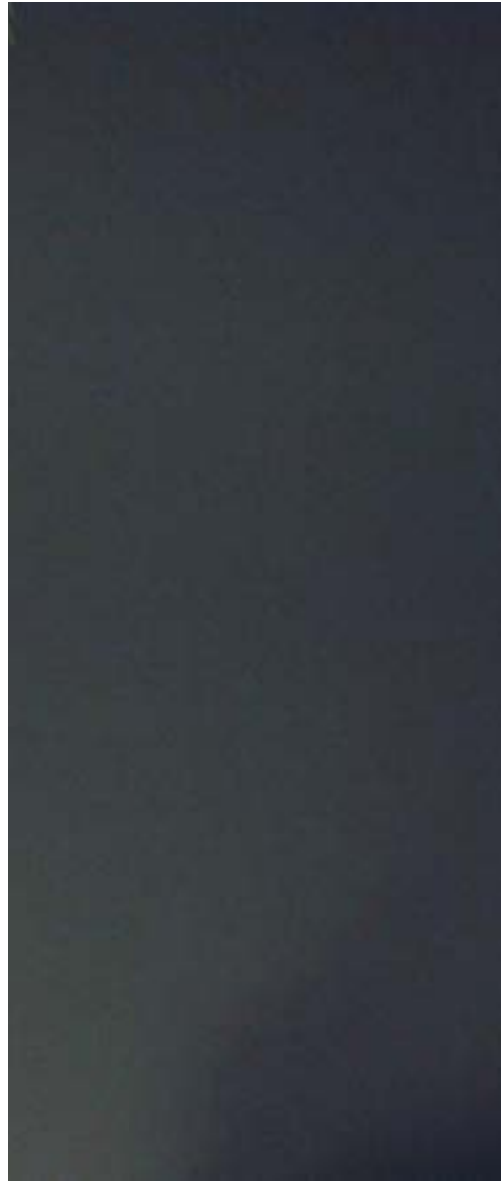
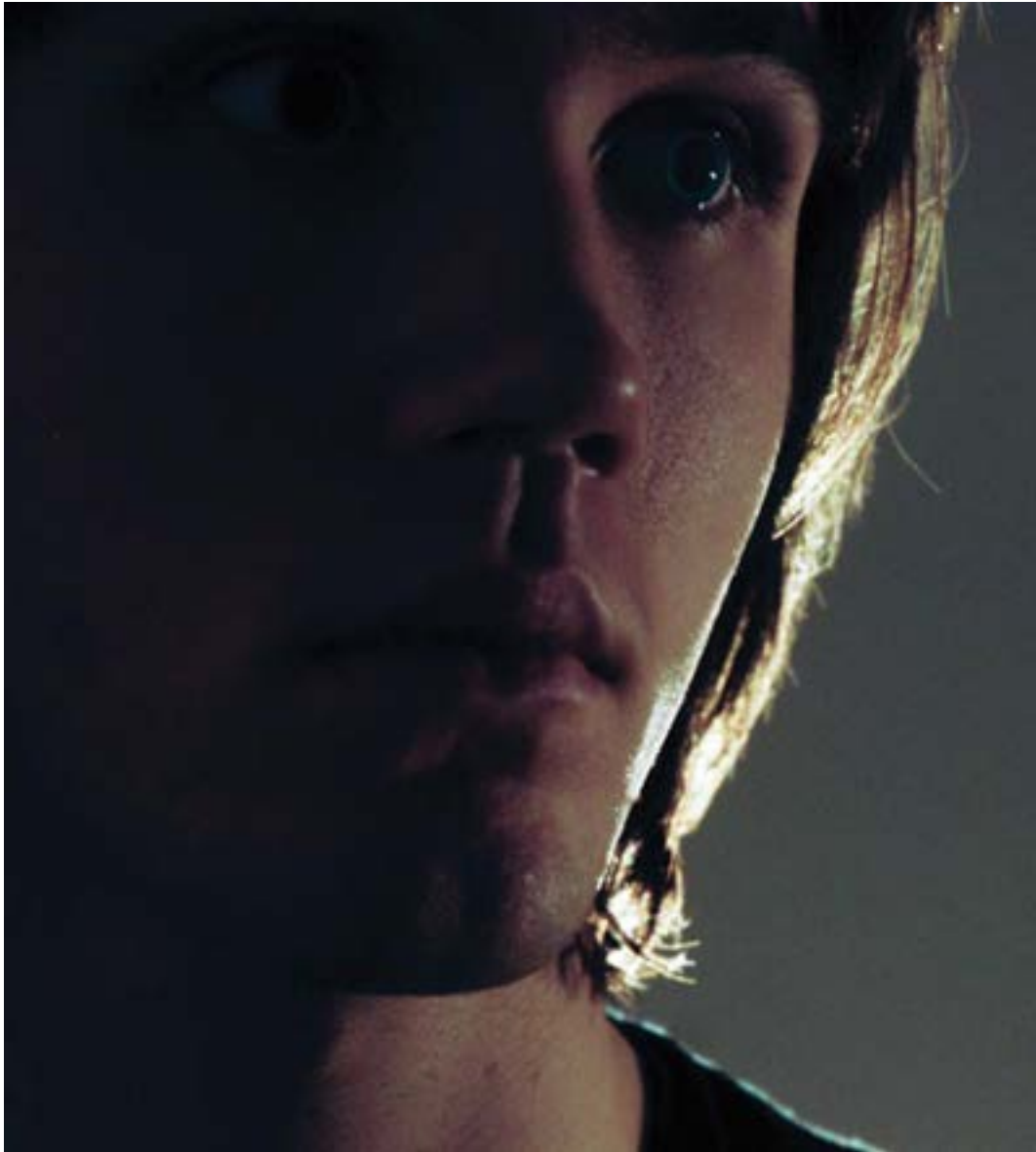
Night Spirit Protection was designed by Michael Vance and Garry Cunningham. It is a short story about a ghost named Harriet and a stolen heart. It has undercurrents of cultural property and mythological imagery. It is gothic by nature and came from the heart.





a half formed thing

At the core of my practice is an investigation into the possibilities of what a drawing can be. The title references the traditional preparatory nature of drawing and my working process embraces the open-ended dialogues that drawing presents. The drawings function as a metaphor for a thinking process that references a range of topics such as chaos, order, control and repetition.



Unreliable Narrator

Orlaith Baldwin's work uses photography to investigate themes of representation and perception to induce a reassessment in the spectator regarding the nature of what they see. The innocent eye is a myth: sequential images are processed by the viewer to form a narrative to comprehend and process with cause to or not. The work is formed using an aesthetic influenced by various film genres, with film residing as one of the strongest and most popular narrative forces in contemporary culture. Using visual clichés, mimicry of non-existent characters and theatrical creation of atmosphere, *Unreliable Narrator* attempts to coerce the viewer into questioning how they perceive.



Animals

Sandra Davoren's work investigates animal and human relationships; driven by ideas that stem from zoomorphism she has developed an intuitive based approach to working. Creating work by separating both human and animal elements Sandra reconnects them through sculpture and painting, producing hybrid forms that share polysemy aspects.





Fragile/Being

It has been said that time heals all wounds. I do not agree. The wounds remain. In time, the mind, protecting its sanity, covers them with scar tissue and the pain lessens, but it is never gone—Rose Kennedy

Sheila Ryan's work explores the fragile and desolate state of pain and despair that people may suffer, yet words cannot translate. Her practice uses imagery of broken branches, which are then arranged into a collage and acts as a metaphor which seeks to capture this essence while continuing to live on and endure.





Harry

Sophie Robson's primary interest lies in storytelling and the act of creating and staging fictional narratives. The boundaries that exist between fact and fiction are blurred to create alternative narratives from pre-existing and new material. Through the use and manipulation of traditional musicological conventions Sophie's installations offer the viewer an escapist experience that plays upon romanticised ideals of the past.



Visual Art

Barbara Hopkins Reen
Caoimhe Pendred
Christine McAuliffe
Edwin Cridland
Etaoin Melville
Finola Cooney
Fran Woolf
Mary Finn
Mary Jordan
Mona O'Driscoll
Nicola Kelly
Nina Sanctuary
Rita O'Driscoll
Rob Monaghan
Sue Crellin-McCarthy
Tara O'Donoghue
Tim Davis



Memory Palace

Barbara's work is strongly rooted in memory and is primarily concerned with an exploration of identity, both singular and collective. She explores the possibility of visually representing something that is abstract, giving form to the invisible and in the process creating a personal memory palace.



Fairy Tale

Imagery from stories we were told as children resonate deep within our psyches. Once you scrape off Disney's saccharine coating, you find the dark and organic result of centuries of storytelling, with deep roots in a time when brides were bartered, children abandoned, and real beasts roamed the woods. Working over a diverse array of media Caoimhe's work is concerned with the bewitching and transgressive nature of Fairy Tale.

I believe in the truth of fairytales more than I believe in the truth in the newspaper—Lotte Reiniger





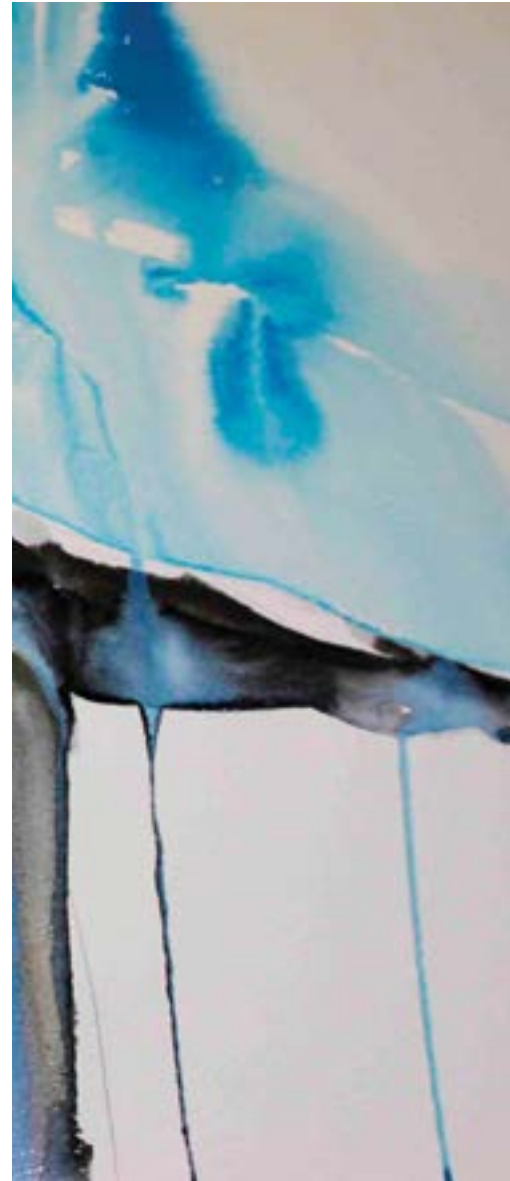
The Raw Truth

Christine's work is concerned with the natural world and the phenomena of light and movement. Landscape is the focal point of her work and her aim is to capture the essence or emotional significance of a particular place. This body of work is inspired by a character named Tilly. Moulded by her environment, she lived at the edge of a forest, a place of beauty, ugliness and harshness and was renowned for her crudeness and earthiness. Her spirit lives on and her memory has become the heart of this work some of which is executed on steel.

Title of Show Seeing with the Eye's Mind

By drawing attention to the extensive neural processes by which we interpret raw retinal visual data, by reference to stored information, these works attempt to suggest the great extent to which perception, of any sort, relies on memory and creative imagination. The patchwork appearance of the images refers to the structure of conceptual bricolage that we all create to underpin the fragile framework of our understanding.





Frictal

Etaoin's work deals with life and death, in a positive light-hearted way. She is interested in how the death of someone close makes you look at life differently and changes your perspective. It reminds you how transient life is and how lucky we are to be here and encourages us to live a more positive, loving life. This body of work represents the journey of life, looking at how life initiates new chapters and how free will and personal determination shape the given circumstances. She explores the duality of identity from within and without, developing her ideas through drawing, printmaking and video.

Copy and Paste

This collection of photographs is inspired by the words of Isamu Noguchi, and the beauty to be found in the mundane and everyday objects protruding from the landscape of West Cork. *We are the landscape of all we have seen*—Isamu Noguchi. Finola's interest lies in looking at the familiar in a fresh way, in the detail rather than the grand view, in the poetic possibilities of the discarded and overlooked, which may have a different resonance for the viewer when taken out of their surroundings, with the idea that unexpected relationships can develop if we are open to experiencing them.





Shrine

SHRINE fig. referring to the veneration offered to a person, object, saint or deity, v. enshrine in one's heart or thoughts—Oxford English Dictionary
Through painting, printmaking, installation and photography, this body of work seeks to honour the hope, desperation, humility and joy of people of any or no faith, who visit or make a shrine.



Reflections on the Gaze

Mary Finn is an artist who is interested in the politics of vision. There is a fine line between our human need for privacy and our societal need for surveillance and monitoring. Her work aims to challenge our understanding of the image and to highlight how the image intrudes on, and even manipulates our lives.

**Failed State: Bankers Bailed Out,
People Bailing Out**

Bankers and bondholders pumped finance into an elite Irish bubble, which burst in 2008. The government has chosen to pay back these unsecured moneylenders with resources drained from society, resulting in catastrophic social impacts. One quantifiable result is the *Fourth Wave* of emigration, collapsing communities in rural areas. The key image in this work is inspired by the twin-headed bollard, a symbol of the last point of connection between the land and the sea. The central piece of the exhibition is First Anniversary, commemorating the 516 people who emigrated on 17th and 18th of May 2013.





Hypoxia

Mona's recent work examines the ecology of the oceans and the hidden pollutants within them. Hypoxia (Dead Zones) are areas of the world's oceans that are depleted of oxygen due to human activities. These Dead Zones are mainly caused by excessive nutrient pollutants entering the seas, which in turn depletes the oxygen and kills marine life. Mona works in a variety of media: drawing, painting, installation and photography, using bubbles as a metaphor to highlight the fragility of the oceans.

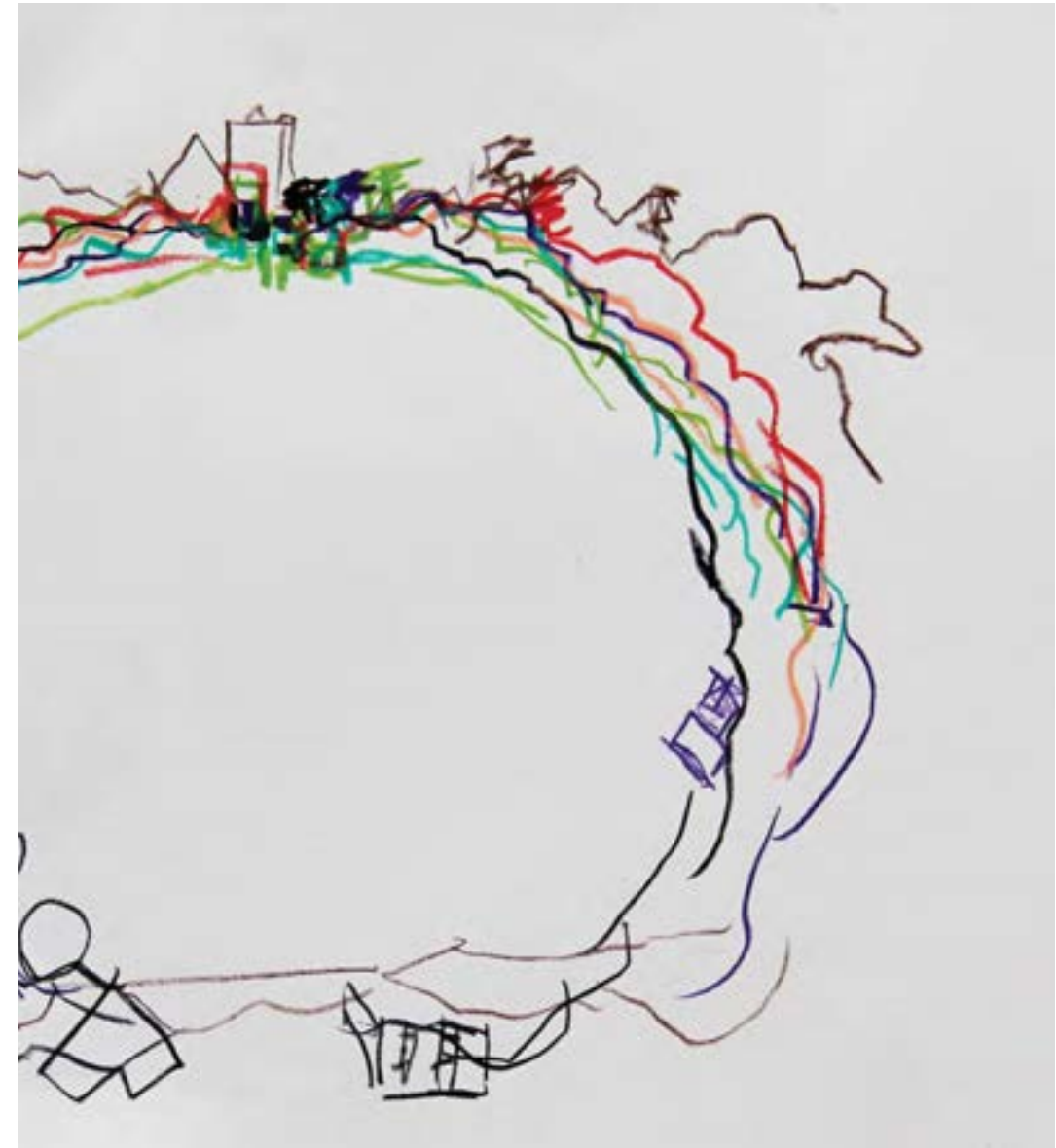
The Carriage Held but Just Ourselves

One must pay dearly for immortality; one has to die several times while still alive—Friedrich Nietzsche
Nicola's work is concerned with the immortality that everyman can now achieve through the indefinite preservation of digital imagery. Like the ceramic shards of antiquity that depicted the deeds of gods and heroes, today's mundane, trivial and often deeply embarrassing images have democratised and perhaps debased the concept of immortality for all of mankind.



Drawing a Ferry Crossing: Baltimore to Sherkin Island

Nina recorded moment by moment, the ferry crossing between Baltimore and Sherkin Island, responding in line and mark as the ferry moved inexorably between the two points. This series of drawings form the first stage of a projected journey along the Saint Michael/Apollo line that stretches from the Skelligs through to Jordan. She intends to continue using this ancient way as a living and working metaphor for her own journey as well as making it a part of her art practice.





Invisible Lives

Rita's work takes a critical view of social, political and cultural issues. Her current work looks at how the human condition allows us to ignore unpleasant aspects of society and allows indifference to thrive.

A fishing net, made in a children's institution, features prominently as a metaphor for the entrapment and stripping of identity.

The opposite of love is not hate, but indifference.

Indifference creates evil. Hatred is evil itself.

Indifference is what allows evil to be strong, what gives it power—Elie Wiesel



Skin

Rob is an interdisciplinary artist whose current practice focuses on the concept of the unsaid within the family. His work sets imagery, materials and soundscapes in constant metaphorical motion using figure and place. Referencing the element of water as a metaphor for the family support system, he aims to create a narrative of strength and growth whilst simultaneously touching on the vulnerabilities that exist within our fragile lives.

Witness

...to see, hear or know by presence and perception.

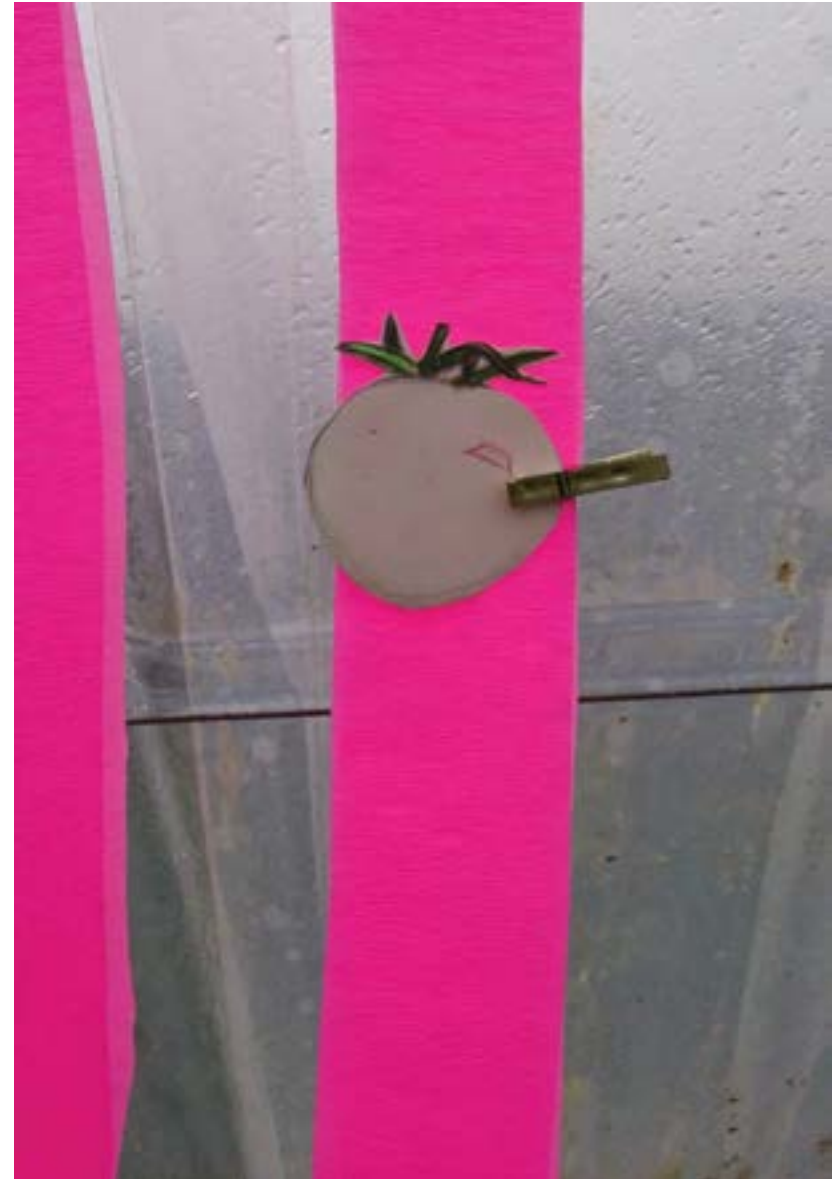
Witness continues the documentation of Sue Crellin–McCarthy's ongoing enquiry into being: life and death, physical and metaphysical, inner and outer self—the ethereal elements of existence. In an attempt to communicate the intangible, the artist uses her own growing alphabet of metaphoric symbols, setting them in time and space to evoke and communicate meaning that resonates beyond the limitation of words. The resulting works are then used as descriptive clues in a concluding installation work.





In a Polytunnel Far Far Away...

*Colour is a power, which directly influences the soul—
Wassily Kandinsky*



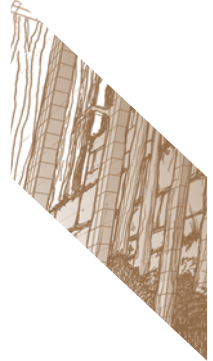
Landes

Tim's work comments on situations that are sometimes evident in reality but more often are imaginary and not necessarily experienced.



Visual Communication

Aine O'Flaherty
Amanda Lennon
Andrew Emerson
Andrew Smyth
David Thomas
Derek Doyle
Emma Grattan
Gemma Weir
James O'Neill
Jurijs Afanasjevs
Karl Brennan
Kevin Rooney
Kevin Toner
Kristiána Kendžirová
Laura Foley
Maija Sardiko
Neil Moran
Niall Burnell
Patrick McDonald
Philip Jones
Ross Connolly
Shane Campbell
Shane Cottrell
Shannen Jalal
Stephen Carroll





Protest

This project is a response to the *ISTD* brief Protest. Words and images are powerful tools of visual communication and through the selection of typeface, colours and symbols we shape the perception of these messages. This protest takes the form of a book of typographic posters responding to the wind energy debate in the Irish midlands. This project calls on the power of typography to inform and persuade. Protest!



My Little Black & White Friends

My Little Black and White Friends is the first edition of a series of books and textiles about animals for young children to experience.

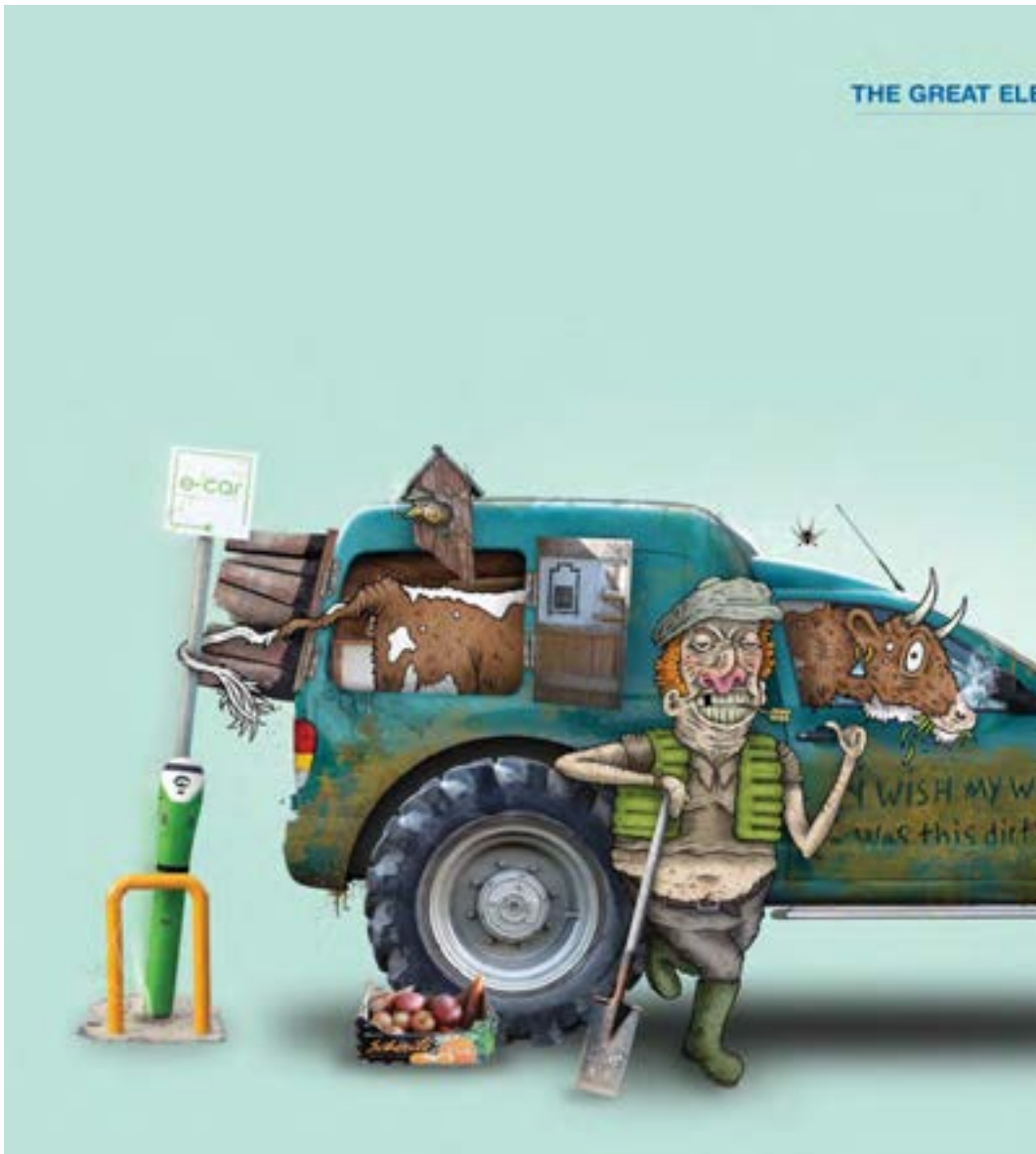




Fire, Smoke & Thunder

Fire, Smoke & Thunder: A History of the Saturn V Launch Vehicle and its F-1 Engines is a book about the Saturn V rocket's first-stage engines. Five of them attached to Saturn's lower stage enabled man to fulfil JFK's goal of "landing a man on the moon and returning him safely to the earth." During the cold war NASA, Saturn V, and the Moon were symbols of hope and progress. *Fire, Smoke & Thunder* tries to capture this time which captivated the world, showing the ideals we strove for; a humanity united in the peaceful exploration of new frontiers.





The Great Electric Drive

The Great Electric Drive is a self-directed imagemaking project that promotes the benefits of electric cars through a fun, quirky and humorous billboard campaign for the ESB's electric car scheme.



Advertisement

This video piece was a collaborative project with Dublin-based band The Dead Beat to help promote the single *Advertisement* from their EP, *Your 19th Revolution*.



Red Green Blue

Red Green Blue is a response to the ISTD 2014 brief *Everything About One Thing*. The subject chosen for this project was the role colour plays in shaping the narrative of *Breaking Bad*. This project achieved a pass award from the ISTD.





Harlequin

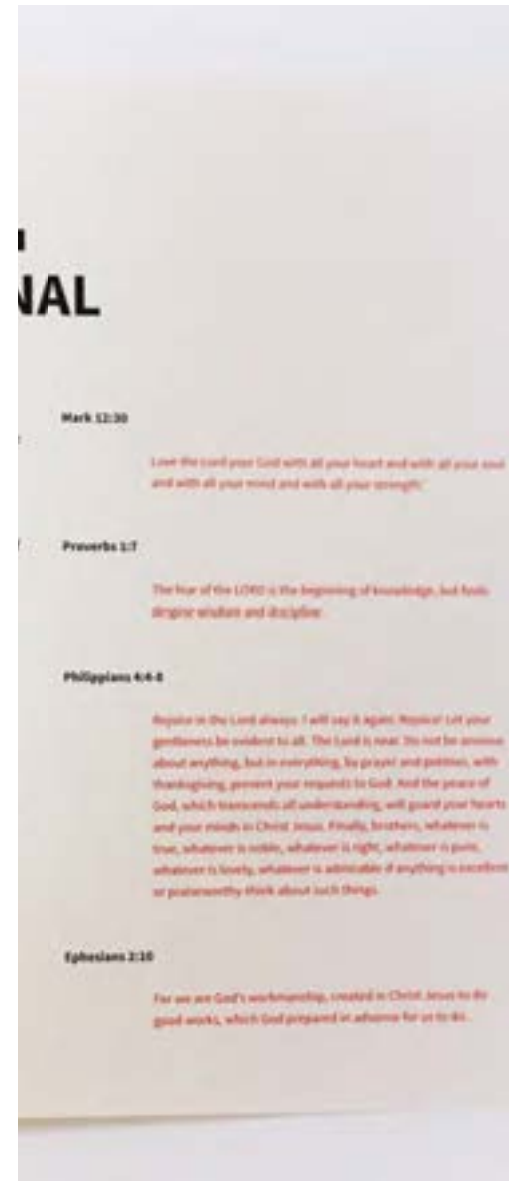
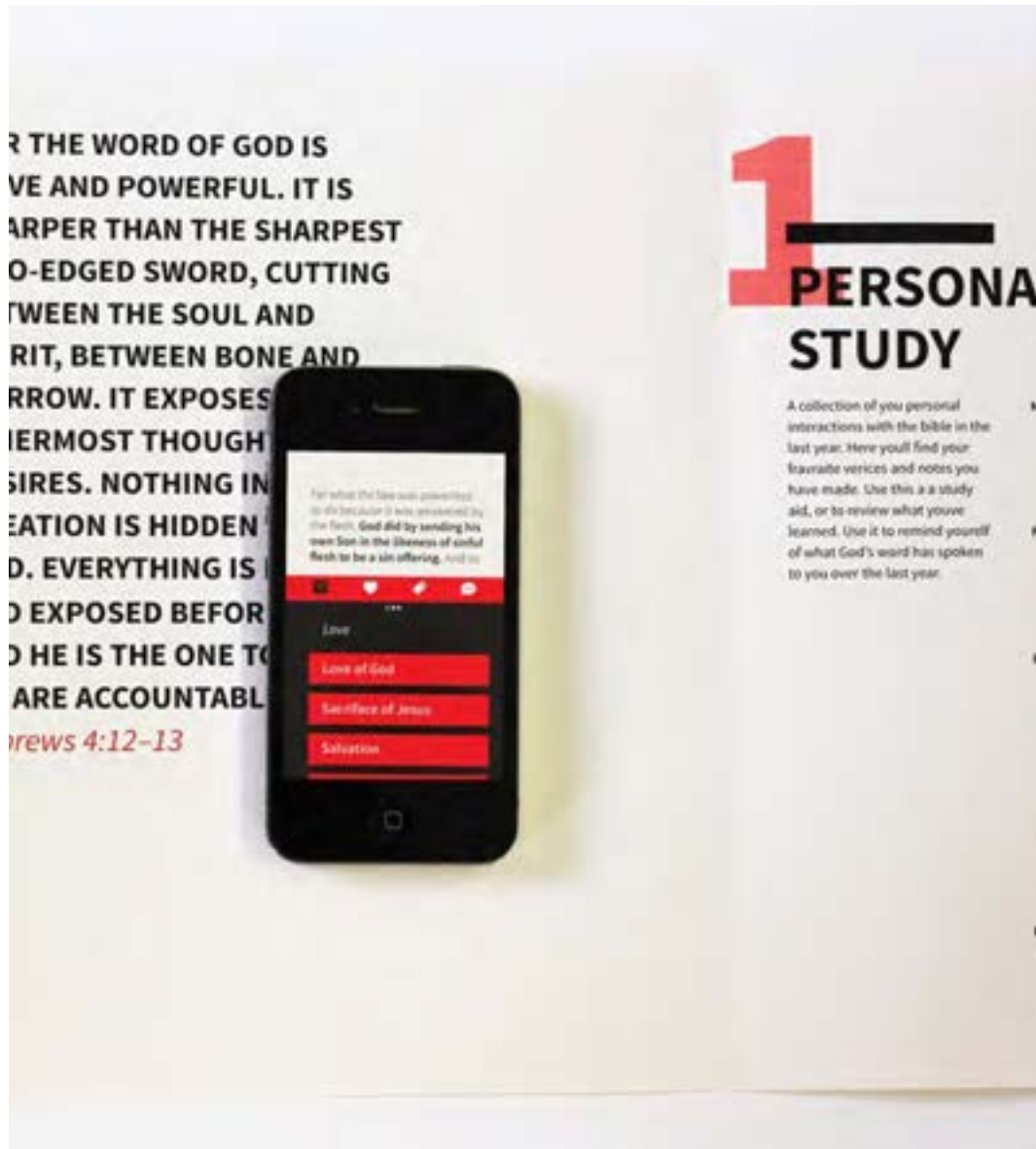
This brand identity was created for a Dublin-based vintage fashion store. The goal was to communicate Harlequin's reputation; with values of expertise, quality, care and inclusiveness. The logo uses the typeface P22 Art Deco Chic, which echoes Eduardo Garcia Benito's cover for Vogue. It appears elegant and stylish while adding a streamlined, modern feel to the store. The geometric patterns too are inspired by Art Deco furniture, metalwork, jewelry, and textiles. The colour palettes take inspiration from George Valmier's 1930s textile designs.





Animal Rescue Network Ireland

ARNI believes that every animal deserves a loving home, and that there is nothing that cannot be accomplished without the love and support of a community. ARNI's objectives are to find every animal in need a loving home, to create a support network for animal rescue shelters throughout the nation, and to provide a 'one-stop' digital space for the general public to connect with the nation's animals in need. ARNI collects and lists information about animal rescue shelters and their animals to enable the general public ease of access. ARNI connects the public with otherwise unseen and unheard of animal rescue centres.



Bible

There are tools out there to help people explore and discover the bible for themselves. However, the problem is that they are sometimes hard to access and difficult to use. I think it is important to give people the tools they need to be able to interpret the text for themselves. Bible allows the user to explore deeper into the text. The app and the website open up the text for the community to discuss, while a periodical personal study print piece takes some of the users interactions and helps them develop deeper understanding of the Bible.



Paper Messengers

This project was submitted for the ISTD annual competition and awarded a Merit for its typography design. It explores the visual potential of a postage stamp to communicate the subject of emigration in contemporary society, through the life stories of six famous Irish writers James Joyce, Edna O'Brien, Colm Tóibín, Deirdre Madden, Joseph O'Connor and Sara Berkerley. A set of stamps and a book were designed in order to explore and re-evaluate the expressive and communicative power of stamps using the rich visual potential offered by typographic forms. Stamps are bridges that connect people from different shores.





Grand Cuppa Tae

The aim of this brief was to design packaging for a new tea brand aimed to appeal to a younger market of Irish tea drinkers. The concept was to design a series of characters around the brand's tagline 'What's your cuppa tea'. With each character having its own unique features and set of instructions. These characters would then be printed on mugs as part of a promotional give away to help encourage more young people to drink tea and boost sales.





DIT is Moving

This is a self-directed imagemaking project that is based around the stereotypes that accompany the different DIT campuses. The project aims to play on these humorous stereotypes to form a series of characters that are representative of the students that attend these different campuses. DIT is relocating all the different DIT campuses to one big campus in Grangegorman thus removing these stereotypes.



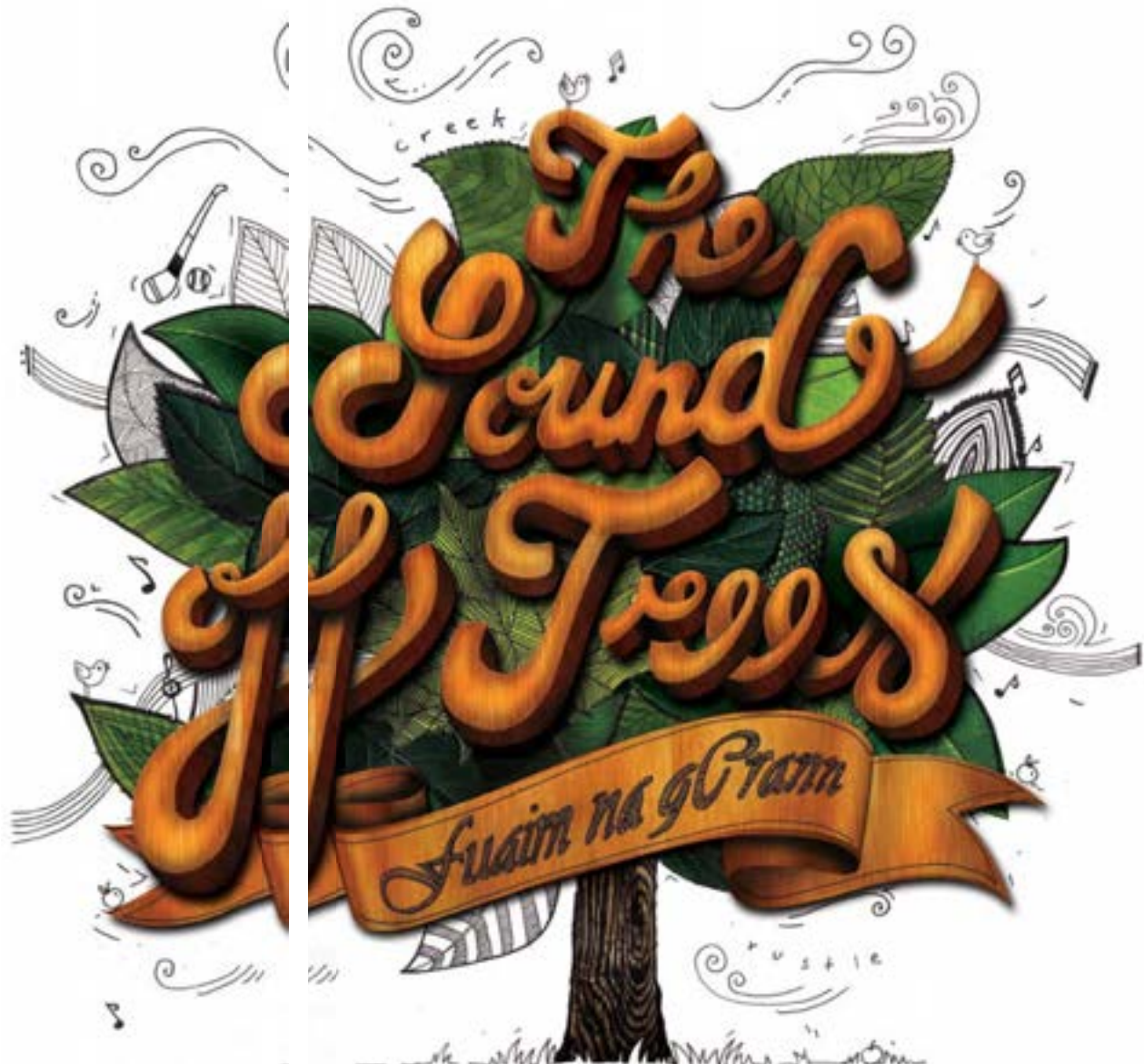
Dublin Graffiti Subculture T-Shirts

A self-directed image-making project illustrating my interpretation of Dublin City's underground graffiti subculture. The hand-drawn images are achieved using pencil sketches, inked using markers, and later traced and coloured digitally. The two T-shirts displayed are part of a set of six designed under the same theme and communication values.



National Tree Week

The theme for National Tree Week 2014 was *Fuaim na gCrann/The Sound of Trees*. With this theme, The Tree Council was asking people to appreciate trees from a totally new perspective through the sound they bring to our lives. We hear the gentle rustle when a breeze blows through their leaves, the autumn crackle of leaves beneath our feet, the tapping of feet on a timber dance floor, the sound of fruit falling, birds singing on branches, music played on a woodwind instrument and the clash of the ash in a hurling game.





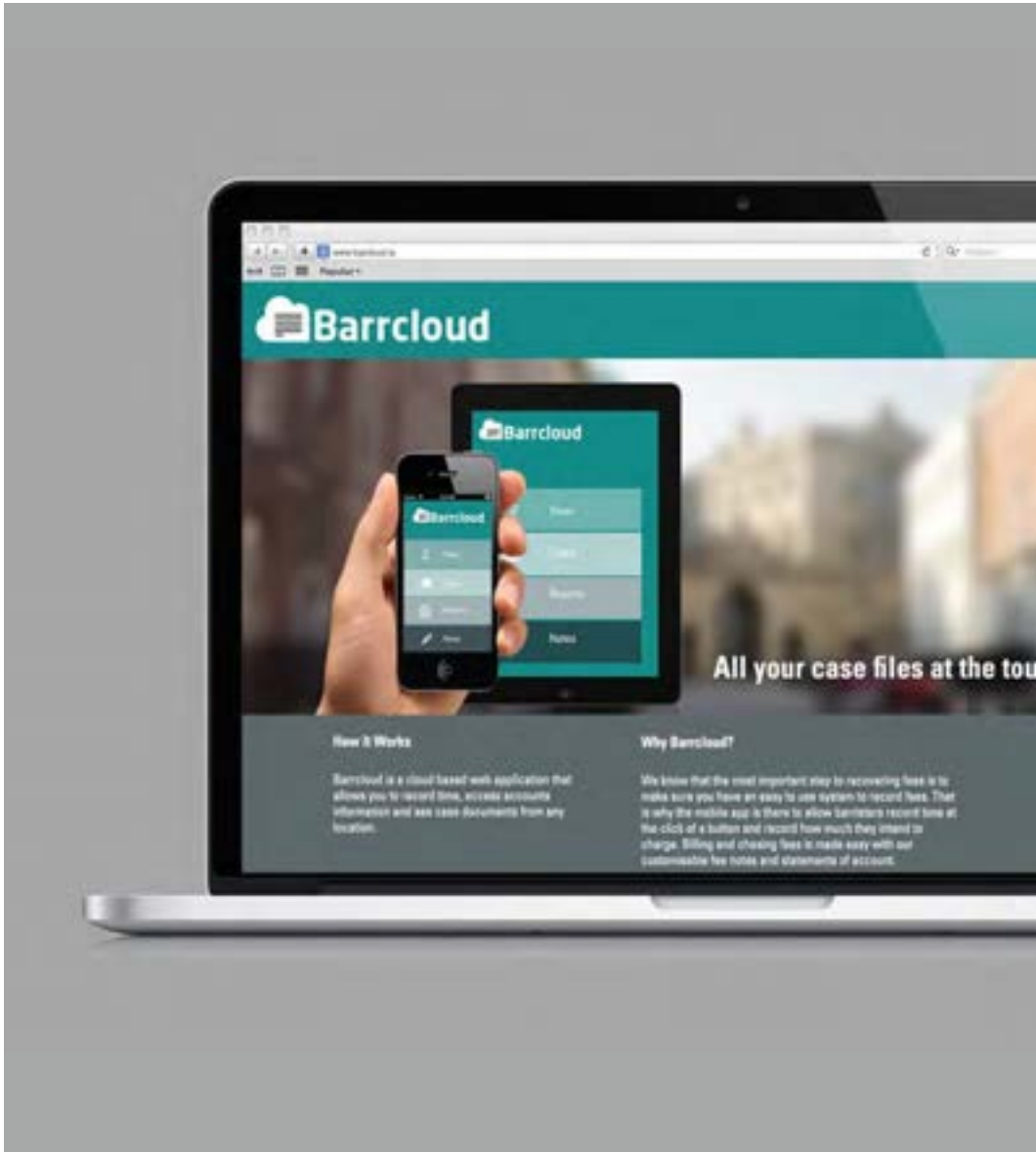
Smart Food

Obesity is now emerging as one of Ireland's most serious health problems with Ireland ranking fifth place among twenty-seven EU countries for obesity. Poor nutrition and the consumption of high calorie foods are major contributors to obesity. Changing what you eat is one of the most important ways to becoming healthier reducing the risk of obesity. *Smart Food* is an app which educates and promotes healthy eating, going back to basics with fresh healthy ingredients.



8 a Day

This project has appeared due to my interest in languages. 8 a Day is an application that aims to facilitate the process of learning a foreign language. 8 is the optimal number of words that, according to research, a language learner should memorize a day to ensure progress. One of important aspects of learning a new language is vocabulary extension. This application helps to create a personal vocabulary and learn new words every day. Scholars argue that we best remember meaningful items connected with our personal experience. The application provides a variety of activities to facilitate memorisation of new words.



Barrcloud

Brand identity and user interface designed for Barrcloud. It is a cloud based web application that allows you to record time, access account information, and see case documents from any location. The application is made for people working in legal professions such as barristers and solicitors. The identity reflects the contemporary nature of the software.



Climbers Against Cancer

Climbers Against Cancer is a charity campaign which raises funds for international cancer research charities. They do this by selling T-shirts, posters and other items from their online shop. These T-shirt designs are meant to encourage more climbers to buy T-shirts by using jargon unique to climbers and twisting their meanings.



Zero

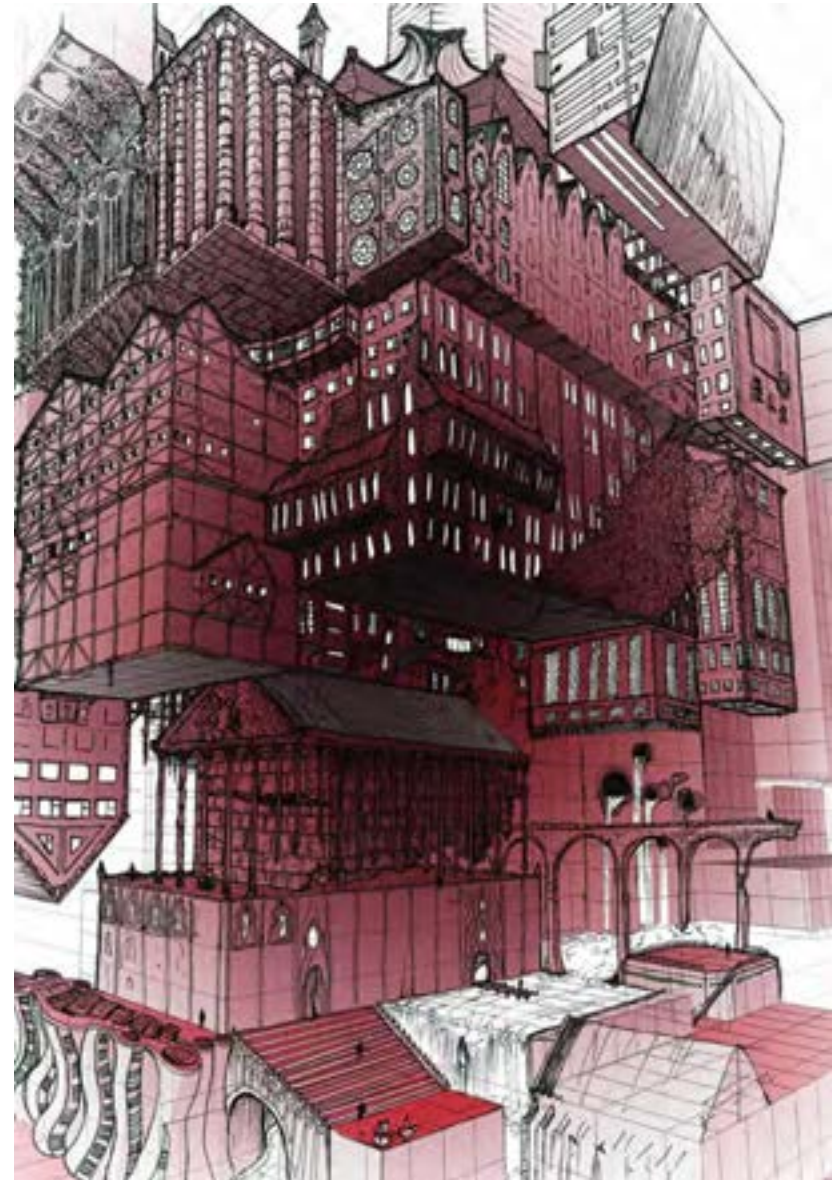
This project awarded me membership to the ISTD and is in answer to their brief *Everything About One Thing*. I chose to do everything about the history of Zero. We use the number everyday but its history is mired in rejection, fear and disgust. This book highlights the number's history and development using hand-painted glyphs, halftone imagery, and a timeline running throughout the body text that informs and provides context for the reader.





Science-Fiction eBooks

This is a self-initiated college imagemaking project, where the goal was to produce illustrations and cover designs for 11 books by 6 authors. The books are all science-fiction books which I have read and thoroughly enjoyed. Each book has an accompanying title page, with type illustrated to match. Each pair of books by the same author share a visual style.





Cultural Contrast

This image depicts two contrasting stereotypes of how the west views people in the east, and how the east view people in the west. The westerner is shown as an obese tourist with pasty white skin who is overindulging on alcohol while the easterner is a shady street merchant trying to sell sunglasses.



Barrcloud

Barrcloud is a new web application that allows Barristers to record time and manage their accounts 'anytime, anywhere'. This brand identity was developed in an attempt to reflect the contemporary value of the software, whilst differentiating the brand from the more traditional mannerisms generally associated with that of the legal sector.

Pork & Chop

Pork & Chop is a story about a boy named Pork and his best friend, a little pig called Chop. Chop being a pig, and pigs being made of bacon, it would be safe to assume that he would make several delectable feasts and this does not go unnoticed. There are some who have hatched their own little schemes to make a meal of Pork's little companion, and the duo are intent on seeing that they do not succeed. The story of Pork & Chop is told through claymation—stop motion animation using clay models.





What Makes You Dotty?

Pointillism is the art of using dots to complete an image. This project set out to create one-of-a-kind personal portraits of people, but with a twist. Instead of just using the person's face to create the image, they were asked to give a description of their personality, or something they enjoyed doing. The resulting images were not just a portrait, but a reflection of who these people actually are.



Lucy's Lovely Little Book Series

The *Lucy's Lovely Little Book* series of children's books began with *Lucy's Book of Poo*, this book was written and illustrated to coincide with the toilet training of my daughter Lucy. The book of Snot forms part two of an intended three part series, all of which are intended to humorously educate young children on toilet training, germs and personal hygiene, while demystifying and removing any stigma from the subject matter. As part of an additional project, I developed a digital interactive accompaniment to the Poo book. This application includes interactive games and animated sequences which playfully explore the subject in more detail and can be accessed via QR codes within the book.



Visual & Critical Studies

Emer Kenny
Romy Dunford
Rose Fitzpatrick
Siobhán Doyle



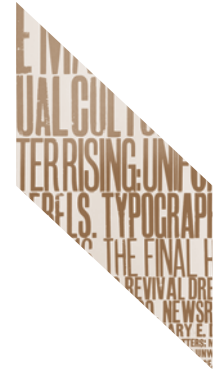
On the BA Visual and Critical Studies programme students learn about the production and mediation of contemporary visual culture across the fields of art, design, cinema, photography, print, publishing and digital media.

Modules are delivered through lectures, seminars, site visits and talks from visiting practitioners working in visual culture today. In each year of the programme, students avail of a discipline history module of their choice: Fine Art, Visual Communication or Interior and Furniture Design. Students also study core and optional modules in contemporary theories of visual culture including: philosophy, psychology, theories of gender and cultural identity, aesthetics, theories of exhibition, language and culture.

Our students learn to apply up-to-date methods of research and gain real-world experience in a contemporary industry of visual culture. Our work placement partners include: Associated Editions; Centre for the Study of Irish Art, National Gallery of Ireland; Glasnevin Trust; Irish Film Institute; Irish Museum of Modern Art; Little Museum of Dublin; National Irish Visual Arts Library; National Museum of Ireland; Pearse Museum; RDS Library and Archive; Red Dog Design; Visual Artists Ireland. Students also have the option to study abroad on an Erasmus programme in their second year.

With a blend of individual and group learning, students develop academic excellence in research practice, writing and presentation skills and continually apply their research to the contemporary industries of visual culture: from art galleries to design companies, museums to publishing and media outlets. The programme culminates in the third year in the presentation of a thesis project developed from a self-directed study interest.

Dr. Niamh Ann Kelly



Irish True: How do Cultural Products Seek to Construct Identity on Screen?

Over the course of her three years at DIT, Emer's interest in film has been developed through the participation of modules such as Narrative in Visual Culture, Irish Film and Documentary and Vision and Spectacle. The interaction with visual images and study of a wide range of cultural topics led to the eventual decision to focus her thesis largely on a film related theme. Her research into how Irish whiskeys are used to suggest a particular type of 'Irishness' when featured in film such as *The Town*, *Mystic River* and *Good Will Hunting* amongst others, was inspired by modules that looked at cultural identities such as After Nationhood and Whose History. Frequently cited scholars and theorists throughout her research for this project included Mieke Bal, Roland Barthes, Stuart Hall, Stephanie Rains, Luke Gibbons, Jean Baudrillard and Ruth Barton.

The diverse range of subjects engaged with through the BA in Visual and Critical Studies course, also included a work placement that saw Emer take up a position in the National Museum of Decorative Arts and History, where she gained a professional understanding of the education department. This experience makes Emer hopeful of future working relationships with institutions such as the National Museum at Collins Barracks, however, for the moment the plan is to continue studying for the 2014/2015 year.

Thesis Abstract

My interest in this topic stems from an appreciation of film and in particular those who fall under the crime/gangster genre. Within this category I have noticed a certain type of Irish-American representation that reappears time and time again. The stereotypical view of Ireland and its people is one that looks to tradition and the traditionally Irish penchant for alcohol. I have chosen to base my research on two films I feel suitably express a particular type of Irish-American male that emerges within these representations. The first example is *The Town* (2010) which was directed by Ben Affleck and the second is *Mystic River* which was released in 2003 and directed by Clint Eastwood. In this thesis I will examine how the consumption of Irish whiskey is linked to the construction of fictional identities and how their usage attempts to construct the overall theme of Irishness in film.

The nostalgic view of Ireland is an image that appeals particularly to the diasporic Irish-American community in the United States, which is an avenue of research that I hope to develop through the analysis of advertisements alongside my chosen films. (Both the title of this thesis and the title for chapter three, "Irish True" and "Glasses Up To Love & Havoc", are phrases borrowed from Tullamore Dew ad campaigns). The way in which brands such as Jameson and Tullamore Dew choose to market

their products is telling in the overall scheme of how these beverages are presented on screen. The romanticised image of Ireland, that remains home for many third and fourth generation Irish, is a view that is actively encouraged through the promotion of 'ethnic goods', which Diane Negra, author of *The Irish in US*, argues is a response to an era of ethnic confusion in the United States. Jean Baudrillard and Theodor W. Adorno will be useful sources in gaining insight into the motivations of the cultural industry, which is a market I believe has a part to play in the widespread popularity of brands such as Jameson. By evaluating images taken from *The Town*, I will attempt to see how Irish whiskeys such as Jameson work alongside other symbols to establish a cultural mood on screen. In comparing the methods used by advertisers and set designers in film, I hope to gain a better understanding of the wider diasporic view and why these nostalgic representations of Ireland are so prominent in the media. My aim is to see how Irish whiskeys are used to construct a particular type of Irish identity on screen that is linked to both the romanticised view of Ireland and the virility that is exercised through the main characters in *The Town* and *Mystic River*.

The Impact of Urban Art on Two Recession-Hit Cities: Dublin and Detroit

On the degree programme: BA Visual and Critical Studies, Romy Dunford studied the histories of production of visual and material culture in art, design, film and photography. Romy's research interests have focused on the histories and theories of fine art, notions of collective identities and subcultures in visual culture and typography. Her final year thesis, entitled *The Impact of Urban Art on Two Recession-hit Cities: Dublin and Detroit*, reflects a bringing together of these interests. The thesis provides a visual and socio-economic analytic context for a definitively contemporary and popular art form: urban art.

Thesis Abstract

At times of economic crisis and downturn almost every aspect of daily life may be affected, from the food we consume and purchase,¹ to marriage and divorce rates.² Creative art practices are no different but the exact nature of the relationship between them and an economic downturn is uncertain. Significant knowledge gaps exist when studying urban art during a time of economic recession. In order to fill these gaps, Romy's thesis explores the impact of a recession on urban art and the relationship between both topics and the city as a space. This has been completed through the examination of two case studies, Dublin and Detroit. Despite being separated by thousands of land and sea miles and equally so by culture and heritage, for the purpose of this thesis, these cities have been compared in relation to urban art. Romy has undertaken a study of these cities, as both areas share a comparable economic history, in the sense that both have plummeted from relative heights of economic prosperity and growth into the lows of economic decline and recession. In the case of Dublin, Irish street artist Maser's *They Are Us* project and *The Thomas Street Regeneration Project* are examined, while in the case of Detroit, an analysis of the *Heidelberg Project* is undertaken. The thesis seeks to explore and answer the following question: What are the effects of an economic recession on urban art, and how does this impact on a city? With additional research questions: What is the impact of urban art on the city as a space? What issues are discussed through urban art pieces and do such works positively influence the atmosphere in a city?

Romy's thesis was inspired by Dublin City Council's satirical additions to urban art tags and urban art works along Wood Quay in Dublin's city centre. To a brightly coloured tag, a gallery-style information display was added, with a rather sarcastic message being exhibited. The message referenced both the word "consumer" and the cost to remove such an art piece. Through the choice of thought provoking wording and the piece itself, questions arose around the relationship between urban art and a city affected by an economic downturn. These factors clearly influence

Romy Dunford

each other, however Romy felt that nature of these relationships needed to be explored in depth. These additions to the urban art pieces prompted Romy to think about and study the economic recession which Ireland was in the midst of at the time (2012), as well as the complex notion of urban art during such periods of economic decline, which then became the foundation for her thesis.

Through the study of Marxist-economic theory, Romy's thesis has come to the conclusion that urban art projects can be created as a direct result of, or be a response to, a poor or unstable economic climate. Through *They Are Us*, *The Thomas Street Regeneration Project* and *The Heidelberg Project*, the notion of creativity blossoming at a time of recession or during an economic downturn is demonstrated. In all three cases it is as a result of such poor economic climates that the concepts have come to light and have been created. These concepts include redesigning areas which have been affected by the poor economic climate as well as adding a positive message on the walls of a city in decline. During a period when people may have more time on their hands, due to possible unemployment, creative ideas such as the previously discussed urban art projects are conceived. During such times of extreme economic crashes or falls, people often find themselves propelled towards projects which incorporate these issues, yet highlight and emphasise them in a different and more positive manner, as has been displayed in both Dublin and Detroit.

¹ Tom Clark, "Recession has led to spending on food falling by 8.5%, say researchers", *The Guardian*, theguardian.com/lifeandstyle/2013/nov/04/british-eating-habits-troubling-trends-surveys, Publication date: 04 Nov 2013, Access date: 10 Apr 2014.

² Sam Roberts, "New census numbers show recession's effect on families", *The New York Times*, nytimes.com/2013/08/28/us/new-census-numbers-show-recessions-effect-on-families.html?_r=0, Publication date: 27 Aug 2013, Access date: 10 Apr 2014.

An Ominous Journey Down a Lost Highway to Mulholland Drive

Rose Fitzpatrick's academic interests include contemporary film studies, surrealism, and post-modern aesthetics, in addition to philosophical ethics, and psychoanalysis. During the course of her bachelor degree, Rose has examined a broad range of aspects of visual culture including hermeneutics and semiotics, fine art history, typographical design, and gender representations—an area of study which resulted in her involvement with a seminar entitled *I'll be post-feminist in the post-patriarchy! A Seminar on Post-Feminism and Visual Culture*, that was held at the Irish Museum of Modern Art in December 2013.

Her undergraduate thesis entitled *An Ominous Journey Down a Lost Highway to Mulholland Drive. Fear, Anxiety and Dread: The Affective Aesthetic of David Lynch* considers the surrealist aesthetic of the films of David Lynch through the lens of psychoanalysis. Through examination of 1920s Surrealism, the cinematic techniques of such artists as Jean Cocteau and Max Ernst are compared to those of Lynch. The latter's unique aesthetic is then shown to portray ambiguity and illusion in everyday life, evoking feelings of tension, anxiety and dread in the viewer. This aesthetic is observed through analysis of two of Lynch's films, *Lost Highway* (1997) and *Mulholland Drive* (2001),¹ with a postgraduate degree relating to visual culture. Rose will resume studies with a postgraduate degree relating to visual culture.

Thesis Abstract

Once referred to as “the anathema of the Hollywood system,” American auteur David Lynch has become the writer, director and producer of some of the most significant contemporary surrealist cinema between the late 20th and early 21st Centuries.² From his 1977 avant-garde feature *Eraserhead* to his 2006 experimental feature *Inland Empire*, Lynch's career in mainstream cinema has been critically acclaimed and extensively successful throughout its three-decade span. Lynch's work resides within mainstream Hollywood production while utilising art house techniques and European aesthetic practices to disable and enforce the re-evaluation of the audience's standard reception of the medium. Consequently, Lynch's work is strongly embedded in critical and academic discourse.

In order to understand the affectiveness of the Lynchian aesthetic, Rose's thesis uses psychoanalysis as the method of interpretation, specifically that of twentieth-century psychoanalyst Jacques Lacan, who was involved with the Surrealists, and that of Slovenian philosopher Slavoj Žižek, due to his popularisation of Lacanian psychoanalysis. The results of this thesis conclude that the Lynchian aesthetic can be clearly defined as being fixated on the creation of a particular mood by its use of anxiety, dread, illusion and doubling in addition to the relentless distortion of the

¹ *Lost Highway*, directed by David Lynch (1997; Orlando, Florida: Universal Studios, 2012), DVD.

² M. Le Blanc and C. Odell, *The Pocket Essential David Lynch* (Harpenden: Pocket Essentials, 2000).

real and the imagined. Chapter I relays some of these aesthetic techniques during the discussion concerning the 1920's Surrealist Movement. The effects of the uncanny for the Surrealists of whom Hal Foster writes in his book *Compulsive Beauty* and those of Lynch's uncanny aesthetic are finally viewed as being very similar.³ Coupled with Lynch's expressed contentment with being a “fellow traveller” with the Surrealists, it could then be concluded that Lynch is in fact a surrealist auteur.⁴ Unlike *Lost Highway*, it proves difficult to compare the narrative format of *Mulholland Drive* to the psychoanalytical process.⁵ While *Lost Highway*'s protagonist Fred Madison realises the mysterious origin of his trauma, and by doing so is given a release from his disturbance, *Mulholland Drive*'s Diane becomes overwhelmed with the intrusion of fantasy on reality and is pushed to commit suicide. Although Diane does initially fail to recognise the self but eventually identifies the real in the fantasy, this is not presented to the viewer through a narrative temporal loop as is present in *Lost Highway*. So by understanding this it becomes clear that using psychoanalysis as the methodology for analysis could be seen as appropriate for the examination of *Lost Highway*, but perhaps inappropriate for that of *Mulholland Drive*.

³ Hal Foster, *Compulsive Beauty*, (Cambridge: Massachusetts Institute of Technology, 1993).

⁴ “Ruth, *Roses and Revolvers: David Lynch Presents The Surrealists*”, BBC Arena, 1987.

⁵ *Mulholland Drive*, directed by David Lynch (2001; Paris: Studio Canal, 2007), DVD.

A Site for the Dead and for the Living

Siobhán's academic interests include material culture, museum ethics and archive studies. Siobhán's final year thesis investigates the site of Glasnevin Cemetery and Museum and the implications of the incorporation of a museum within the same space as a working cemetery. The origin of the idea for undertaking this research came after a 12 week work placement in Glasnevin Cemetery Museum as part of her BA in Visual and Critical Studies. The museum opened in 2010 so it is a relatively new Dublin tourist attraction which Siobhán wished to investigate further after taking an enthusiastic interest in museums during her undergraduate degree. In April 2014, Siobhán presented her research at a national seminar—*Grave Matters: Death and Dying in Dublin*—which was organised by the City of Dublin Research Group and in association with Glasnevin Cemetery Museum. Siobhán will present work from her thesis at an international conference—*Things to Remember: Materialising Memories in Art and Popular Culture*—in June 2014 where more than one hundred scholars from around the world will gather at Radboud University Nijmegen, Netherlands to inquire into the ways in which we remember with and through things, drawing cultural memory into the discourse of 'new materialism'. Siobhán is currently working as a tour guide and museum assistant at The GAA Museum in Croke Park and plans to continue her studies at DIT in the future.

Thesis Abstract

Glasnevin Museum is the world's first museum within a working cemetery and was opened in order to preserve and promote the stories and legacies of the 1.5 million people interred in the cemetery. I have conducted my research by investigating areas that are relevant to the site such as the history of cemeteries, funerary traditions, commemorative practices, museum display techniques, the use of objects within the cemetery, and dark tourism.

I investigate the ways in which Glasnevin Cemetery and Museum functions as a space to learn the social, historical, political and artistic development of Ireland as a modern country. There have been many shifts in commemoration and memorial practices and I explore these shifts by investigating key events in Glasnevin Cemetery such as the exhuming of the bodies of The Forgotten Ten from unconsecrated ground in Mountjoy Prison to a State funeral and repatriation in the cemetery in 2001. Nina Witoszek describes the Irish nation as having a 'preoccupation with death' and with Ireland currently in The Decade of Commemorations- marking key historic events such as the centenary of the 1913 Dublin Lockout and 1916 Easter Rising- my research focuses on how Glasnevin Museum brings new meaning to these events through its museum and cultural events and feeds this preoccupation.¹ I examine how Glasnevin Museum will

¹ Nina Witoszek, 'Ireland: A Funerary Culture?', in *Studies: An Irish Quarterly Review*, Vol.76, No.302 (Summer 1987), 211.

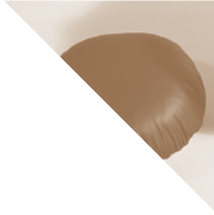
maintain its memorial integrity and strategies during the commemorative years ahead by exploring the various events, re-enactments, temporary exhibitions, lectures and commemorative displays organised by The Glasnevin Trust.

Glasnevin Museum utilises didactic devices such as audio-visual and interactive technologies in order to maintain the engagement of its varying audience. I investigate the various forms of representation within Glasnevin Museum and how they function in the viewer's interpretation of the displays. There is a lack of actual objects within the Glasnevin Museum and I explore this absence as well as critically assessing the museum displays and collections. I also investigate the meaning of objects within the cemetery setting and the way in which the placing of objects in the cemetery changes our understanding of them by triggering memories and reminding viewers of the absence of the deceased person associated with the objects.

Another area I have studied is a form of tourism referred to as dark tourism and how the visitation patterns of the public to sites relating to death and disaster is growing so that visitors can experience the site first hand rather than through the detached perspective of the media. My research explores a very specific link between the cemetery and the museum space by critically analysing how both spaces function as a site for the dead and the living in contemporary Ireland.

Furniture Design

Allison Miller
Erika Mórocz
Giovanni Alvarano
Killian Jackson
Niall Ewen
Valdas Kisunas





Synergy Furniture

The $\epsilon\varsigma\iota$ Chair is a panelled modular chair which can stand alone or be put together as a group. My bespoke design gives people the choice to socially interact in a place where people have something in common—where they're not complete strangers. The loss of community can lead to loneliness and my aim is to prevent this. My inspiration came from observing different seating arrangements and layouts which best create social interaction between people in a public area. My design was inspired by the well known park bench as well as landscape design which is versatile and simple but effective.





EM-1 & EM-3

Designing an object depends on the technical possibilities of how material can be shaped. This is called the language of the material. I decided to use wood because it's a natural material which has been used for thousands of years in several cultures. Designing wooden products requires many factors to be taken into account, such as its hardness, resistance to moisture, grain direction, and careful craftsmanship. This is an experimental project where the material was pushed to its limit creating organic shapes in a new, cost effective way. The collection represents three applications of this new bending technique.





EBA & adapTable

My design started with close observation of nature. During my research I came across many fabulous creatures from deep sea waters. I translated posture, movement and colour of some of the creatures I found into a chair called EBA. The design of this piece consists of a tubular stainless steel frame with a powder coat finish, comfortable seat, and a backrest upholstered with a hand-stitched finish. The chair is suitable for domestic and commercial use in a variety of different colours to suit most interiors.





Tea House

The *Tea House* is a versatile, movable, piece of design that can stand alone and be placed within many settings and environments. Whether that setting is outdoors or inside a busy building. In this collection it acts as both context and environment for the other pieces. This space and the artifacts within it convey a feeling of both spaciousness and intimacy. The *Tea House* should be inhabited by two to three people. The entrance is specifically small to instill awareness in to the persons who enters the space.





Scrofa

Niall Ewen's work explores alternative possibilities of human evolution through the medium of furniture. Each piece has been designed as an evolutionary patch to grant the user an additional evolutionary trait or advantage. The culminating form, unique to each edition, comes as a result of the interaction between skeletal components and the exterior dermal layer combined to instill a sense of both psychological and physiological safety. The furniture takes strong inspiration from the natural world creating a contemporary alternative to skin and bone.



Furniture in Motion

The aim of my project was to create several pieces of furniture that incorporate movement in some aspect. The clock's function is to invoke a mood of silence, to show the time clearly and peacefully, with the added pleasure of seeing the transparent square pendulum motion—a feature of older clock mechanisms but, in this case allowing that movement to be stopped at any time. With the vases I aimed to include the user in the creative process. The design allows many arrangements of the elements of the pieces in both the position of the bases and of the vase cylinders, thus affording the user the satisfaction of creating new shapes, either with or without flowers.



Interior Design

Alexandra Dimitrova
Alison Daly
Ciara Hendy
Ciarán Farrell
Ciaran McAllister
Costa Alonso
Daniel Nolan
Denise O'Dwyer
Eleanor Kelly
Elizabeth Roles
Emily Picard
Huan Zhang
James Cash
Laura Kavanagh
Lauren Davison
Marie Smyckova
Michelle Flynn
Rasa Zubrickaite
Sara Purtell





Nikon School Bulgaria

This project presents the transformation of an office building in Sofia, Bulgaria to a branded Photography School. Nikon School is an international chain of photography schools and currently there is no branch in Bulgaria. The design is influenced by the lights and shadows in photography. The functional design is appropriate for a learning environment. The clean interior design transforms to an interactive space by using different sources of light. The main voided space in the building has a dynamic atmosphere created by suspended platforms, video walls and creative lighting which changes throughout the day.



Pembroke 83

Exciting, unique, and modern; these represent the characteristics of today's social scene. To revert to these characteristics, a building must surprise and delight. 83 Pembroke Road, Ballsbridge is an ideal building to facilitate this. The exterior of the building—designed by David Keane and Partners—splurges character, and I wanted to reflect that in the interior. Each floor benefits from the open plan design, except for the top floor which comprises of six separate, uniquely designed vip rooms. The experience is mostly heightened at night when you can appreciate the lighting both inside and out.

Findlater House

Dublin is a thriving shopping location with many inviting department stores. The aim of my thesis project was to fill a gap in the market for a fresh, contemporary and chic retail destination within the city centre. The design concept for Findlater House department store came from the shapes and outlines of mannequins. I emphasised the exaggeration of forms and simplification of curves from the human body that mannequins allow. The visual shown here shows part of the womenswear section.





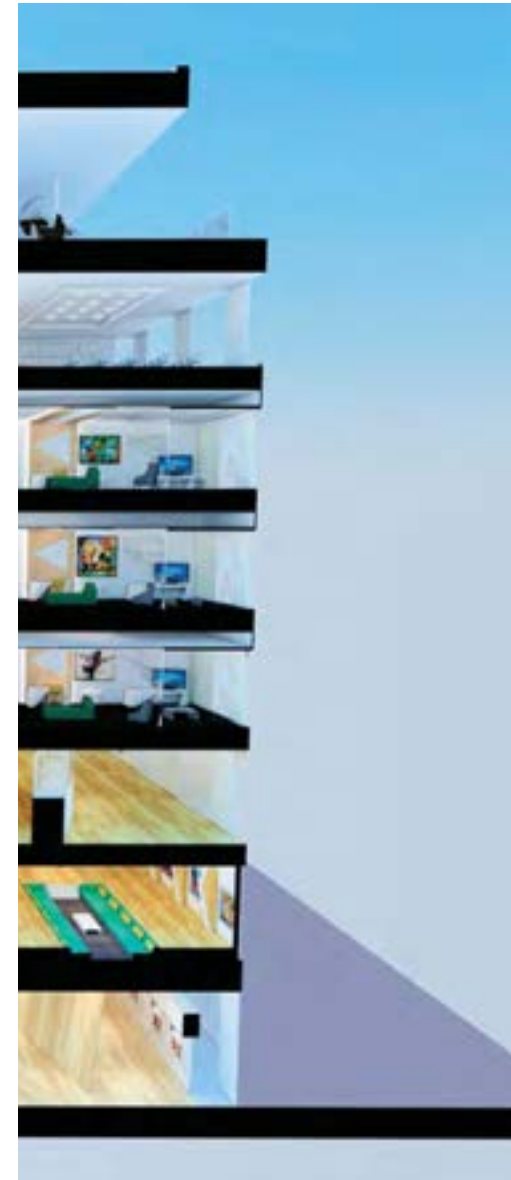
Irish Football and Rugby Museum

Located close to the Aviva Stadium, The Irish Football and Rugby Museum acknowledges and celebrates the invaluable contribution of the two sports to Irish society. The design concept is inspired by the complex passing systems in both rugby and football. Just as the players strategic positions are linked by the movement of the ball, the important exhibit spaces are connected through equally interesting and informative transitional pathways, creating a continuous journey that inspires and excites. The journey was the key design principle of the museum and combined with the passing concept, will engage visitors into an interactive experience.



D-Major Music Centre

My goal for this project was to design a music centre in the heart of Dublin which could cater for everyone from casual music lovers to renowned musicians. Housed in the Ormond Building on Dublin's Ormond Quay and designed over six floors, *D-Major* does just that. Drawing inspiration for the interaction of concert lighting *D-Major* comprises of a bar & venue, music store, music school, rehearsal rooms, recording studios and office spaces all designed to be both aesthetically and acoustically pleasing.



The State Street Art Hotel

This building is a blend of a 4-star hotel with a contemporary art gallery. The complex includes two lobbies, two bar-restaurants, guest rooms, cultural centre, art galleries, and retail department. Geometrical shapes and a contemporary colour palette have been used as part of the concept, serving as a link between the hotel and the galleries. The angular main void is the heart of the building and incorporates an amphitheatre designed to exhibit the art of the main gallery. This uniquely designed hotel represents a new vision in hospitality, where art is treated as an integral part of daily life.

Tokuma Japan Communications

This project explores the recent Western interest in Japanese pop music and looks at its potential expansion into Europe. It uses Tokuma Japan Communications, one of Japan's leading record labels, as the vessel to do so. The interior combines both public and private settings; containing office spaces for the different departments within the record label and housing a museum, open to the public, that showcases the latest technologies and fashions used in contemporary J-pop. Research into the intricate choreography that accompanies many J-pop performers in live settings led to an interior inspired by robotic and calculated body movement.



IRFU HQ

The power of design can transform an organisation. With that in mind, for my thesis project I proposed to design the first Irish Rugby Football Union Headquarters that incorporates the administrative arms of the organisation along with a state of the art training facility. By researching behind the scenes of the IRFU's current set-up I was able to custom design spaces that suited the organisations exact needs for both the staff and players to excel. The design concept derived from the rugby ball itself. It enabled me to create interesting structures and forms within the building.





Dance Hub Dublin

Dance Hub Dublin is located in the heart of Dublin's rejuvenated and now booming docklands quarter. Primarily a dance school catering for many forms of dance, it features two large double height studios with viewing areas and seven small to medium sized studios. In addition it also boasts a café, gym, retail space, treatment rooms and recreational areas. It is an original space designed as the future of dance studios; an exciting space for dancers and students to attend. The space ensures that everything a dancer could possibly need is under one roof.

The Academy Retail Store

The building I chose for this project is located on Pearse Street in the centre of Dublin city. This is an ideal location for a retail store as it is located near the busiest shopping street in Dublin. The inspiration for this project came from the concept of using the shapes and structures found in the zips and fasteners on clothing. The idea behind the project is to create a modern department store which caters to all ages. The image shown is the women's wear department.





Neon Fitness

As the desire to be fit and healthy is on the rise, the fitness industry is at its peak. With this in mind the aim of my thesis design was to create Ireland's newest state of the art fitness facility—Neon Fitness. The design concept for Neon Fitness derives from the emission of lights in exercise classes. The emission of neon lights has been manipulated and adapted to the interior spaces of the building, creating exciting studio spaces and improving overall circulation for gym users. The image shown here is the TRX studio located on the first floor of the gym.



H Spa

The aim of this project was to convert *The Anchorage* building in Dublin into a state-of-the-art spa. In the modern world consumers by and large are better educated than past generations, resulting in a more demanding attitude than their predecessors. They seek places to visit which reflect their vision of beauty, peace and serenity. In order to accommodate this I decided I would concentrate on both the function and mood of the interior. I sought to create a space where visitors could find peace and calm.

Play School

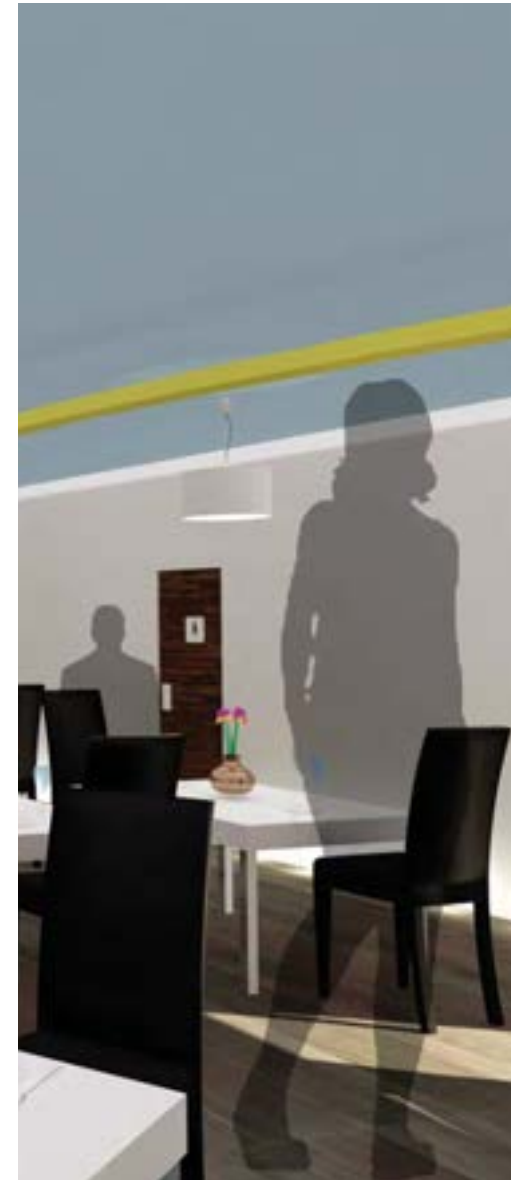
I decided to design a play school for my final year project. The concept for my design comes from the study of forms found in early animation pictures produced by Walt Disney and the Warner Bros. I also drew great inspiration from *Alice in Wonderland* which can be seen in the use of materials and textures. I aimed to create an eclectic mix of textures and colours. I used checkerboard patterns against strong colours to give the space a sense of fun.



The Beckett Hair Academy

Creativity, passion and individuality—this design thesis adapts the existing building of 33–34 Sir John Rogerson's Quay into a multi-functional state-of-the-art, hair salon and training school. The salon and academy boasts great views of the River Liffey and is located in the bustling area of the quays. The design concept was inspired by the movement of hair and the geometric shapes found within hair design. A combination of geometric triangular forms alongside softer organic curves makes for an exciting and energetic salon environment. The accompanying visual shows the styling pod insert, which sits beneath the main voided atrium space.





La Vogue

For this project, I chose to research and convert the existing building of Chartered Accountants on Pearse Street into a retail department store. The concept for this design was inspired by the textures, weaving, and the construction of clothing. Examining the textures and shapes of clothing led to researching the needle and thread and the process of how clothing is made. My inspiration came from researching curved patterns of weaving to the shapes and curves of collars and the angles they create. This concept relates to retail design and these curves produce a fluid guide for customers from each department to navigate throughout the building with ease.



Inner City Sounds Music Centre

A beautifully built but neglected and run down warehouse building overlooking the river Liffey was transformed into a modern space with an industrial feel that recalls the original architectural design. Now functioning as an interactive music centre, aimed at young teenagers from the inner city area, rejuvenating an otherwise empty space. The open plan core of the building branches out into smaller areas that culminates in a complete world that encourages everyone to figure out how to make each space their own.

Montevetro Hotel

The proposed project was to redesign the interior of Dublin's 16-story Montevetro building into a luxury 5-star hospitality space with added spa and leisure facilities. The building's interior identity is a strong focal point of the overall design. The inspiration for the interior of this hotel has come from the linear patterns of the paving around the Grand Canal Dock and greater Dublin region, focusing on the positive and negative spaces and integrating them throughout the design. The interior finish has been created to take you away from the outside of the city centre and into a luxurious and opulent space of openness and light.





The Anchorage

The Anchorage office spaces are designed to create a community of mainly design-focused small businesses, sole traders and start-ups. The aim is to influence architects and designers to cultivate an open, professional atmosphere for creative and regenerative growth. The contemporary industrial design is brought through sustainable materials such as glass, concrete and steel. The colours identify different areas within the building creating an ease of orientation for the users. The spaces within the building feature open plan areas as well as cellular offices which are connected by elements such as metal support structures, panelling and lighting.

5 Grand Canal

Given that residential living in Ireland is ever changing, I decided to convert the designated space on 5 Grand Canal Docks into a multifunctional desirable living space that would cater to today's senior market. The aim of this residential project was to encourage interaction within the interior environment. I have achieved this goal by integrating the outdoor ambiance into an interior space with the use of an interior garden situated within the void space. Bespoke reading pods were designed within this space allowing residents to occupy these spaces, thus allowing communication and interaction with other residents within the building.



Visual Merchandising

Alison Waters
Amy McMahon
Amy Murphy
Chloe Farrell
Ciara McGearty
Ellen Griffin
Emma O'Brien
Freddie Browne
Heather Dunphy
Jade Broadhead
Janet Takuz
Kim O'Donoghue
Laura Grogan
Lynda Cullen
Melissa Doyle
Radtigon Rongrawee
Rebecca Soady
Saoirse Putt
Sarah Wickham



Individualism

Alison Waters is a visual display artist taking inspiration from individuals, personal style and organic forms. A lot of what she finds most interesting and inspiring is how natural and uncontrived forms are beautiful.



Spring/Summer has arrived at Savida

I wanted to create a window to entice young people into Dunne's stores. I chose to promote the Savida range, as I believe it relates to the younger generation. I decided to add iconic elements of major fashion cities, which I painted on to mdf boards. I also added geometric shapes to add a fun element to the window. I made large paper flowers to give the feeling of Spring/Summer. Overall I wanted my window to be fun and colourful.





Fashion Elements

During Amy's past 3 years she has worked with Topshop, Brown Thomas, Marks & Spencers, Kiss and Stellar Magazines. In her final year she interned with Kiss & Stellar Magazines. Her final project was a magazine based around womenswear. She felt that women's workwear was not covered enough by fashion magazines today. Taking inspiration from the catwalks, she styled a high fashion photo shoot to include in the project.





For my major project I designed a Spring/Summer window display for Dunnes Stores, Henry Street. Using sketch up I designed a proposal for the store. The inspiration for my window proposal came from nostalgic seaside Summer holidays. I wanted to do a window display that would appeal to existing Dunnes Stores customers as well as attracting potential new customers into the store. To go with my theme I made a variety of props including a beach tent made out of mdf and ice creams for the mannequins.



Tropical Rainforest

For my final project I installed a window at Dunnes Stores in St Stephen's Green. I worked from the theme tropical rainforest; I created 3D paper leaves to give the feeling of a real rainforest. Based on the rich and bright colours that you see in the rainforest I chose the fashion trend Colour Block as I believe it has an impact on passers-by.



Minimalism meets blue palettes. This display is an exploration of textures and balance.





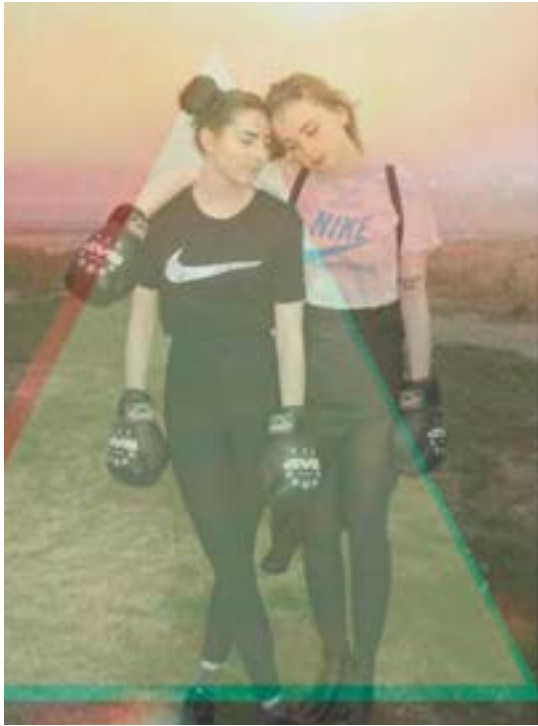
Coral Landscape

Emma is a visual display artist who has been excited and surprised at how much over these past three years her creativity has expanded and grown. Visual merchandising and display has allowed her to explore so many different creative fields from window displays to photo shoots, along the way designing shoes, hats and jewellery pieces. Taking everyday objects and making something beautiful from them has been a real passion for her as well as learning how to convey a story or emotion through photography.

Billabong

Billabong is a sportswear and casual clothing manufacturer, famous for its iconic board shorts. As a surfer, Freddie has always been interested in associated lifestyle brands, which is why he chose to design a Billabong container for a pop up shop brief given in 2nd year.





**A Well-Tailored Suit is to Women, as
Lingerie is to Men**

Sharp, masculine, and modern—this tailored window appeals to all. Business or pleasure, a man should dress for success. This window gives a small taste of how attractive a suit can be.





Janet's installation is inspired by the ArtPop trend of Spring/Summer'14. After working alongside the creative team of Brown Thomas she was inspired by the collections of Céline, Balenciaga, and Prada. Her design concept became more focused on the spectrum of colour within these collections and the detail of line. Janet also works as the creative director for Hidden Agenda which is a music and event company based in Dublin.





Doodle

Kim over the last 3 years has worked with Brown Thomas, Harvey Nichols, Dunnes Stores, and Anthropologie in the USA. Throughout her final year she interned with Urban Outfitters. For her final piece she took inspiration from this year's simplistic monochrome trend, and added complex elements using flowers and doodles





Box White

Laura Grogan is a Visual Display Artist who truly believes creativity is the key to success. Over the last three years she has studied as a visual merchandising student in DIT. She has also had the opportunity to work with the Brown Thomas Visual Merchandising team over the last eight months. Laura's final year installation is titled *Box White*, and was installed on the fashion floor in Brown Thomas.





May Reflections

May Reflections uses store merchandise and is one of a series of images created for a calendar which was designed in fulfilment of my 3rd year project to reflect my work experience in Avoca.







Garden Party

For my final project I created a look-book and window installation for H&M's Spring/Summer'14 trends. The inspiration the look-book and window is from the movie *My Lady*, particularly the scene where the guests are attending the horse racing. My chosen trend is a pastel colour palette and I designed a hat based on this trend. I made this hat using artificial flowers and organza fabric.





Rebecca's background in Visual merchandising has focused around prop design and display. Her inspiration is found in the old, to create the new.





Saoirse's background in visual merchandising includes styling, prop design, and photography. She wanted to combine all of these elements to create a window display and accompanying lookbook. Her inspiration for her final installment came from the colours of Spring/Summer '14, which she set against a monochrome backdrop for a sharp contrast.



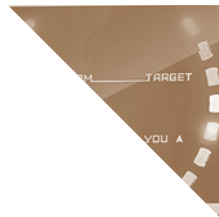


For her major project, Sarah set herself the challenge of creating a re-launch of Stephen Pearce's famous Classic Range, featuring his trademark splash of brilliant white on warm terracotta. Radiant Orchid, the 2014 pantone colour of the year, was chosen to add a splash of colour and compliment the terracotta. Inspired by an artist's studio, she spray-painted jars, paint pots, paint brushes, and paint tubes all white with drips of terracotta and radiant orchid as props, to emphasise and merchandise. Bricks were white washed to add another texture and create a rustic element in contrast to the clean, crisp display.



Product Design

Andrew Dunne
Charlie Tallon
Chris Tighe
Christopher Burns
Christopher Wallace
Cormac O'Beirne
Darragh O'Connor
Donal Sinnott
Emily Flynn
Geoffrey Duffy
Jack Healy
Juan O'Raw
Laura Malakauskaite
Marius Jakovlevas
Michael Mellows
Patrick Feeney
Seán Carroll
Seán McConnell
Thoran Sorrell





SnapPad

While many advances have been made in the mobile PC market, one area has been forgotten. Typing on tablet PC's remains a chore and has been found to lead to Repetitive Strain Injury. SnapPad is a new type of tablet keyboard that interacts directly with the touchscreen of a tablet PC. The raised buttons give the feeling of typing on a keyboard while retaining the portability and freedom that has made the tablet PC so popular today. The case provides a means of carrying the tablet in comfort by reducing strain on the hand and wrist.



GoHand Hygiene System

The transfer of infection within hospitals due to poor hand hygiene is one of the biggest causes of death in developed countries. The *GoHand Hygiene System* is a system that encourages better hand hygiene in hospitals. The smart wristbands enable tracking of hands that are harboring harmful infections. They react to the likelihood of bacterial/viral infection based on location. When a user's wristband turn from green to red it indicates that they must clean their hands. If a red wristband is in close proximity to a green wristband it will turn it red to indicate the spread of infection.



Jonah

Cyclist collisions remain one of the most common accidents on our roads today. With this in mind, Jonah was designed. Jonah is a new jacket for the style conscious cyclist, who can manoeuvre easily from cycling to their everyday routine with ease. Via a mechanism in the glove of the jacket, Jonah can tell what actions the user is performing. From recognising your hand gestures Jonah alters the colour and intensity of the lights hidden in the piping of the jacket. This increases user visibility on the road, and draws attention to the user when they are most in danger; braking, and turning.





Garden Nouveau

Using the latest in hydroponic technology, Garden Nouveau makes it possible to grow fresh ingredients in any urban dwelling. Garden Nouveau strives for social change. Our food consumption is controlled and manufactured by agriculture and global supermarkets. Food prices are increasing and the gap between the rich and poor rising. Vast amounts of food are wasted throughout the western culture. This product gives people a chance to see what it is to grow their own food and feel part of the process. Garden Nouveaux has the ability to change people's perception of sustainability.



Shiro: A Versatile Task Light

Maintaining a healthy work-life balance and creating an effective working environment are essential to how you work; this can be difficult when working from home. Shiro can transition between a focused cool and an ambient warm colour of light, meaning he is an ideal working companion by day and a subtle mood setter by night. Shiro is wireless, so moving from the computer desk to wherever you work is seamless. With versatile supports, Shiro can be hung up to give more elevation, or slide him under some books on a shelf to create a discrete downlight.



nBrace

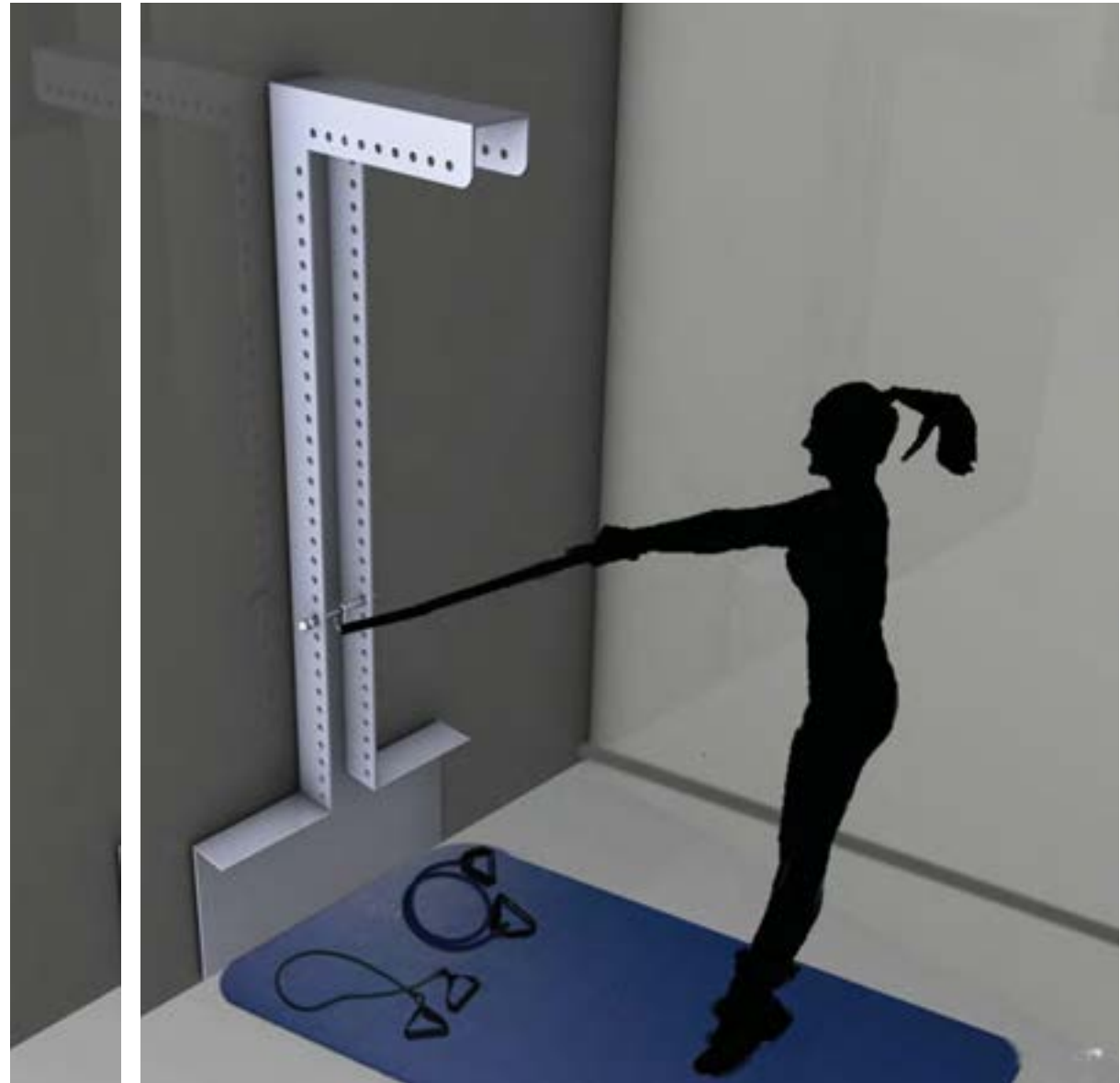
nBrace is a single-use cervical collar designed to allow paramedics to safely immobilise casualties with suspected spinal injuries at the scene of an accident. Spinal immobilisation is one of the most commonly performed pre-hospital procedures in the world today but there are still a number of issues with the equipment used. nBrace is designed for both the casualty and paramedic. It is quick and easy to fit with minimal movement of the casualty, and when compared to current collar design, it offers superior immobilisation and comfort for the casualty, preventing the formation of pressure sores and the relieving intracranial pressure.





ResistX

In our time pressured society, it can be difficult to incorporate health and fitness into our daily lifestyles. ResistX is a simple yet versatile piece of exercise equipment that makes work out quick and efficient, whilst taking up minimum of space, whether it's at the gym or at home. The system uses a resistant band which is attached to carabiners and clips easily onto the equipment at different locations to allow users do their desired work out. As well as offering an efficient workout, the device is a stepping stone into muscle training on a greater level as you develop.



Reshape

Sustainable design is becoming increasingly important in the modern world. We are all consuming more materials than we can possibly get rid of. The average person alone accounts for 10 million tonnes of waste each year. Source reduction is seen as an answer to this problem—to re-use materials instead of disposing of them. The Reshape system does just that. An online database provides templates that can be applied to waste cardboard in order to create new products. The Maker Mouse is the tool that makes the system easy to use, enabling users to cut out the templates efficiently.



The Machines

*The world we have created is a product of our thinking;
it cannot be changed without changing our thinking—
Albert Einstein*

The Machines is an educational toy is for use in primary school classrooms that aims to familiarise children with renewable technologies in addition to some basic engineering concepts. The toy consists of three renewable energy machines that incorporate various mechanisms in a whimsical and colorful format. Children construct the machines in groups with accompanying media asking questions of them along the way. The Machines can be tied into the school curriculum and aims to increase interest in STEM subjects.





Verve: Heart Rate Guided Sports Training

Verve is a new fitness training product designed to guide users with no prior experience in heart rate training, through a tailored workout. The design is a departure from conventional watch based heart rate monitors and instead takes into consideration the variety of sports in which users take part. Through the use of universal mounting accessories, Verve can be used in any sporting environment. Real time feedback is provided during a workout so that the user can make adjustments to their training, enabling them to reach their full potential.



Compression Energy

Compression Energy converts the kinetic energy of dairy cows into electricity as they walk over a series of modular compressible pads when exiting the milking parlour. This reduces both the reliance on fossil fuels and the impact of increasing energy prices. Dairy cows are typically milked in the morning and evening which means that the electricity being generated coincides with peak electricity demand hours. When cows walk across the self returning ramps, hydraulic fluid is forced through a closed circuit under high pressure injecting fluid into a turbine. Energy can be used on site or fed into the national grid.





Hexcell

The Hexcell Bouldering Pad is an exciting and innovative piece of rock climbing safety equipment. The Hexcell Bouldering Pad utilises an innovative impact absorbing structure that not only absorbs impact, but allows the pad to be compacted for transportation. A combination of polyurethane memory foam, low density polyethylene and a semi permeable membrane manipulate and trap air within the thirty-eight hexagonal cells, providing the falling climber with a safe and comfortable landing. When compressed, the hexagonal cells can be simply rolled tight, providing the climber with a pad that is almost twice as compact as the conventional bouldering pad.





Filtration Faucet

A faucet that is perfect for refreshing both our drinking water and the ambience of our kitchen spaces in line with the trends of today's modern, dynamic style. This sleek elegant and streamlined faucet produces filtered water while also quantifying its produce for the earnest and savvy consumer. An easy to use digital monitor helps maintain an awareness of water usage and waste. Its symmetry and sumptuous detail add an instant sophistication to any kitchen. With a stainless steel finish, the single-hole electronic faucet features SmartTouchPlus Technology (allowing hands-free and touch activation).





MotoErgo

MotoErgo allows you to instantly adjust the height of your motorcycle handlebars. It can change your seating position from upright and comfortable to an aggressive, sports position. The use of the device allows you to quickly optimise your motorcycle's ergonomics for the current environment and mood. *MotoErgo's* mechanism is operated via a lever at the center of the handlebars and can be used with either hand to permit the control of either the clutch or the throttle at the same time. The device is spring loaded and locks the handlebars in place once the lever is released.





Sity Locks

In the capital city bicycle crime has doubled in the past half a decade. Enforcing law against these thieves is proving extremely difficult. Bicycle users seem to lack knowledge on the correct and most secure way to lock their bike. Sity Bikes is a new and innovative bike locking system being proposed for Dublin City. Targeted for all types of commuters this system will provide a service that will leave the user with peace of mind knowing their bike is with Sity Bikes. Sity Bikes boasts three heavy duty locks. Treble the locks, treble the protection.



OID MIDI Controller

As technology surrounding music composition and recording has evolved extensively in the past 40 years, the piano-style MIDI keyboard remains ubiquitous. oid provides an innovative new way to play notes and chords. oid is equipped with 21 velocity sensitive keys, transport controls, and a tonality selector dial. Tonality colours melodies with different moods, from bright and triumphant (major) to dark and moody (minor). oid's on-board computer allows users to choose the tonality so they can compose melodies and chords easily. Each chord can also be played with one button and altered using the morph keys.





Kore

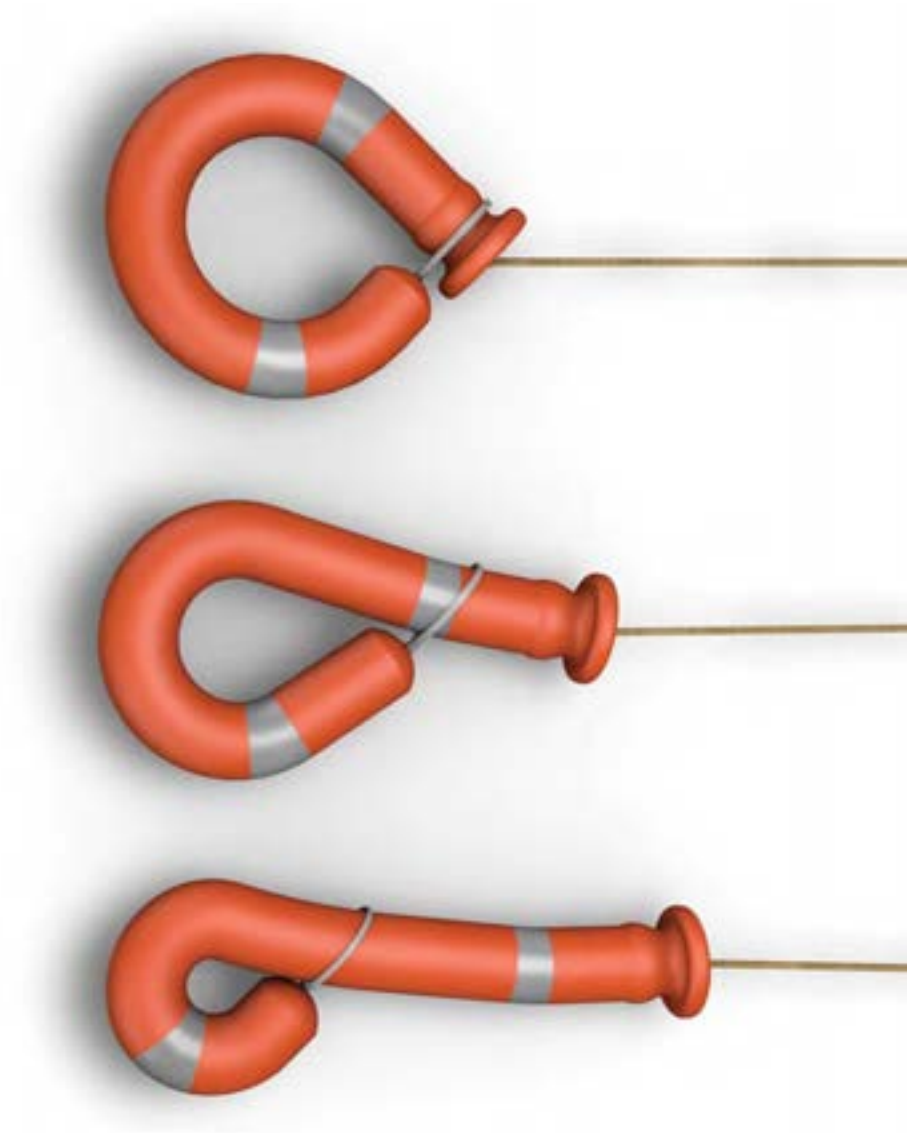
Kore is an innovative exercising platform that allows users to engage in a fun and intuitive gaming interface. Utilising motion tracking software a camera detects users' movements and indicates to the user when to make adjustments for the most effective and safest exercise possible. By following the instructions on screen the users' range of motion can be calibrated. The user can be assured that by moving along the tracks displayed that their form is correct while executing an enjoyable exercise regime tailored to their needs.





uBuoy

uBuoy is a redesign of the conventional life buoy to improve the chances of survival from a water based emergency. This is done through a combination of a redesigned buoy and its housing. The buoy works by using a specific shape and material to hold onto the person when they are in the water while the housing alerts surrounding people of the danger by using solar powered lights and sirens. The lights and sirens are activated when the buoy is removed from the housing so as to also alert people if the buoy is being stolen.



Armure

This is *Armure*. An assistive system for lower limb prosthetic users to monitor and track training during at-home rehabilitation. Designed with the intention of catering to the variety of needs of a prosthetic user, emotional, mental, social, and physical, *Armure* aims to assist users in maximising their potential ability for using prosthetics devices. Consisting of a liner, sensing system, and interactive website, *Armure* is worn between the stump and the Prosthetic and engages the user in rehabilitation technique. Clear and simple feedback is given to the user in real-time and progress is charted for both users and prosthetists to track.







**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.
School of Art, Design and Printing



Overall Best Styling Project

Brown Thomas Grafton Street
88-95 Grafton Street, Dublin 2
brownthomas.com
Conor Dunbar, Visual Merchandising 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



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

School of Art, Design and Printing

**Lorna Brett Jordan Purchase Award 2014**

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

**Most Promising Graduate Award 2014**

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 2014**

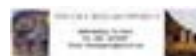
Black Church Print Studio
4 Temple Bar, Dublin 2
+353 1 677 3629
print.ie
facebook.com/blackchurchprintstudio
twitter.com/BlkChurchstudio
Hazel Burke, Studio Administrator

**Patrons Award—Graphic Studio Graduate Award 2014**

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

**Fire Station Artists' Studios' Graduate Awards
Sculpture Workshop and Digital Media Awards**

Fire Station Artists' Studios
9–12 Lwr Buckingham street
Dublin 1
firestation.ie
+353 1 8069010
Liz Burns: Arts Programme Manager
liz@firestation.ie

**Cill Rialaig Artist Residency for a Fine Art Graduate 2014**

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 2014****Best use of Multi Media in Fine Art 2014**

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

**Excellence in Fine Art Award 2014**

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 Communications Student**

Dynamo
5 Upper Ormond Quay, Dublin 7
+353 1 872 9244
dynamo.ie
Jamie Helly, Managing Director

**Best Use of Visual Communication Design**

O'Sullivan Graphic Supplies
14–15 Camden St, Dublin 2
+353 1 478 9460
osullivangraphics.com
Tim O'Sullivan, Marketing 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 Rd, Dun Laoghaire, Co. Dublin
 +353 85 140 0874
 madbluefish@gmail.com
 madbluefish.ie
 facebook.com/MadBlueFishDesignStudio



Best Interior Design Project
 Crown Paints Ireland
 Malahide Rd, 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



Most Innovative Project
 Thomas Montgomery Limited,
 Killarney Road Business Park,
 Bray, Co. Wicklow
 +353 1 286 6788



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, 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



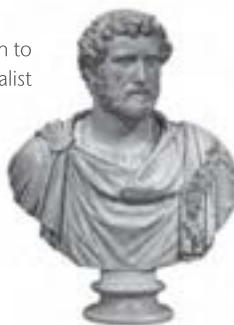
Most Original Thesis, Research in Visual and Critical Studies
 Irish Arts Review
 15 Harcourt Terrace,
 Dublin 2
 +353 1 676 6711



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

COVER AS INDIVIDUAL AS YOUR COLLECTION

No two works of art are the same and Aon adopts an individual approach to arranging insurance for valuable items. Artscope, Aon UK Limited's specialist fine art insurance team, offers tailored insurance solutions created exclusively for collectors, dealers and institutions.



Whether you are a private collector, a commercial enterprise or a public institution, your dedicated Client Manager will be on hand to assist you personally with amending valuations, transportation cover or other issues relating to your policy.

Why have specialist fine art insurance?

Original art needs cover that is a little beyond the norm. Specialist cover takes into consideration the exceptional nature of rare or collectible items that standard policies cannot provide.

Our solutions can include:

- All risks of physical loss or damage at premises, in transit or at temporary locations, or bespoke basis of cover e.g. agreed value, market value, restoration/theft recover only or first loss
- A choice of claims settlement method to suit your requirements
- Restoration cover plus any subsequent depreciation in value following damage to an item(s)
- No average clause
- Full theft cover (no restriction to evidence of forcible and / or violent entry / exit)
- Optional zero deductible/excess available



Aon can arrange specialist cover for the following:

- Fine art insurance
- Art and antique dealer insurance
- Restorers and conservators
- Corporate art
- Museum and gallery insurance
- Auctioneer insurance
- Private collection insurance including:
 - Coin collections
 - Stamp collections
 - Antique collections
 - Jewellery collections
 - Doll collections



5 top tips for looking after your art

1. **Cover** - Find out what your existing art insurance policy covers. When you purchase a new work of art you might find your policy no longer gives you sufficient coverage
2. **Expertise** - Employ an insurance expert. They will be best placed to advise how best to insure the art, they'll also have tips on how to protect the art from theft or the elements.
3. **Appraisal** - Make sure to get the art regularly appraised. It will ensure you get the right value for an item if something were to happen to it.
4. **Records** - Keep the right records. A copy of the bill of sale, appraisal, provenance (history of past ownership) and photographs.
5. **Broker** - Ensure you employ a specialist fine art insurance broker. Here at Aon we have a team of experts who understand the market and can provide bespoke solutions.



Specialist fine art insurance is provided to Irish clients from Aon UK Limited's London office. To find out more, please call on +44 (0) 845 0750491 or email pr.newbusiness@aon.co.uk.

Aon UK Limited is authorised and regulated by the Financial Conduct Authority. FP8747.05.14

Exhibition Venues

Art and Design
DIT St Joseph's Convent, Portland Row, Dublin 1
Bailey's Court, Summerhill, Dublin 1
Product Design
DIT Bolton Street, Dublin 1



With thanks to Savills for generously facilitating
the DIT Graduate Exhibition in Bailey's Court.

Thank You

The College of Arts and Tourism, Dean, John O'Connor;
The School of Mechanical and Design Engineering,
Head of School, Ger Reilly; PB Print, Paul Bolger; Project
Management Advice, Louise Reddy and Professional
Photography, Gillian Buckley and Tom Grace.

Colophon

Catalogue Design by Derek Doyle, Jurijs Afanasjevs, and Patrick McDonald. Catalogue set in Garamond Premier Pro and Caecilia LT. Printed on 115gsm Cyclus Print 100% Recycled. Cover printed on 350gsm Cyclus Offset 100% Recycled with a matt laminate finish and Pantone 875C.



