

UNCOVER

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The Graduate Exhibition of the Dublin School of Creative Arts, the School of Manufacturing and Design Engineering and the School of Media is the highlight of the academic year for our students and staff. This catalogue and the accompanying exhibition represents the culmination of many years of full time study and gives our students the opportunity to showcase the results of their imagination, hard work and creative skills in a public arena. *Uncover* features work from all our programmes and highlights the exciting and innovative range of work produced by our graduates across Fine Art, Photography, Furniture, Product, Interior, Visual Merchandising and Visual Communication Design.

Over the past year we have been busy settling into our new Grangegorman campus and studio/workshop complex. We have hosted a number of events as a way of introducing the professional world and the general public to this exciting new development in Irish arts education. The *Dublin Live Art Festival* took over our studios for a three day festival featuring a wide range of works by leading Irish and international performance artists and our gallery hosted the Institute of Designers in Ireland (IDI) national graduate exhibition. As part of the school's contribution to *ID 2015 The Year of Irish Design*, we hosted two major inaugural international conferences, *Face Forward International Typography Conference* on the latest developments in typographic discourse and design, and the *DESIS* conference on the role of design as a tool for social innovation and sustainability. We also hosted a number of internationally focused initiatives with our academic partners including the European Society of Aesthetics annual conference with over 100 delegates across North and South America and Europe, an MA Winter school with our partners St Lukas, Belgium and ECAV, Switzerland and a two day workshop on interaction design with 30 postgraduate students from TU Delft in the Netherlands.

The school continues to build its research profile both nationally and internationally and has just recruited 12 new PhD students who will join other DIT researchers in the newly completed Greenway Hub building on campus. *Horizon 2020* represents a major opportunity for creative



arts research and the school hosted the inaugural meeting of a newly formed research alliance, NARC, involving Glasgow School of Art, University of Art and Design Bergen, National Academy of Oslo and the Valand School of Art at the University of Gothenburg. NARC will be making an application to *Horizon 2020* under the Marie Curie ITN scheme. Preliminary work on a *Horizon 2020* ETN Network application involving Weissenhof Art Academy, Berlin, Manchester Metropolitan University, Szecezin Academy, Poland and ECAV, Switzerland is also underway.

We are continuing to develop our links with industry and beyond. This year we have developed a new relationship with IBM and in November hosted a major workshop on *The Internet of Things* with IBM and Bell Labs as well as a joint DIT/IBM UX Interaction Design camp in February 2016.

This year sees the latest students from the BA Visual Arts to graduate from our unique Sherkin Island degree programme which we run in West Cork with our partners SIDS (Sherkin Island Development Society).

Following on from the 2015 installation *Reflect Yourself*, the school was invited to create and perform a pageant piece in the main St Patricks Day Festival. Called *The Future is the Past is the Present* and designed and performed by staff and students, it celebrated the continuing cycle of life. Over 140 students and staff from across DIT took part in the pageant which was shown live on RTE.

Dublin is recognised internationally as a developing creative urban hub with a rapidly expanding creative and cultural industry sector. The general Grangegorman/Smithfield/Stoneybatter area has a growing creative arts sector and moving our school to Grangegorman is another important milestone in establishing the area as a national centre for the creative industry sector. In 2018 our 700 creative arts students will be joined by over 2000 music, media, film, drama, gaming and television students in a new purpose built 17,000 sq metre cultural hub with a 400 seater concert hall, black box theatre and a full suite of art, design, photography, film, gaming and TV studios.

Kieran Corcoran
Head of Dublin School of Creative Arts

Dublin School of Creative Arts

The Dublin School of Creative Arts is one of the largest providers of university level education in art and design on the island of Ireland. The school is part of the College of Arts and Tourism in the Dublin Institute of Technology and is located on the new DIT Grangegorman campus in central Dublin. The school has over 600 students and educates artists, designers, cultural theorists, cultural managers and print industry specialists at all levels up to and including PhD. Uniquely, in the Irish art and design education sector, the school runs a full-time Visual Art programme in partnership with the local community on Sherkin Island Co. Cork. It also hosts the Graduate School of Creative Arts and Media (GradCAM) which is the recognised national platform for practice based doctoral research in creative arts and media.

The new DIT campus in Grangegorman, Dublin is the largest single investment in higher level education in Ireland over the last 50 years. The campus is over 60 acres and will have more than 100,000 sq metres of purpose built educational accommodation when complete in 2021. The campus will also have a full range of dedicated student accommodation and a comprehensive range of sports facilities. In 2018 the LUAS tram system will stop at the campus entrance next to a 17,000 sq metre creative and cultural industry centre which will house a full range of art and design studios and workshops, a 400 seater concert hall, a black box theatre, a recital hall, rehearsal rooms and studios, TV studios etc. The Dublin School of Creative Arts was the first school in DIT to move to the new campus in 2014 and has been playing a major role in adapting this new site for educational use.

Undergraduate Programmes

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

BA Design (Visual Communication) is aimed at students who wish to become graphic designers, art directors, illustrators, typographers and digital media designers. Graduates work in design consultancies, advertising

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

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

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

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

BA Creative and Cultural Industries offers a very wide range of business, management, law and event management subjects. This is combined with cultural theory, media studies, art and design theory, languages and musicology. The course prepares graduates for a career in the rapidly expanding creative and cultural industry sector.

BA Visual Art offers a dynamic and creative education in the visual arts for people in the West Cork region.

BSc Product Design is based around three aspects of product design; the engineering aspect of how things are made, the design aspect of how they look and function and the marketing aspect of how products are developed and sold.

Post Graduate Programmes

The MA Creative Arts Masters Platform (MA Fine Art, MA Visual Communication, MA Interior Design, MA Design Products and MA Visual and Critical Studies) offers a unique opportunity for focused study in an

interdisciplinary environment that mixes studio practice with intellectual and historical enquiry. Students can select a studio based pathway in Fine Art, Interior Design, Visual Communication or Product Design or a critical pathway in Visual and Critical studies which might include the theory and criticism of contemporary visual culture or the history of art and design. The platform allows specialisation within a dynamic mix of practical and critical disciplines placing particular emphasis upon practice engaged with critical and historical debate.

The 12 month programme primarily based on the DIT Grangegorman campus is divided between core modules, including Discourses in Contemporary Art and Design, Research Methods and a discipline specific seminar series and modules designed to provide core studio or critical skills according to discipline. In the third semester, students deliver a final project in their specialisation. Fine Art and Design students will benefit from state of the art printing and 3-D workshops, off campus project spaces and individual on campus studios during the third semester when students deliver their final project.

MA in Professional Design Practice is a one year full time masters degree programme covering the area of professional graphic design practice. The aim of this course is to equip design graduates with the necessary skills and competencies needed to work effectively as design professionals. The course is designed to augment strong creative and visual skills obtained at undergraduate level with the skills, competencies and expertise required to work successfully in the design industry.

MA in Professional Design Practice (part time) is a one year masters degree programme focusing on professional design practice. The course is aimed at professionals working in the design industry who wish to deepen their knowledge of key business skills: communication, accounting, marketing and management. The students are also given the opportunity to carry out academic research into their own professional practice.



Research

The Dublin School of Creative Arts conducts research within the Graduate School of Creative Arts and Media (GradCAM). The research areas include practice based research in the visual, performing and media arts and their associated historical, theoretical and critical discourses. The international nature of research is reflected by the involvement of the Graduate School at DIT in a number of international networks: ELIA, Cumulus, the Society for Artistic Research (SAR), the European Artistic Research Network (EARN), Parse (Sweden) and Digital Studies Network at IRI Centre Pompidou in Paris. We have been very successful in attracting funding for PhD research and have recruited 12 new PhD students and are actively recruiting for the coming year. The topics under investigation include: live performance annotation with the Digital Studies Network, curatorial practice and exhibiting the past, visual ethnography, the exhibition of the immaterial, reputational economies within the art world, neuro aesthetics, digital typography, spatial complexity and urban design, fictionalisation of the past, digital platforms and artistic practice.

Kieran Corcoran
Head of the Dublin School of Creative Arts

BSc in Product Design—School of Mechanical and Design Engineering

The Product Design programme is probably unique in DIT in that it is delivered and run across three Colleges; the School of Mechanical and Design Engineering (College of Engineering and Built Environment) based in Bolton Street, the Dublin School of Creative Design (College of Arts and Tourism) in Grangegorman and the School of Marketing (College of Business) based in Aungier Street.

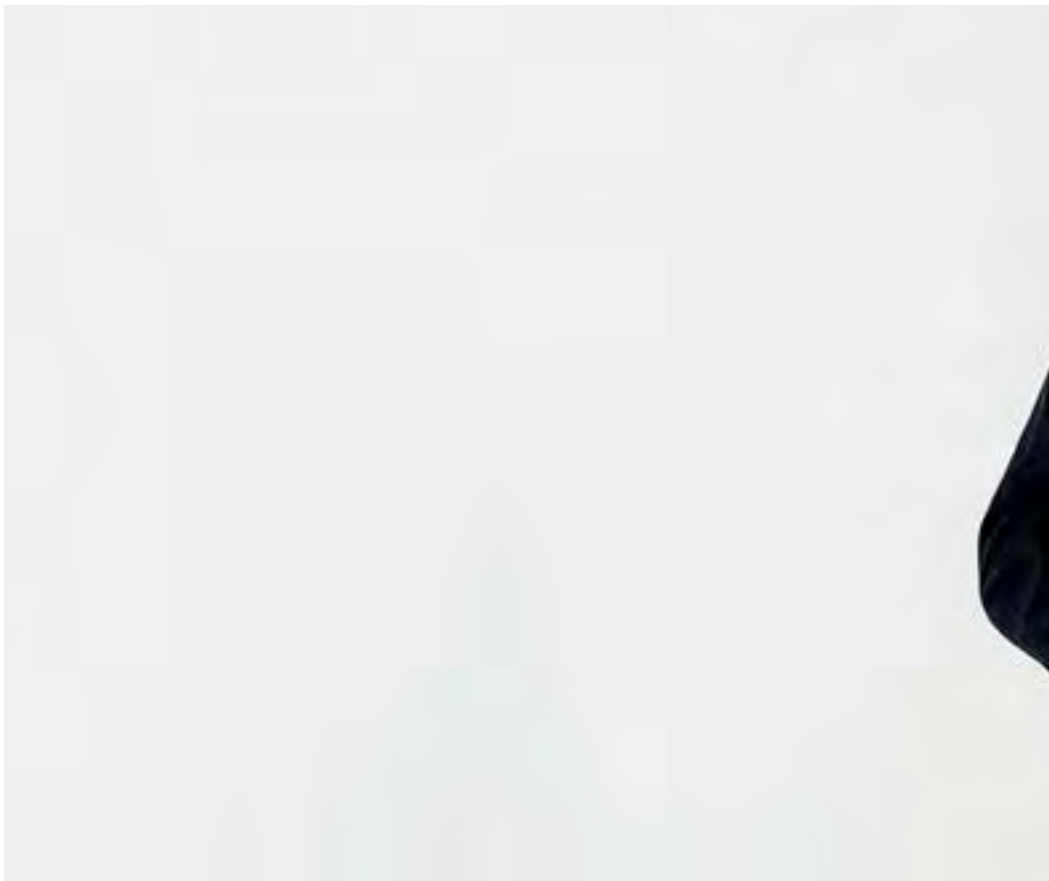
The programme combines the best of all these in a true multidisciplinary approach of creative design, engineering and business. Students are exposed to different learning environments whether in a traditional classroom or laboratory setting, to problem based learning in teams in workshops and studios in DIT, as well interacting with users in society at large. As a result graduates are comfortable working as part of multi-functional team, are able to integrate new technology into problem-solving, use creative approaches to understand and satisfy user experiences, be innovative and have the ability to research and develop new products for both local and global markets whilst developing an understanding of the crucial issues of sustainability and the environment.

The quality and ability of the students and graduates has been such that they have won national competitions in the areas of Innovation and Business and have been finalists in international Design competitions.

Ger Reilly
Head of School of Mechanical and Design Engineering

Fine Art

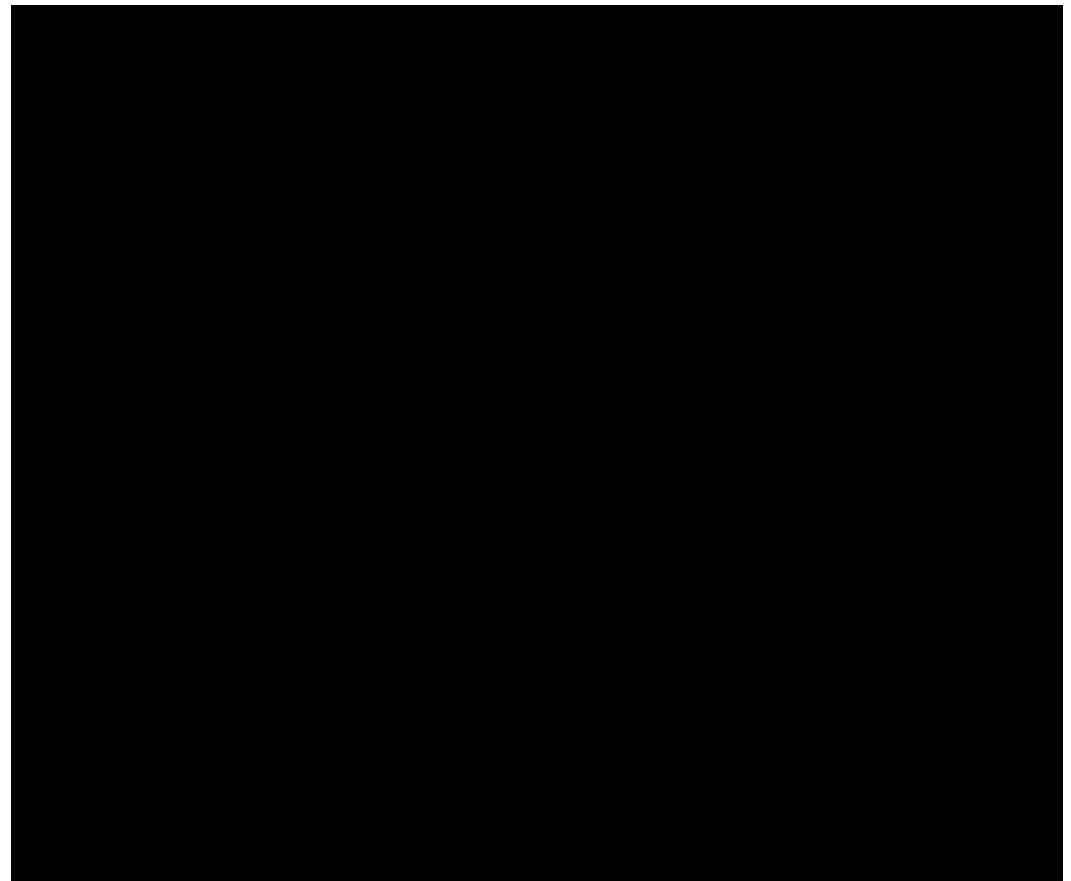
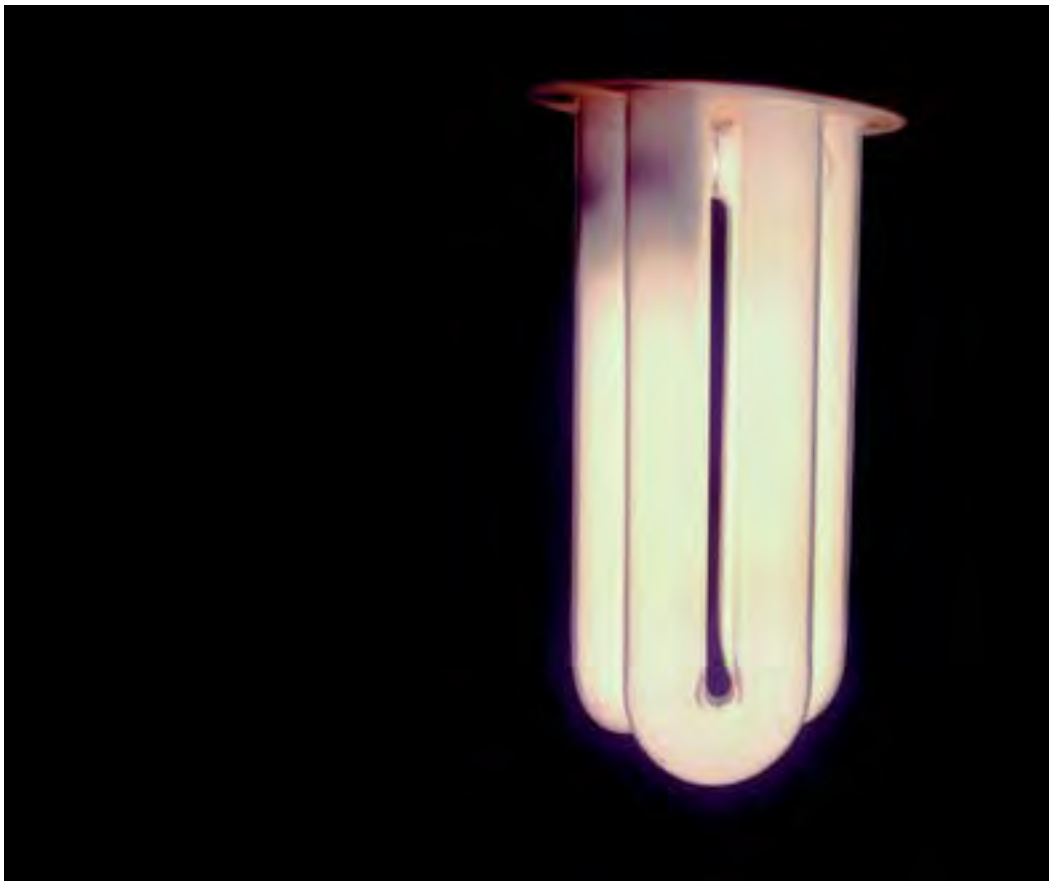
Paul Rosser
Francis McConnell
Rosie Mc Kinney
Finlay Byrne
Caitlín Thomson
Alison Tubritt
Laura Skehan
Jacqueline Keane
Ciara O'Meara
Niamh McGovern
Róisín Jenkinson
Aoife Quinn Hegarty
Louise Mitchell
John Holmes
Emily Mc Gardle
Orla Mulligan
Debbie Mc Dermott
Karen Walsh
Cosette Olohan
Siobhan O'Connor
Ciara Donnelly
Sarah Hyland Pierce
Michael Mangan
Leanne McDarby
Sarah O'Keeffe
Fiona Darragh



Paul Rosser Anthrophony

p.rosser@live.ie
paulrosser.com

Public space is an instrument played in time by those who inhabit it; a collective experience of sound, time and interaction. By isolating the three key tonal frequencies of anthrophony sound, my work creates interactive soundscapes through sound, video and performance. Using CCTV footage as a musical score, this work recreates these sound conditions into tonal frequencies enclosed within the boxes, a silent performance of noise and unheard nuances of interaction within public space. Like those recorded within the public spaces, the audience is the silent composer, building upon the original score from their presence within the space and during the performance; creating distinctive visual soundscapes of interaction.



Francis McConnell @Paradox

francismcconnelldit@gmail.com

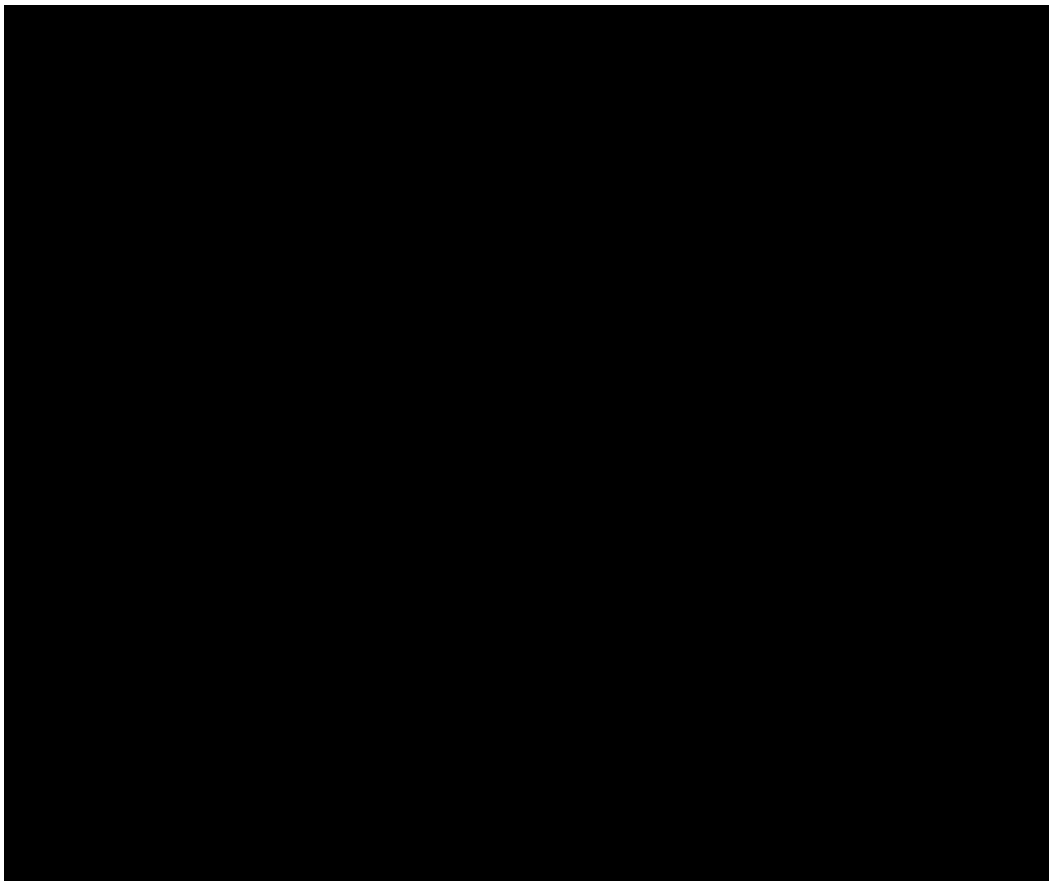
In my work I explore our paradoxical relationships with the internet. Society is now concerned with privacy more than ever, yet 'shares' an increasing amount of itself each day through numerous social networking outlets. With connections readily available by swiping, following or liking there is a growing disconnect between intent and action. By repurposing the virtual actions of others, my work aims to highlight the paradoxes at play within social media activism. Adopting an environmental subject matter, the work visualises the contradictory consequences of eco-slacktivism.



Rosie Mc Kinney Cuntrumpet

obviouslyrosie@gmail.com
instagram.com/obviouslyrosie

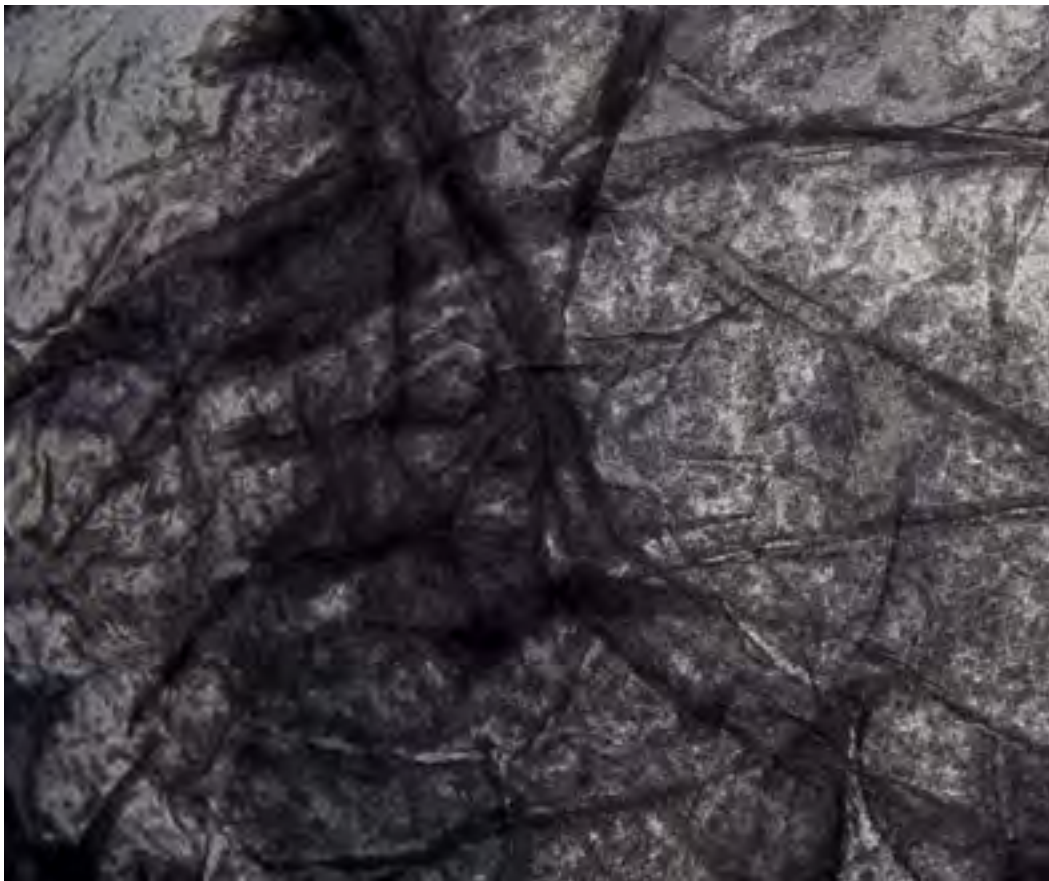
Clutch, compress, cram, crush;
Grip, hold, pack, push;
Pinch, press, stuff, wedge;
Bear, wring, bulge, beat;
Bind, break, cling, contract...
Contract...
Cuddle; embrace; hug; nip!
Jostle, jam, quash, ram;
Stretch, protect, bend, expand,
squash, squish, throttle, thrust.
Conform.
Chaos.
Repress.
Revolt, repeat, revolve.



Finlay Byrne Arbetskraft

+353 85 283 0041
Finlay.Byrne@Hotmail.com
facebook.com/FinlayFineArt

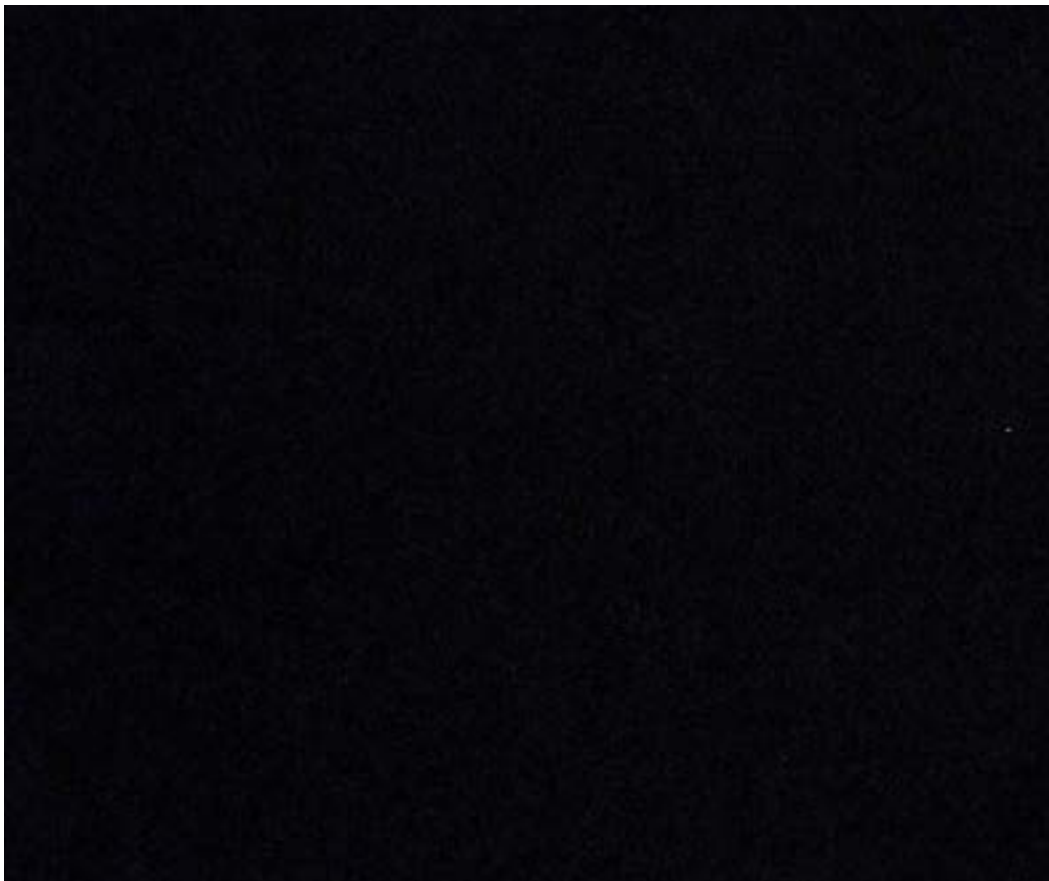
Arbetskraft is a body of work exploring through craft processes a reinterpretation of mass produced textile objects from IKEA. Taken from the Swedish word 'arbetskraft' meaning 'labour' this is a fundamental concept in the making processes of my artistic practice. The investment of time and energy into objects easily obtained through mass production raises questions around the values and worth associated with the handmade. Through the process of knitting, the machine is eliminated from the making process creating an altered connection between the maker and the object. A further relationship between maker and material is achieved through the use of the artist's body as a tool of production.



Caitlín Thomson Recall

+353 87 978 9273
cthomson.artist@gmail.com
caitlinthomsonart.tumblr.com

Caitlín Thomson's practice engages with sculpture and installation. Utilising natural and man made objects, the work often references Irish and broader European folk practices. Within this context, the symbolic value of the object can be reworked and reinterpreted. Caitlín is interested in ritual, particularly its performative aspect. Her installations aspire to create immersive spaces in which tradition and belief systems may be contemplated.



Alison Tubritt Equus Caballus

alisontubritt@yahoo.ie

Equus Caballus explores a traditional drawing process in the context of contemporary art through a sustained study and exploration of horse anatomy. Precise attention is given to details and fragments of the horse's form through a play between light and shadow. I seek to find a productive relationship between the physicality of the horse and my drawing process.



Laura Skehan Four Causes

laura_skehan@hotmail.com
lauraskehan.com

Four Causes are a series of works that analyse the dynamic relationship between the body and the physical landscape. There are four elements in the installation, a group of sculptural work and three moving image projections. Using movement and gesture as a vernacular, the work explores ideas that were investigated in Aristotelian physics, paying particular attention to the 'Aitia', or 'causes of change'. Researching a selection of processes of natural phenomena and engaging with man-made materials lead me to identify common patterns between corporeal movement and the activity of natural elements. The work shifts between two factors, the intuitive and the intentional, and proposes that we examine movement as a visceral visual language and as a means of understanding these 'causes of change'.



Jacqueline Keane **Framing Bog Lands**

jkeaneartist@gmail.com

jkeaneartist.com

[facebook.com/](https://www.facebook.com/JKeaneartist-238256032861465/)

[JKeaneartist-238256032861465/](https://www.facebook.com/JKeaneartist-238256032861465/)

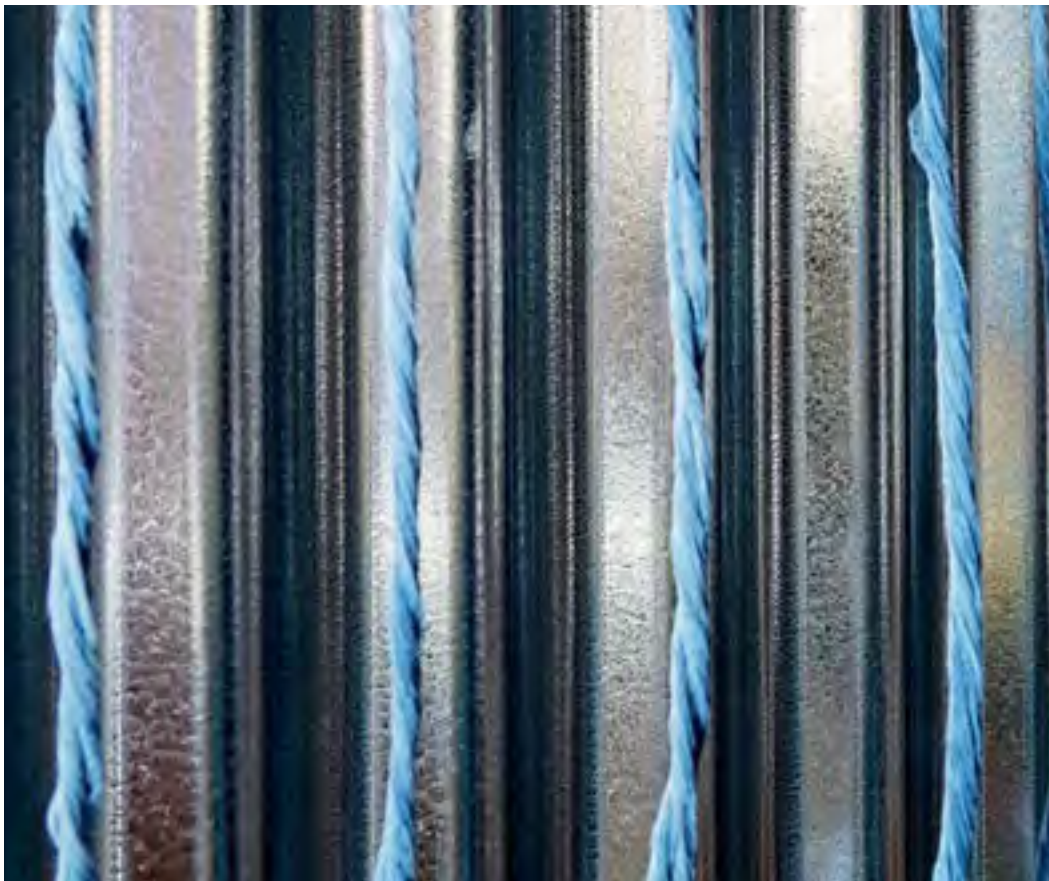
Framing Bog Lands is a body of work that has developed through the observance and exploration of the bog-lands of Co. Meath. This project comprises of photography and video and a number of sculptural works based in the bog landscape. The project aims to frame and transform images of the landscape by playing with natural light, water surface, reflections, and fixed viewing angles.



Ciara O'Meara Mist

+353 86 065 8569
ciara.omeara1@gmail.com

Mist manifests a short-lived, temporary, non-permanent moment in space and time. Simultaneously the investigation focuses on the delicate, ethereal and intricate essence of impermanent activity and transitory occurrences created by an object. This study has developed from exploring experimental methods of capturing the nature of passing, fading and transient motion. Art exists in time and space. Time implies change and movement; movement implies the passage of time. Thus, the installation corresponds to the notion and substance of the artwork, signifying that it is temporary and exists uniquely for a moment in time.



Niamh McGovern **In Our Sight Oversight**

niamhmcgovern90@gmail.com
niamhmarissamcgovern.
wordpress.com

In our sight oversight is a combination of large-scale forms realised from corrugated metal, wood and textiles. The project addresses the subject of student exhibition making in an educational institution; in particular, the serendipitous events, that take place when it comes time to the display and hanging of student works. Are these contingencies a product of the artist or the institution? With this in mind I have consciously inverted the process of production, allowing the shape and size of the hanging apparatus direct the project by setting its own limitations.



Róisín Jenkinson Untitled

roisinjenkinson91@gmail.com

As a storyteller, I investigate various forms of storytelling through spoken word, performance and video. I engage with the temporality of live performance, allowing the atmosphere, audience and space to influence the unfolding performance event. I use poetic language to both tell stories and evoke imagery.



Aoife Quinn Hegarty Untitled

aoifequinnhegarty@gmail.com

This body of work is an investigation into the dynamic nature of communication, in particular drawing attention to the method of communication that is morse code. This work also explores the human sensory system as the basic foundation for all communication. The effect of our senses on our communication as individuals and as a society is also examined.



Louise Mitchell Propaganda

Louisemitchell32@yahoo.com
vimeo.com/user35397007

Propaganda utilises the various processes of stop motion animation. In an attempt to unravel the effects of propaganda within society, the film toys with character, environment and narrative. Utilising humour to challenge and provoke, the work aims to explore the strengths and frailties of human nature.



John Holmes Backdrop

Jjholmes51@gmail.com
flickr photostream: [goo.gl/pRfka2](https://www.flickr.com/photos/jjholmes51/)

Backdrop is a body of work that explores the subjective memory that people share with an image. The work consists of multiple photographs that portray a fixed moment in time. However, the images have been repeatedly modified and layered, echoing times alteration of memory. Facilitating a subjective experience, the work invites the viewer to further this transformation by influencing the image with their own interpretation. The modified image creates a backdrop that urges the viewer to consider their relationship with photographs that are not directly personal to them. This allows the viewer to participate in a collective memory at the very moment the shutter was pressed.

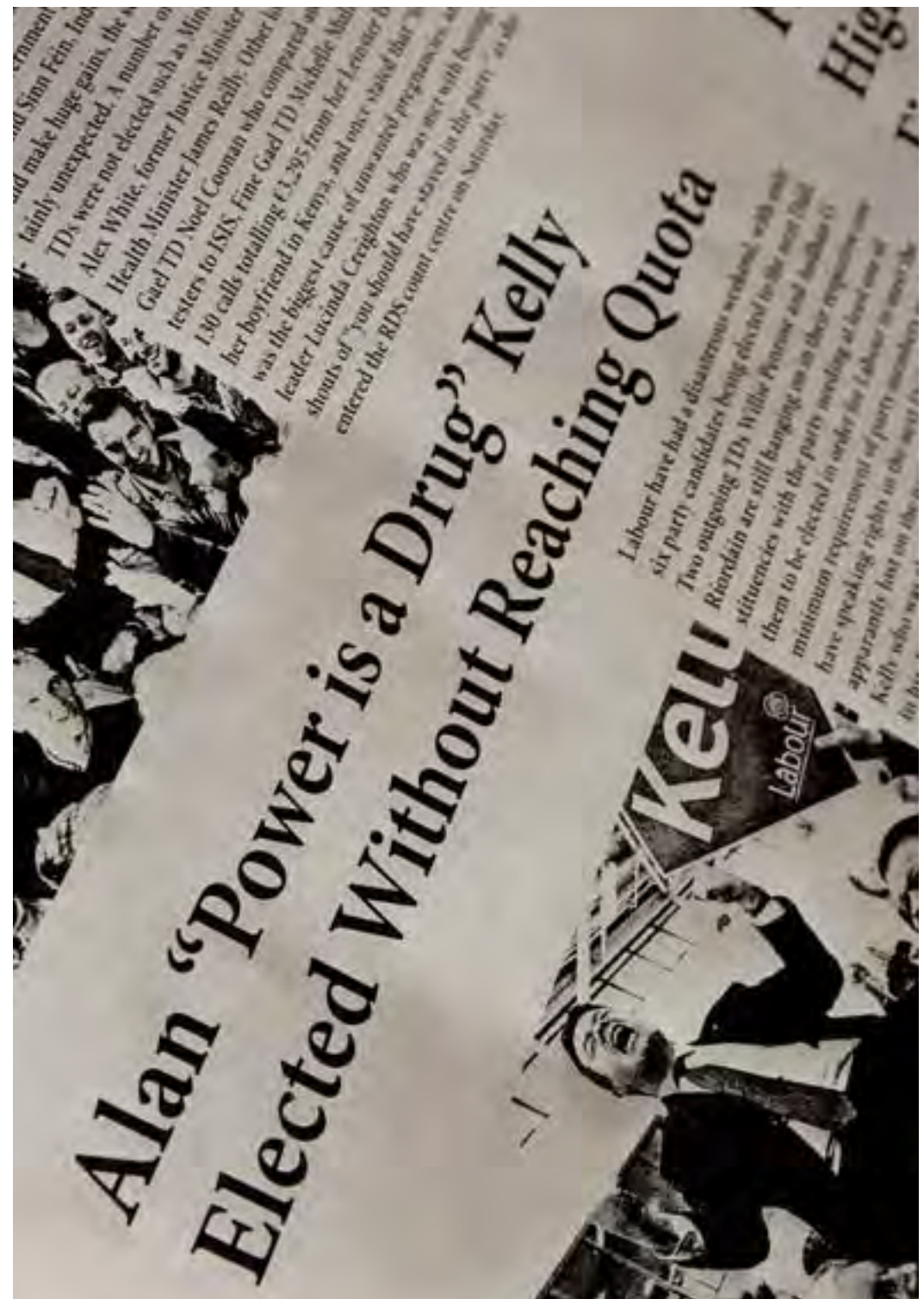


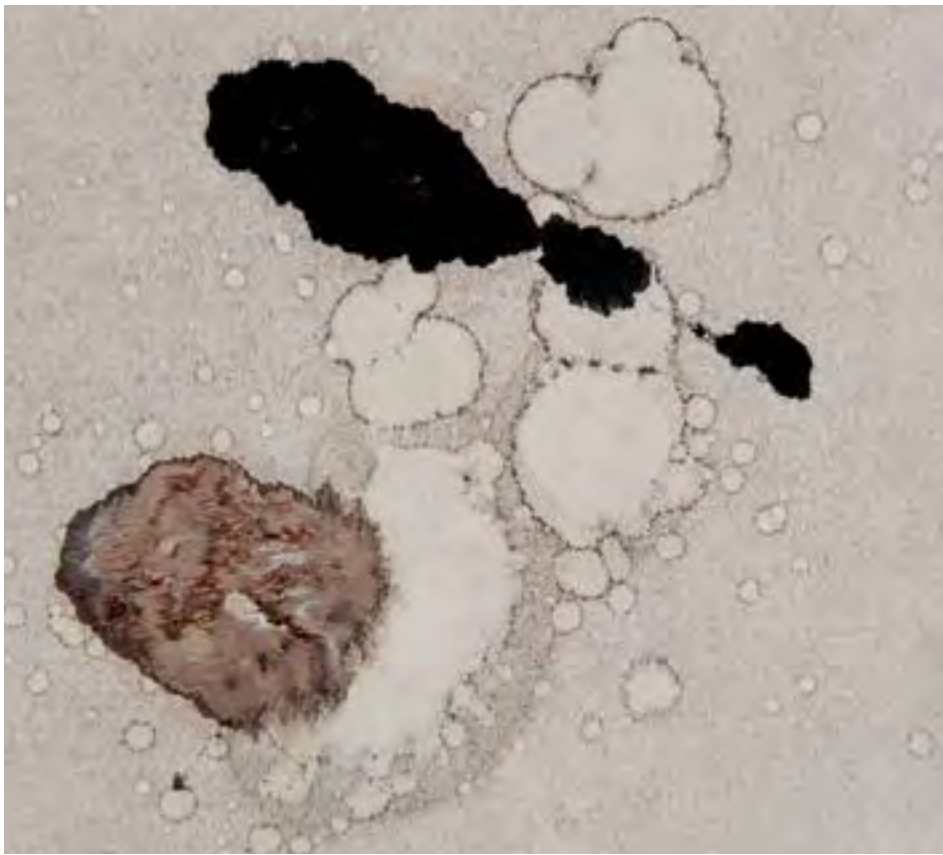


Emily Mc Gardle The Recovery

emilymcgardle@gmail.com
emilymcgardle.com

The Recovery focuses on political news and events both significant and seemingly insignificant from the duration and aftermath of the 2016 Irish general election. My work is concerned with political imagery and discourse, and the process a person goes through in order to create a political persona, including the close consideration of their personal life, appearance, and how they conduct themselves. Printmaking is a constant feature of my practice which reflects the nature of election ephemera, such as posters, leaflets, and newsletters. The use of satire is an important element of my practice, allowing me to highlight and exaggerate potential absurdities and ironies in Irish politics in ways which could have the potential to be more accessible and engaging than current political discourse.





Orla Mulligan The Art of Process

oramulligan@live.ie
facebook.com/orliieartist

My current body of work is an enquiry into the balance between that which might happen by chance and a clear and conscience understanding of method. In taking printmaking and using it in a non-traditional manner, my work seeks to create a dynamic between chance and process, two elements which appear to contradict each other, but in fact give rise to a harmonious relationship. This body of work explores the contradictions and paradoxes that develop through inserting the factor of chance into a process driven method, creating a performance between the works and their own making.





Debbie Mc Dermott **Surface**

+353 85 753 4151
debbieartist1305@gmail.com

Surface is a series of large scale paintings that explore the physicality of pigments and the surface to which they are applied. I seek to extend a line of inquiry into the medium of painting by reworking and reconstructing surfaces and frames and thinking through the materiality of oils, household paints, acrylics and gesso combined with three-dimensional structures built from recycled stretcher frames. The surfaces of primed and unprimed canvas are then further manipulated through tearing, scratching and burning.



Karen Walsh **Absence and Presence**

karenwalshartist@gmail.com
karenwalshartist.wix.com/artwork

My artwork attempts to make visible abandoned, mainly domestic dwellings, which remain untouched in the Irish landscape. Structures once filled with warmth and life are now seen wasting away and slowly becoming reclaimed by nature. Fragmentation is a vital element within my work, with images being composed of remnants of something that once was. Within such fragments an image is created that observes loss. An absence and presence occurs simultaneously which is emphasised through the stillness of my painting compositions which reflect on a lack of human presence yet still provide the stuff of life that suggest a human interaction that once existed. With this, recognisable objects bring forth hidden histories and therefore lead to the formation of improvised narratives.

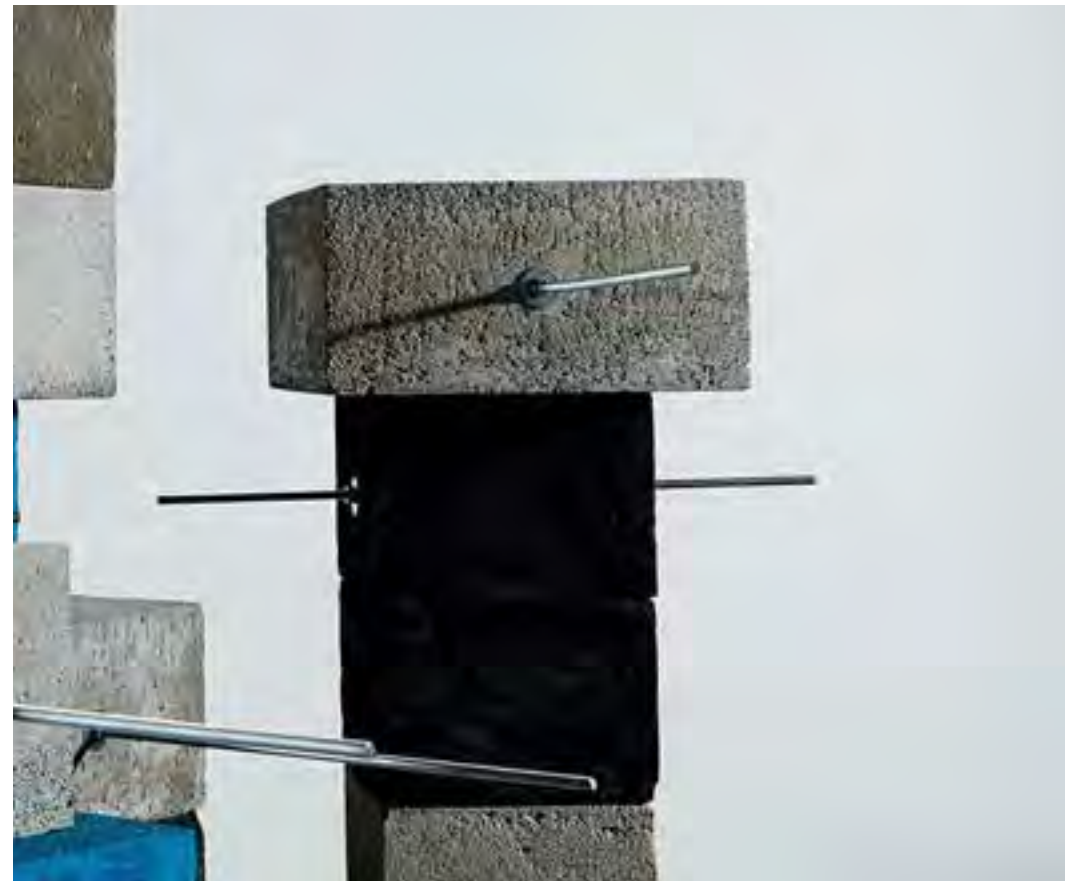




Cosette Olohan Material Tales

+353 86 044 4050
cosette_olohan@yahoo.ie

My art practice is an exploration of materiality. The serendipitous nature of my work is reflected in the use of discarded industrial materials found by chance in my locality, and to which I have a personal response. I use a process-oriented approach to art-making, uncovering the potential of the material by working with it and allowing it to dictate the end result. I am interested in investigating the inherent qualities of the materials. I focus on shape, form and texture, as well as the patinas that are the result of weathering. Through the use of opposition and repetition I re-contextualise the materials to produce abstract sculptural compositions.



Siobhan O'Connor **What is Possible**

siobhanoconnor61@gmail.com

What is Possible is a body of work that explores the material possibilities of modern construction methods through the creation of a new sculptural forms. I have developed a personal visual language in drawing and sculpture based on a close reading of the urban landscape. In my work I investigate how one structure holds and supports another while exploring the qualities and limits of materials and techniques. I use drawing as a key tool not only to express my idea, but also to solve engineering problems encountered during construction.



Ciara Donnelly **A Foreign Landscape**

+353 85 875 6012
ciaradonnelly.artist@gmail.com

A Foreign Landscape is an investigation into the digital photographic image and processes of manipulation. Dissecting the portrayal of both land and sky; the installation consists of large-scale composite intaglio prints and video projections. Blocks of vibrant colour emphasise the possibility of manipulation in a pixelated digital image. These digitised landscapes scrutinise differences between what the camera intended to capture and what it actually captured. Creating its own atmospheric space, *A Foreign Landscape* acts as an interface between spectator and visual form.



Sarah Hyland Pierce Wander Dublin

+353 83 104 1009
hylandpiercesarah@gmail.com
Sarahhylandpierce.wordpress.com

Wander Dublin exists and functions as a smart phone app, created with the aim of extracting the user from the repetitiveness of urban life. The work explores the relationship between walker and city by creating an unpredictable journey through Dublin city centre. It engages the user physically, mentally and emotionally and works to highlight the overlooked spaces many people may happen upon on their daily commute. By engaging with *Wander Dublin* the user becomes the performer, with the artist as the director. I am interested in walking as a critical and spatial practice and influenced by the avant-garde techniques employed by the Situationists. The performance is documented through video and text and the app can be accessed at: wander-dublin.noip.me



Michael Mangan *Proselenian*

michaelmangan45@gmail.com

Proselenian is a work that explores the concept of time within narrative structures. The film consists of archive footage of the moon landing in 1969, edited to form a narrative investigating peoples' relationship with technology at a vital point in Earth's history. The growth of humans socially and personally can be attributed to their story-telling ability. Stories act as a means of imparting wisdom and foreshadowing the dangers of one's journey into adulthood as these stories are passed from generation to generation. In turn our way of conveying stories also evolves. The work seeks to connect the tradition of storytelling to contemporary methods of conveying a narrative visually.





Leanne McDarby Untitled

+353 87 354 7435
leannemcdarby@gmail.com

I use painting to explore the kinds of identities that are constructed and shared through social media sites such as Facebook, Instagram and Twitter. My work investigates the shifts that occur in manipulated imagery of these sites especially the polishing and reshaping of faces and bodies. The work considers this online existence and highlights the gaps between the physical and virtual selves.



Sarah O'Keeffe Tantamount

+353 85 752 4273
sarahokeeffeartist@gmail.com
sarahokeeffeartist.wix.com

The word tantamount denotes an equivalence in effect and my sculptural work explores the notion of value. Plastic gems originally designed for childrens' crafts which mimic colours and shapes. Precious stones are meticulously placed on reflective aluminium sheets which are manipulated into free standing forms of folds and angles. These works explore the significance and value we put upon objects and materials in our society.



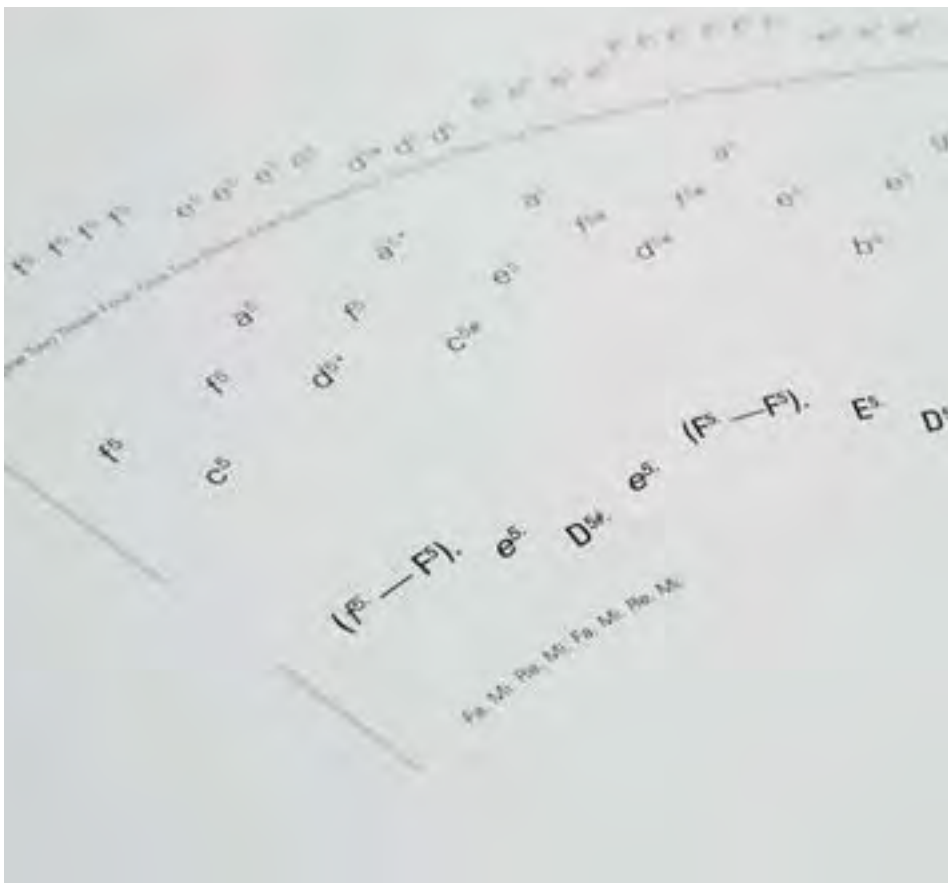
Fiona Darragh *The Act of Play*

+353 85 175 1689
fionadarragh@hotmail.com

The Act of Play investigates the freedom and imaginative nature of a child at play. I am interested in how children interact in a world of make-believe and fantasy. I used long exposure photography as a means to observe the care-free nature of their actions and movements. With this process a period of time can be captured in one single image. Using light I have mapped the practice and journey created by both the child and the object of play.

Visual Communication

Hannah Kelly
Clodagh Sheridan
Emma Kate Horsfield
Claire Foley
Seán Harte
Frances Johnston
Gillian Bowes
Brian Mac Rory
Hannah Tarrant
Rita Brereton
Brendan Perkins
Jason McMahon
Dara Martin
Aidan Sterio
Maeve O'Grady
Grace Enemaku
Luke Murphy
Gerard Haskins
Kerry-Anne Ridley
Paulina Biskup
Mairéad Murphy
Jonathan Cooney
Emily Yusi Qiu
Laura Seed



Hannah Kelly Einstein on the Beach

+353 87 291 0207
hannahkelly933@gmail.com
behance.net/hannahkelly

This project was submitted for the International Society of Typographic Designers annual competition and awarded a Pass for its design. It explores an alternative approach to notating music other than classical music notation. The notation was interpreted through the opera *Einstein on the Beach* by Phillip Glass and Robert Wilson. A conductor's score was produced to house the expressive nature of the music. Although the opera has no specific plot, Einstein's Theory of Relativity is the main theme that underpins it. As a result, this theory informed the interpretation of the music and treatment of the overall score.





Clodagh Sheridan Sylvia

+353 87 941 2995
Clodagh_Sheridan@hotmail.com
clodaghsheridan.com

In my final year of Visual Communication, my work has navigated towards editorial print and branding. They are both areas I am keenly interested in pursuing as possible career paths within the field of graphic design. This piece was designed in response to the International Society of Typographic Designers brief *An Undiscovered Country*. I was influenced by the work of the poet Sylvia Plath. I wanted to express her poetry and life by dealing with themes of death. Plath's work is largely based on themes of death, which I depicted through the magazine format, bringing interest of her literature to a younger generation, showing that her themes can be highly relatable to all ages.

“*I am*
terrified by
this dark
thing that
sleeps in
me”



Emma Kate Horsfield **A Life's Work**

+353 86 895 8701
horsfnee@gmail.com
emmakatehorsfield.com

This was my response to the 2016 ISTD brief *A Life's work*. The resulting publication is a collection of writing by and conversations with the late Adrian Frutiger. The central concept is based around a time line of Frutiger's life and work in order to show the extent of his impact on the world. As the book progresses, each new chapter is set in a new typeface in the order of their release. On any individual page each piece of content is set in the corresponding type family, both informative and expressive. I chose to do this to highlight the versatility of Frutiger's typefaces and how he crafted each typeface in a systematic way with a number of weights.





Claire Foley Formation

+353 85 817 2085
 clrfoley@hotmail.com
 cargocollective.com/clairefoley

This publication was a project designed in response to the annual ISTD brief. The book was designed as a celebration of the designer Adrian Frutiger's career and in particular his typeface *Univers*. It explores the strategy Frutiger took in order to create the typeface from start to finish. Typographic illustrations represent the different stages of the typeface design and references to the periodic table are made throughout the book as this was what Adrian Frutiger used to base the typeface's name and numbering system on. The publication was printed on draft paper to exemplify the architectural influences of the typeface design. The colour red was used throughout to personify the international colours of Frutiger's native country Switzerland.



Components

It took 15 years for *Univers* to become widely known and available on the existing types of mechanical and photocomposing equipment. The cool, sophisticated, designed font family appealed to the rationalistic style which dominated typography in the late 1970s, and corresponded with the aim of "Total Design" (as Wim Crouwel and Ben Bos had named their design agency in 1964). In Holland, *Univers* has many designers in the USA and feel that the modulated strokes give it a bit more character than Helvetica, designed as a full system of weights, which spawned variants in a wide range of weights, unlike Helvetica (this design was created much later, with Neue). *Univers* which...



Seán Harte Physics With A Bang

+353 87 226 1853
seanieharte@gmail.com
seanieharte.com

The subject of physics can be very intimidating to some. Despite the importance of physics not enough people are familiar with the discoveries of Nobel Prize Laureates or physics ideas in general. This publication draws from popular culture and the world of comic books to present physics in a fun, colourful, approachable manner. Nobel Prize Laureates are celebrated by framing them within a medium usually inhabited by superheroes. The aim of this book is to introduce Nobel Prize Laureates, along with some of their discoveries, to a wider audience.





Frances Johnston Púca Music Video

+353 85 747 5381
Frances.m.Johnston@gmail.com
Francesjohnston.net

This is a collaborative project between a designer and composer aimed at promoting musical composition through visual means. For this project we chose my sister, Maria Johnston's comical piece entitled *Púca*. This piece tells the story of our evil black cat that we believe is secretly plotting to kill us. The video is a combination of live action and cutout animation with a retro, pop art style. It was created in a 3D environment that was intended to look 2D using bright block colours. I wanted to tell the story in a visually playful world as a humorous juxtaposition to the cat's deeply sinister psyche.





Gillian Bowes So Good

+353 87 289 9659
bowes.gillian@gmail.com
behance.net/GillianBowes

For the growing gluten free market I have created unique packaging for a range of new products marketed under the name of *So Good*. It specialises in a range of gluten free mixes which is easy for the customer to bake in the simplest possible way. The main design of the packaging is to provide the customer with information in an easy and accessible way not only on the packaging but also with the use of augmented reality. Once the product is in the kitchen and the packaging is opened flat, augmented reality may be used to get additional information on the process including a short explanatory video.





Brian Mac Rory First Date Kit

+353 86 167 0338
brianmacrory@gmail.com
brianmacrory.com

With the popularity of dating apps on the rise it has never been easier to find a date, but what happens when we get these dates? The *First Date Kit* is designed to help with interactions on a first date. The daters choose the contents of their kit online from a range of objects to create social interaction. This customisation of the *First Date Kit* means that no two kits will be the same, just like no two dates will be the same. The kit aims to break the ice between the daters and inject some fun back into dating.





Hannah Tarrant Hatch Coffee Branding

+353 85 165 5776
hannahtarrantdesign@gmail.com
hannahtarrantdesign.com

The aim of this project was to create a brand identity for a new specialty coffee shop in south Co. Dublin. Being associated with award-winning 3fe, this coffee-lover meeting point wanted a unique identity expressing the organic and raw nature of coffee while appreciating the industrial process involved in coffee production. The approach was minimal using a coffee plant motif to express their knowledge of coffee's origin as they are putting forward their knowledge of seasonal coffee flavours. The challenge was to marry the botanic element of coffee with the industrial nature of the process which is echoed in the use of raw materials in the interiors.



Rita Brereton Anorexia Awareness

+353 85 147 9270
breretonrita2@gmail.com
behance.net/Beautyiscolour

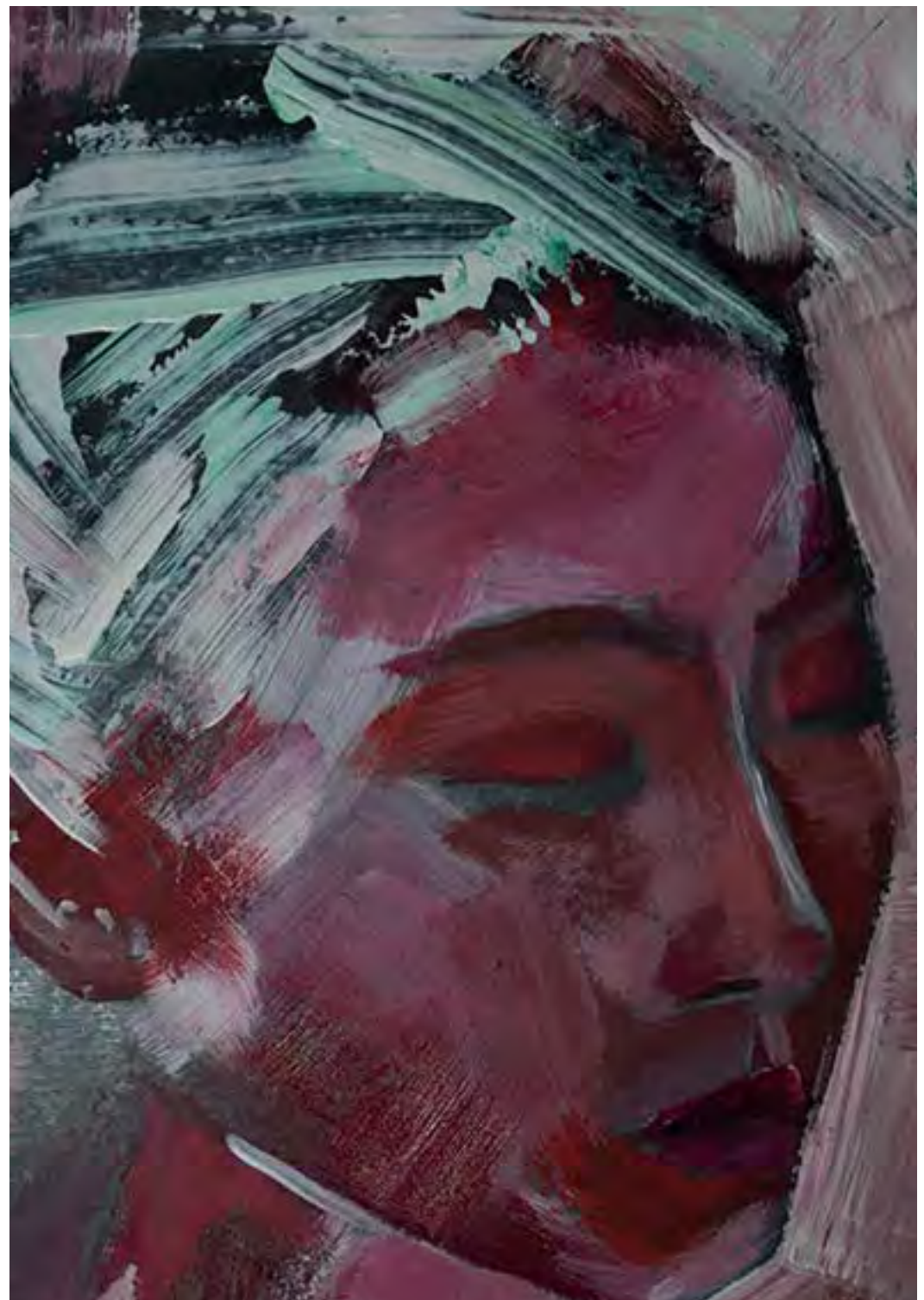
The aim of this project was to create awareness for how anorexia begins and what symptoms to look out for. It also showcases the negative attention that anorexic people are given instead of being helped through the tough process, they are often looked down upon. In order to address such a tough subject matter, I chose a simplistic drawing style to indicate the normality of the situation. I feel that mental health issues in general are often represented in a very negative light, which is why I decided to go for a much more vibrant colour palette, to put a positive interpretation on the condition.

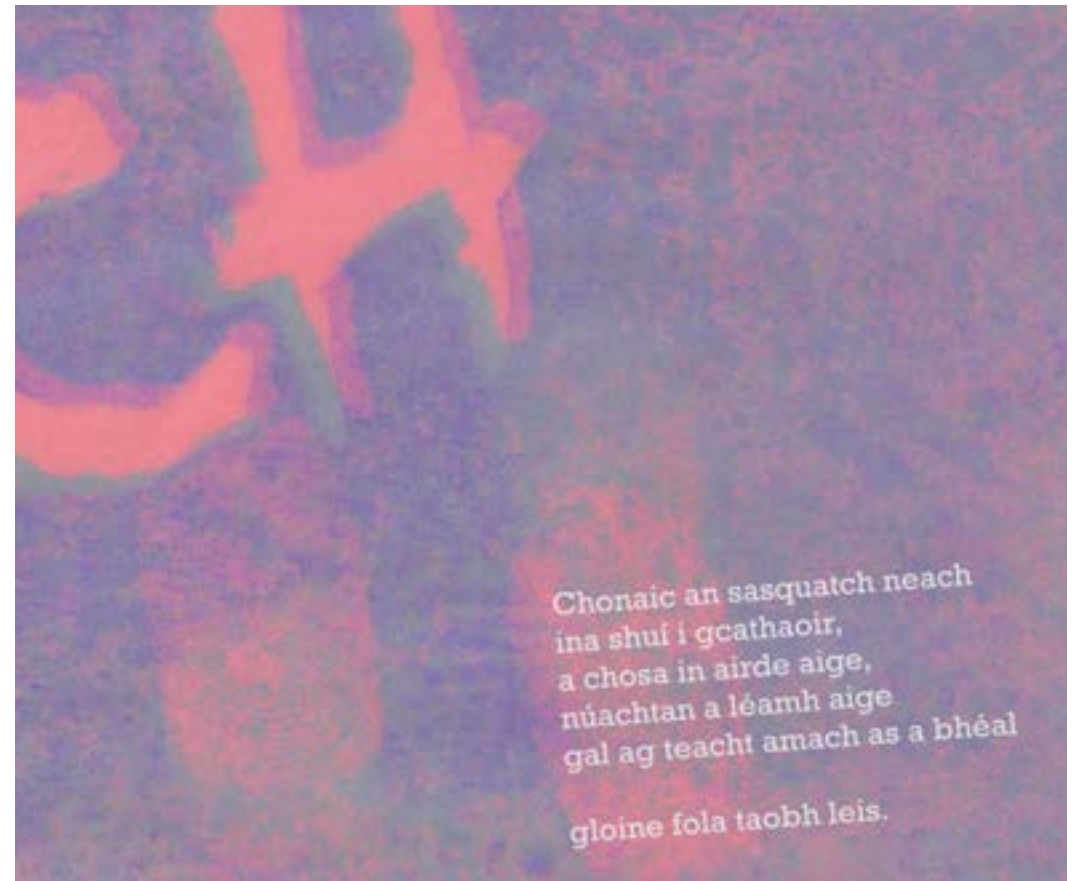


Brendan Perkins Comfort In Your Own Skin

+353 87 134 2714
 brenperky@icloud.com
 behance.net/BrenPerky

This final year project was Image-making based, the project itself was a personal one. Through a series of pop up banners I created an awareness campaign for people who suffer from the skin condition 'psoriasis'. The campaign's intention was to raise awareness to the general public but also to help sufferers feel comfortable in how they look. Through a combination of paint, typography and print, I created imagery emphasising the areas in which the condition affects. The choice of imagery and the way it is illustrated, is largely based on having a positive but powerful impact on our contemporary society. The aim of the overall project is to face the condition head on and to encourage people to feel comfort in who they are.





Jason McMahon Neach

+353 86 317 6323
wakjay@live.co.uk
behance.net/ejectorman

This project was my typographic reinterpretation of a Gabriel Rosenstock poem for the Imram Irish Language Festival. The poem, *Nuair a d'Fhéach Sé an Fhuinneog Isteach*, tells the tale of a curious sasquatch, intrigued by a 'creature' he sees through a window. I focused on the contrast between the innocent nature of the sasquatch and the potentially deadly nature of the human. Taking the perspective of the sasquatch allowed me to hone in on some of the poems key elements: curiosity and horror. The word creature when translated to Irish becomes 'neach' (pronounced Nee-YAK). The word 'neach' has a distinctly ugly sound capturing the essence of the ugly side of human nature and the threat it poses to the sasquatch, but also aurally captures the raw beauty of the Irish language.



Dara Martin Chease

+353 87 981 3920
 darammdesign@gmail.com
 behance.net/DaraMartin

This was a self initiated illustration project in collaboration with an Irish musician under the alias *Chease*. The aim of this project was to design artwork to be used for the artist's new EP *Animated* along with a promotional campaign for his music. This involved creating promotional pieces to be used for physical and digital formats. For the EP artwork, each single from the EP received its own individual cover artwork that was produced on 7" record sleeves. The music is inspired by elements of South American Hip Hop which explores different aesthetics of culture and visual identity. The design sets out to visualise the artist as his alter ego—Chease.



Aidan Sterio Pokémon+
 +353 86 821 0052
 aidansterio@gmail.com
 behance.net/sterio-design

For this project I chose to create new Pokemon characters that related to the original fan base that have grown up. Choosing items that they would have come across through their growing teenage years as they moved away from the child friendly characters and adapted to more relatable cards. The series of cards was aimed to hit at the nostalgic memories we have from the cards (as kids) and create interest through humour and irony among an older audience. I attempted to keep as much of the original design as possible just adapting certain elements would appropriate to a completely different audience.





Maeve O'Grady Colour Combos

+353 87 933 5065
maeveogrady1@gmail.com
behance.net/maeveogrady

Colour Combos is a website that helps users choose and use colour for their design projects. The site is aimed at graphic design students who feel overwhelmed with the task of choosing colour. It allows users to interact with the colour wheel while learning about the various colour rules. All coloured elements are tagged with a hex code and can be saved to the user's colour library. An extensive catalogue of real-world design projects is accessible through a 'search by colour' filter. A personalised notebook service is also available. The user can edit the cover text then select a pattern and colour combination to be applied to their own unique notebook (the design student's favourite possession).





Grace Enemaku Mr Smartypants' Guide to People Things

+353 83 158 4266
 enemakugrace@gmail.com
 enemaku.com

The aim of this project was to create an entertaining children's book that also took advantage of the popularity of apps in the publishing landscape of today. The story follows *Mr Smartypants* the cat, as he gives the reader a tour of his home and demonstrates how to use human objects or 'people things'. The catch is that although *Mr Smartypants* is very haughty and believes he is intelligent, he is in fact using each item utterly and hilariously incorrectly. The companion app provides mini-games in which the child must run after *Mr Smartypants* and clean up the messes he makes on each page, before his owner wakes up.



Drops

Luke Murphy Drops Application

+353 86 244 9415
lukemurphydesign@gmail.com
lukemurphydesign.com

Water conservation is a worldwide problem. The recent introduction of the water charges in Ireland has been met with fierce resistance. As a designer, my aim was to design a mobile application that could help any home owner with a smart phone, monitor and control the use of their water consumption. This would not only save the home owner money, but would also make them more aware of the amount of water they are using, which in turn, would help the push to reduce unnecessary water waste in Ireland. The aim of this project was to successfully brand a smartphone application that could effectively and simply display the consumption of water in the Irish household.





Gerard Haskins Ramble

+353 86 326 7205
 Nextger@gmail.com
 behance.net/haskins

The *Ramble* website aims to assist a local person, or tourist on a journey through Dublin city. The website hopes to offer a more in-depth look in and around the city. Additional information and history can add an extra layer of fun and sophistication to your journey. Buildings, sculpture and art tell the story of Dublin and these stories can tell us about the Vikings, the Famine, freedom, modernity and much more. The website catalogues important facts about art, sculpture and buildings in an attempt to generate a collective pool of information that can be accessed by everyone. The *Ramble* interface is user friendly and can be accessed on mobile devices so you can discover more on the go.



Kerry-Anne Ridley What Makes Me...

+353 85 788 8057
 kerryridley90@gmail.com
 behance.net/KRidley1990

This project is a fun, rhyming colouring book which introduces children to a variety of emotions. Each page explores the many moods, feelings and emotions a child can experience in a day. The patterned illustrations establish interactivity by allowing the child to colour in the pages, as well as being a story book. This provides therapeutic engagement and helps them to identify feelings and expression using colours. Each book would be unique to each child, as they all have different memories and emotions. This would be followed up by an app—the child can then write their own story and generate their own book to order.





Paulina Biskup A life's work

+353 89 447 3227
paulinabskp@gmail.com
behance.net/palabe

The aim of the project was to celebrate Adrian Frutiger's work by redesigning and republishing his book *Signs, symbols, their design and meaning*, which was a great resource for design students, typeface designers and typographers. Initially, the book was published in the 1960s and 1970s in three parts as giveaways for students, which strongly influenced the design of the project. The publication presents a variety of Adrian Frutiger's typefaces and explores the Swiss Style that conveyed ideas in a simple but visually interesting way, and which reflects the designer's approach to teaching and designing. This project was submitted for the ISTD annual competition and achieved a Pass award.





Mairéad Murphy Hooked on Adventure

+353 87 792 5313
 maireadmurphyc@gmail.com
 behance.net/MaireadmMurphy

Hooked on Adventure is a travel guide and souvenir map to an activity packed weekend on Hook Peninsula in Co. Wexford. This pocket size guide brings you on a road trip around the Ring of Hook with plenty of adventures, insider tips, and spots to look out for. Whether you are interested in water sports or history and heritage The map has something for everyone. The accordion-fold map contains fun and quirky illustrations of seven locations across the peninsula. Fold by fold it guides you through these locations. The back of the guide contains a fully illustrated map of the area.



Jonathan Cooney Eir Call Cards

+353 85 748 8406
JonathanCooneyDesigner@gmail.com
behance.net/JonathanCDesigner

The concept for this project was to re-imagine the mid 80s early 90s Eircom call cards and merge them into the latest rebranded version *Eir*. After looking at the identity of the old cards I decided to create a set of limited edition international call cards using Irish sayings/phrases that are spoke throughout Ireland. They explore the visual communication of Irish culture slang while incorporating the chip on the card to represent the visual of the phrases. Overall I wanted to create call cards which were humorous and imaginative for people travelling through Ireland as a keepsake, with a phrase they connected with while on their journey.



Emily Yusi Qiu Personalised Chinese Zodiac

+353 87 131 6308
 emilyqiu@outlook.com
 behance.net/EmilyQiu

I created 12 personalised characters inspired by the Chinese zodiac. The aim of this project was to create personalised characters based on the zodiac signs. The characters were illustrated in a way that encapsulates the distinct personality traits of each person. Taking into account personal requests from the subjects on colour and various other elements. To put my own personal stamp on it, I took influence from traditional Chinese painting, aligning the typography within the stamp vertically, which incorporates my initials. Given the fact it is all vector-based illustration it allows the characters to be printed on various objects/gifts.





Laura Seed Indie Music Posters

+353 85 818 4626
 lseeddesigns@gmail.com
 behance.net/lseeddesigns

This project was inspired by five of my favourite indie music bands and is my representation of how the lyrics of each song look visually, using a mixture of typographical and illustrative techniques. By picking the five bands—*Tame Impala*, *Die Antwoord*, *The Band of Skulls*, *The Black Keys* and *Dreamers*—I was able to digitally create unique illustrations aimed at fans. The final images were designed to be placed on a number of items, including t-shirts, mugs, cushions and prints. The project was created to both advertise my skills as a graphic designer, and contact artists in the music industry.

Interior Design

Yuk Cheung Yuen (Tony)

Merrill Moloney

Liam Crowe

Orla Domican

Lauren Martin

Mitchell Banks

Noelle Slevin

Laura Cesnaite

Zara Davison

Diana Kalnina

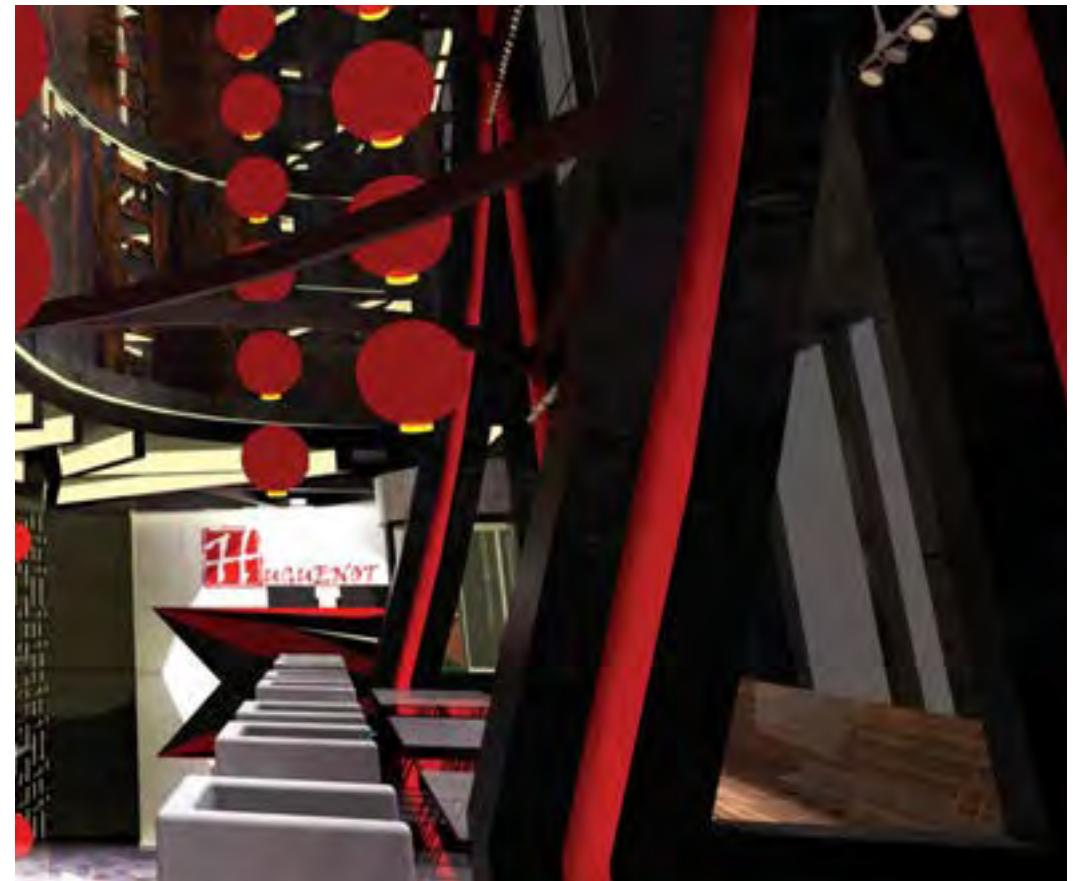
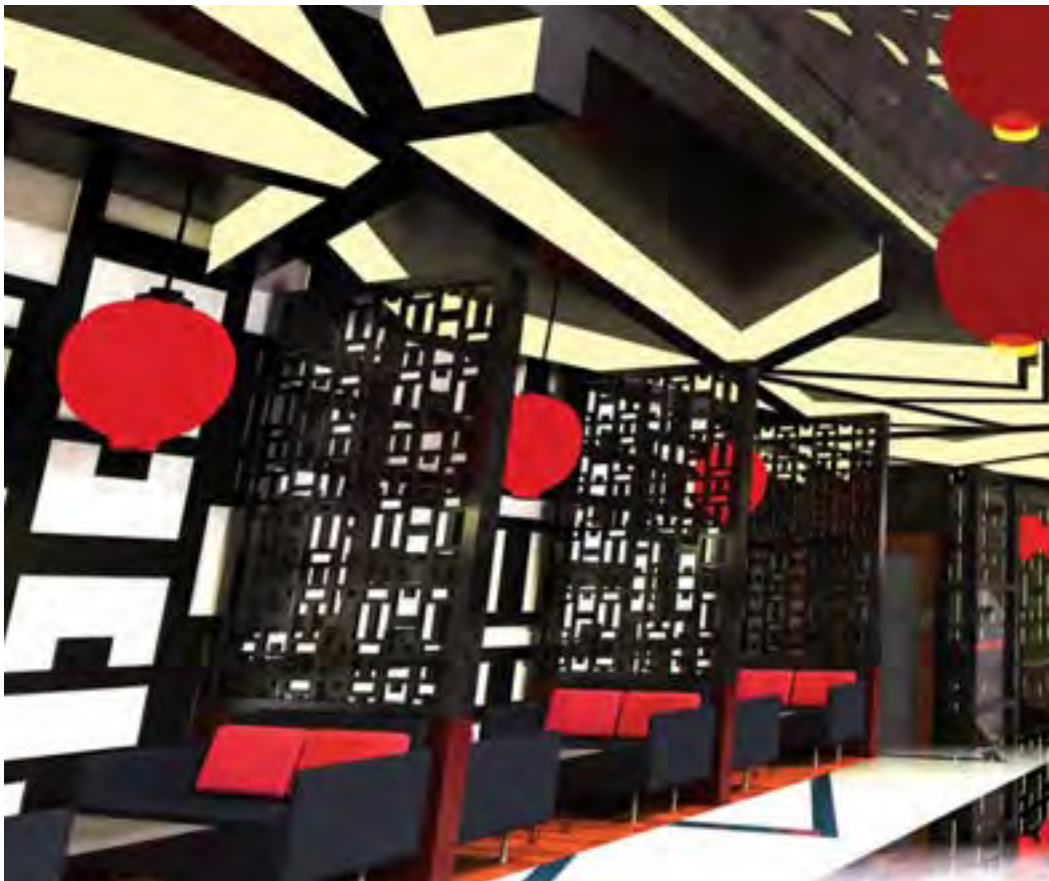
Paula Maria Czajkowska

Siaw Li Ong

Maria Rodriguez

Shauna Corcoran

Magdalena Gorska



Yuk Cheung Yuen (Tony) Huguenot Asian Cultural & Community Centre

+353 87 793 5879
 yukcheungyuen@hotmail.com
 behance.net/tycchopper

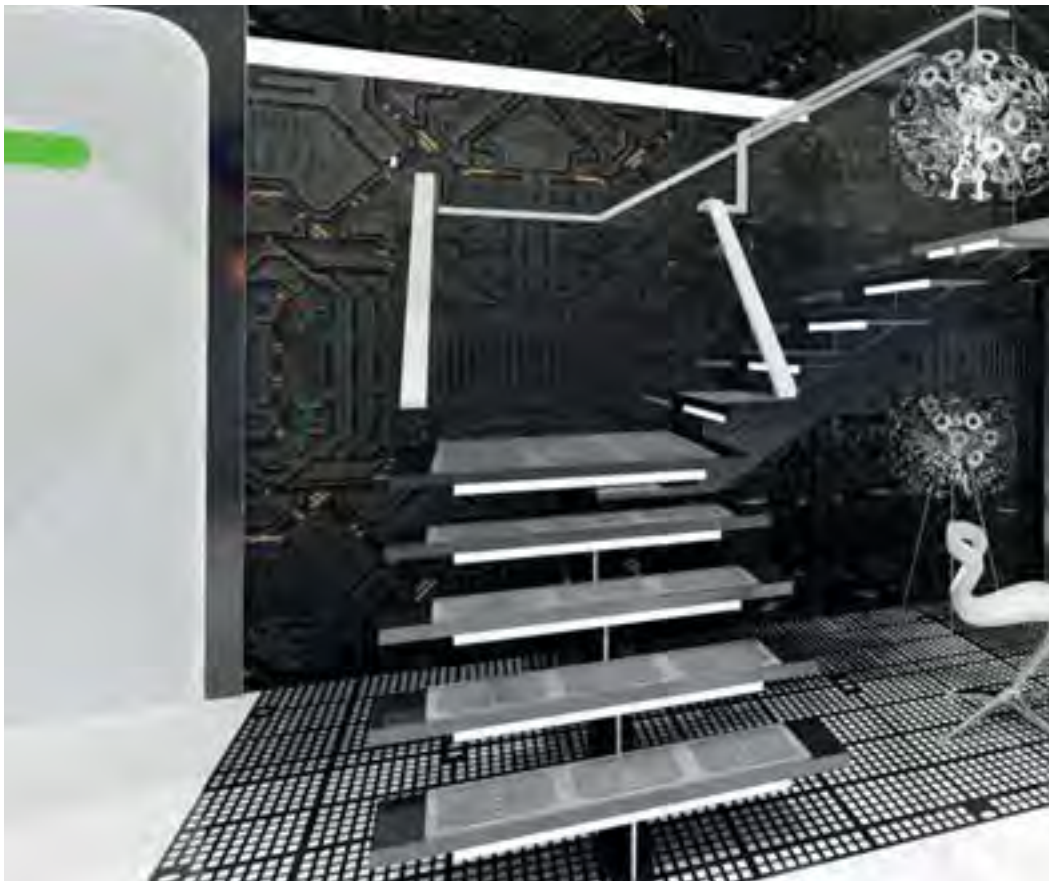
The aim of this project was to convert Huguenot House, an office property in Dublin's Central Business District, into an Asian Community Centre. The concept research focused on the structures present in origami along with human movement within martial arts. I chose a subtle pattern with aluminium and marble as the accent textures for the interior combined with angular forms to create impact. I believe this combination would enable a connection between areas. It was important the community and cultural centres interior would appeal to every nationality enabling them to interact with this unique cultural experience.



Merrill Moloney Smart|Energy Hotel

+353 85 275 2001
merylmoloney@gmail.com
behance.net/merylmoloney

The aim of this project was to examine and convert an existing commercial building into a smart/eco-friendly hotel, bringing together a modern interior style and up to date technology. The hotel is based on linear lines and a shattered glass concept. The hotel uses sources such as exercising equipment and movement of the human body to generate electrical power, which is then circulated throughout the hotel. The building for this chosen design was The Atrium Building, John's Lane, Naas Town, Co. Kildare.



Liam Crowe iSpace | Pod Style Hostel Accommodation

+353 83 143 6464
 mail.liamcrowe@gmail.com
 behance.net/crowebocop

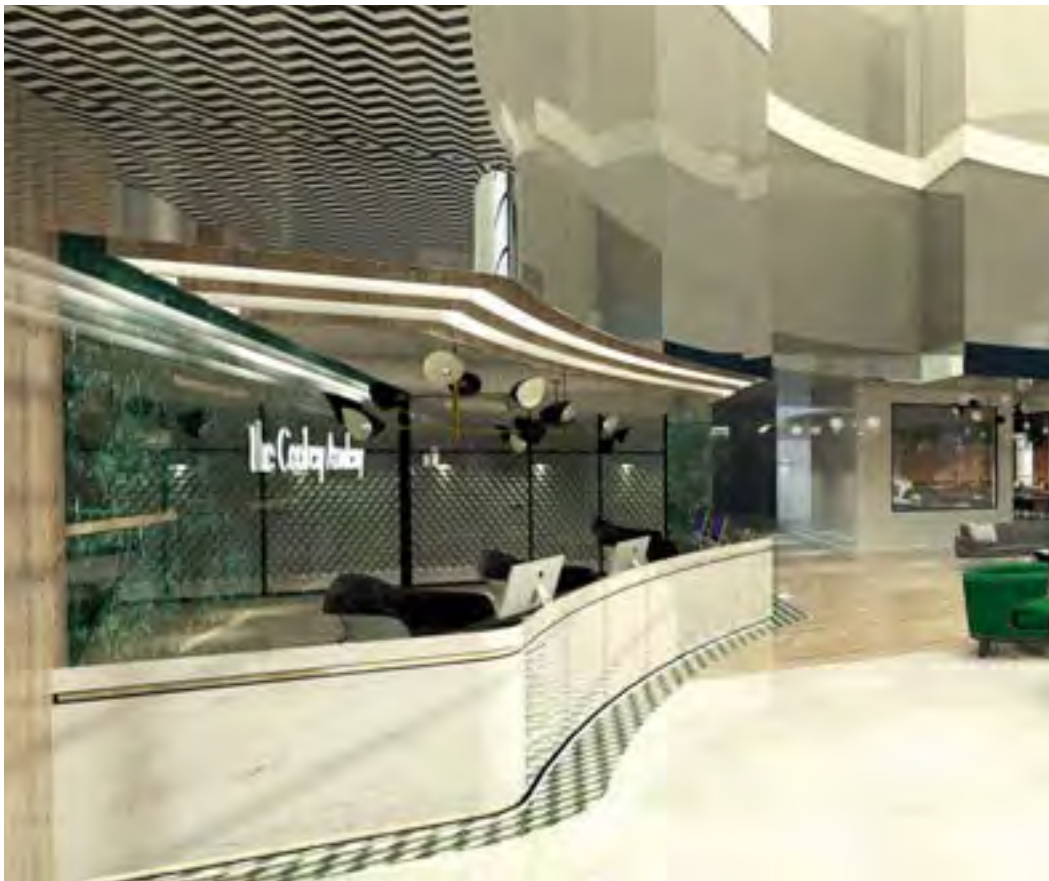
The aim of this project was to examine and convert an existing building into an innovative pod style hostel, located within the Dublin area. Through excessive experimentations my overall concept was developed from analysing fingerprints under UV light and through magnification. These experiments enabled me to break down the unique structures to their most basic forms, which in turn generated a variety of shapes which I have linked into the designs of each area throughout the building. Using materials such as metals, concrete and glass the overall design is hi-tech and futuristic, and by entering *iSpace* guests will get the feeling they are entering a new dimension.



Orla Domican The Mood Hotel and Colour Therapy Spa

+353 05 136 6621
 orladomican@gmail.com
 behance.net/orladomican
 ie.linkedin.com/in/orladomican

The primary objective of this project was to investigate the existing condition of the building located at 47-49 Pearse Street, currently housing Chartered Accountants Ireland, and adapt it in to an innovative *Mood Hotel* and luxurious *Colour Therapy Spa*. The concept is based on the psychological effects of colour. Colour has been effectively used throughout the hotel facilities to create a unique experience for each guest, designing uplifting interiors to enhance one's mood and emotions. *The Colour Therapy Spa* consists of indulging chromotherapy treatments for guests to rejuvenate the body and mind.



Lauren Martin Cookery Academy

+353 87 745 0661
 lcmdesign1@gmail.com
 ie.linkedin.com/in/
 lauren-martin-1394378b

The aim of this project was to examine and convert an existing commercial building into an elite cookery academy with student run restaurants in the highly sought after Dublin 4 area. With the rapid growth of businesses moving to the area, I saw an opening in the market for good quality affordable food with a unique interior experience. After a lot of investigation into the culinary arts sector, I decided to base my concept on the exploration and study of food and the process involved in cooking food. The design and spacial layout of the building was designed very meticulously as I believe the spacial design of a building is of huge importance, without good continuity the building will not function adequately.



Mitchell Banks X Airlines Headquarters

+353 83 383 4657
 mitchbnks@gmail.com
 behance.net/Mitchell-Banks

The concept of this project was to examine and convert an existing commercial building into the headquarters for a large airline, which would consist of office spaces, a training school, and accommodation for airline crew on nightly stop-overs. Following a thorough investigation of aeronautics and aircraft, my concept aimed to reflect the shapes and materials of those used for aircraft whilst adding an extra dimension with contemporary colour palettes. The design hoped to provide the necessary spaces for the airline while also welcoming the public with facilities such as a gym, restaurant and seminar hall, creating an exciting and dynamic multi-functional space.



Noelle Slevin Swerve Skatepark

+353 87 7841 538
 noelleslevin@gmail.com
 noelleslevin.wix.com

The direction of my design project primarily focused on converting an existing commercial building into a recreational teenage centre, equipped with indoor skatepark, recording studio, bowling alley, etc. My target demographic was chosen out of a need to provide teenagers with a safe environment to congregate and socialise in. Inspiration was taken from local graffiti art which was digitally manipulated to extract forms and shapes. These initiated my design concepts and solutions, giving way to creating an exciting lively atmosphere with a non-gender specific color palette. My styling was inspired by vintage/industrial design, fused with abstract graphics and mesh wiring to give an urban edge.



Laura Cesnaite House 64, Student Accommodation

+353 85 136 8134
xlaura_22@yahoo.com
behance.net/LauraCesnaite

The aim of this project was to redesign the interior structure of a building, currently in existence. My chosen topic to execute this brief is student accommodation, providing both public and private spaces. My goal in designing the interior was based largely on creating a vibrant bright and exciting interior. Concept development was inspired by experimenting with books, which later translated into numerous ideas and design solutions.



Zara Davison Reno|Living

+353 87 954 1909
zara.davison@gmail.com
www.zaradavison.com

The aim of this project was to examine and convert an existing commercial building into a new multifunctional concept. *Reno|Living* is a franchise concept that combines offices for an interior design and architectural firm with short term luxury apartments in a variety of sizes as well as restaurant, bar, library, animal lounge, gym and café. It is designed to provide a stress free environment for clients during a renovation. The concept of transforming old to new influenced the main design element of combining perspex and wood. The refiguring of the interior comprises the main element of the design and incorporates the application of colour and texture throughout.





Diana Kalnina Urban Farm

+353 83 170 3616
 diana_kalnina@yahoo.ie
 behance.net/dianakalnina

This project explores a personal, tangible food experience for the consumer, by using the increasingly popular concept of indoor vertical gardening/farming with the hydroponics system. The concept occupies three interior floors, producing fresh food for the restaurant, café, market and cookery school, it serves as inspiration for me to create 'breathing green' interiors. The Commissioners of Irish Lights building was transformed—it seamlessly integrated current interior spaces becoming a productive, healthier interior to work, dine, shop and educate in natural surroundings with plants. This concept I believe will not only be a memorable experience but is the future of utilising building space whether indoor or outdoor thereby creating awareness, healthier functional buildings and wonderful fresh food.



Paula Maria Czajkowska The D Hotel

+353 85 820 1257
 paula.m.czajkowska@gmail.com
 behance.net/paula_czajkowska

The aim of this project was to examine and convert an existing commercial building—Busaras, Store Street into multifunctional concept. The D Hotel is a four star boutique hotel with a dance academy, which would consist of boutique bedrooms, multifunctional dance studios, tango restaurant, samba bar, competition hall and theatre. Experimenting with tiles, which later translated into numerous ideas and design solutions, inspired the concept development for this project. My goal in designing the interior was based largely on creating cool clean lines, white and open interior spaces, using natural elements throughout with leather and oak features, specially commissioned art and furniture pieces and maximum use of natural light.



Siaw Li Ong Multicultural Social Hub

+353 87 369 1008
 Siawliong.80@gmail.com
 behance.net/siawliong8280a

The culmination of skills learned as an Interior Design student is the conceptual design of a multicultural social hub. This is a six storey, third generation building located on a prominent site of 33-34 Sir Roger's Son Quay and is currently occupied by Dillon Eustace Solicitors. This project offers an opportunity to create a viable concept by redesigning a place where people can gather to discover shared histories and explore differences. Multicultural globalisation has been made possible through the popularity of passenger aircraft travel. As the building is situated under a flight path this has informed a design concept that is incorporated throughout the hub. Regeneration allows the space to offer a contemporary space that creates fascination, expression, celebration and rhythm.



Maria Rodriguez Mexican Culture House

+353 83 375 6010
 rocio.rvv@gmail.com
 behance.net/Mariarrv

The aim of this project was to design a Mexican culture centre to be located in the Department of Finance in Merrion Row, Dublin. The inspiration and concept, developed from the research came from the different colours and energy that the Mexican culture transmits. The building includes a range of interior spaces, including an embassy with a chamber of commerce, a tequila museum and a restaurant. The striking colours and materials are used to define the different areas within the building, creating interior spaces that are easily distinguishable from each other.



Shauna Corcoran Harrods|Dublin

+353 87 311 0958
 shaunacorcoran1@gmail.com
 behance.net/ShauaCorcoran

The objective of my final year project was to create and design a sister store for the luxurious and extravagant department store Harrods. The building chosen to house this magnificent store is 34 College Green in Dublin. I built up my knowledge for ideas on the conceptual design and layout of interior spaces by spending plenty of time soaking in the ambiance that is Harrods. From the green canopies used on the exterior windows to the lavishly decorated ceiling designs in the interior the aesthetics and the mood creating a whole new shopping experience. I used this experience to build my concept into something real.



Magdalena Gorska LanGO Language Adventure School

+353 86 160 8749
 gorska_magdalena@yahoo.ie
 behance.net/gorska_magbf64

The aim of this project was to convert a derelict space in the original 1830s Boland's Mill, into a language school based on physically stimulated learning. Researching the cultural identity of the location and the vibrant surroundings, I decided to base my concept on a modernised Scandinavian style, which is appropriate to the plain brick design of the building shell. I chose a subtle scheme with copper and marble as accent textures. I believe this combination would tie in and connect each area of the concept and create unique spaces. The school would be viewed by students not just as a learning institution, but also as a place to unwind the physical part of a human's mind in order to work efficiently.

Visual & Critical Studies

Lucy Lowth
Miriam Hunt
Siobhán Caul

Lucy Lowth Objects: Their Agency, Alterity And Ambiguity

+353 85 240 3658
lucylowth@gmail.com
researchgate.net/profile/
Lucy_Lowth

This thesis explores the relationship and interconnectivity between humans and objects through the examination of material culture, mimesis and agency. Ordinary and everyday items can become incredibly important to our daily life, through the emotional connection we form to them as well as the position we ask them to fulfil as witness and as participant in our lives. Material culture theory suggests that as we collect things throughout time we begin to use them as signposts for the telling of our own lives, where we have been: souvenirs, what we have achieved: keepsakes like concert tickets, and who we are by arranging these things in our rooms, wallets or on our person. Objects are also considered for their role in allowing humans to experience loss and mortality through items of importance to us, as well as items of less value.

The idea that these objects represent something, parts of ourselves or others who possibly gifted them to us, previous owners and even those who made them is something that will be analysed through Michael Taussig's book *Mimesis and Alterity*. This examines the notion of idolatry as well as the magic of mimesis to experience others through objects and the anthropological history of material culture associated with the magical. The second book that my thesis focuses on is *Art and Agency* by Alfred Gell, the work investigates the idea of the agent and patient relationship and the reasons that sometimes the change takes place where the object is the agent and we are the patient. The notion that objects have a mind of their own, an ability to help or hinder our progress through life and whether or not we are always in control of the objects we truly love.

The thesis examines the role of objects within our lives through a comparative case study of two exhibitions, Alan Counihan's *Personal Effects 2012-2016* and Michael Landy's *Breakdown 2001*. The first explores the idea of objects as agents, with Counihan's installations of found and rescued items of former patients from the closed Grangeegorman institution, now in the National Archives, these forgotten personal objects stand in for their former owners in an emotional and reflective exhibition. The second exhibition

by Michael Landy is very different, his portrayal of objects in his work was a year-long installation displaying the destruction of every one of his personal possessions. His work focused on consumerism and the accumulations of things, but he also struggled with the loss of some of his own valuables from the installation. An example of this was his father's lamb skin coat and the connection he felt to it even though it was eventually put through the shredder along with over 7,000 of his other belongings.

These two exhibitions will hopefully foster the theory that objects have a power over us as individuals, the notion that when an item is important to us we cherish it, take extra care of it and often transfer emotional and sometimes quasi magical power onto it. Objects are a necessity for everyday living and through this thesis their existence will appear more contributory, so next time you blame your keys for disappearing on you, feel safe in the knowledge they could be indeed to blame.

Miriam Hunt

+353 86 333 8812
Miriamhunt93@gmail.com

For my thesis topic, I saw an opportunity due to lack of physical written documentation about the artist Amanda Coogan. Amanda Coogan held an exhibition in the Royal Hibernian Academy, Dublin 2 in 2015 from September 3rd to October 18th. *I'll Sing you a Song from Around the Town* was a live art exhibition, that was performed five hours a day, six days a week, for six weeks, echoing the gallery opening hours. This thesis aims to look into the works of Amanda Coogan from different perspectives and angles in each chapter. The thesis will look into Coogan's style of durational and endurance art, speechless performance and how the audience connects with this unique visual language. Lastly, the thesis will explore the significance of the colour yellow in Coogan's work over the years: its connotations and how its multi-layered effect can tell different stories. It was an extremely thought provoking exhibition in terms of the way in which Coogan literally takes what could be labelled mundane and in removing the bodies from their regular context and truly makes them into her own live art performances. This is all achieved without the use of audio or text. Coogan's performance art embraces ideas of representing the body, femininity, the relationship between artist and the audience, the viewer, and all participants involved. Through the multimedia she uses, she creates impact and relationships with the audience.

Along with my studies, I am a front of house volunteer in the RHA. I have been volunteering in the RHA on a weekly basis for a year and this led to me being able to interview many people, including Amanda Coogan for my thesis. The main benefits I have gained from the RHA include: being part of a dynamic and friendly team; learning more about a wide variety of art forms and the amount of work it takes to plan, organise, host and sell exhibitions.

I hope to progress after this degree to a Masters in Cultural Policy and Arts Management. Postgraduate research would complement my current Visual & Critical Studies Degree and build on my academic studies which I am increasingly enjoying. The programme would provide me with an excellent opportunity to meet other people

who are interested in and passionate about the arts. It would also provide an opportunity to do an in-depth work experience placement, complementing previous placements at the RHA, the Arts Council and ICAD. I am passionate about the arts and am committed to working as a professional in the sector. This Masters is part of that journey. I feel that I am ready to embrace the challenges and opportunities it will present for me in the year ahead.

Siobhán Caul **Commemoration Through Photography—
Examining 1916 Easter Rising in Today's Society**

+353 85 745 8544
Siobhanhecau1993@gmail.com

This thesis examines the ways in which photography plays a role in remembrance in the second and third generations. The statement that this thesis is aiming to prove is that photographs are a stronger means of commemorating an event, rather than objects, as a viewer of the photograph can recognise faces or streets and makes the viewer realise that such events have actually happened. Photographs, although they can be edited, are often used as proof that an event has happened, or that a person did exist in the past. Objects do not have this ability; they do not contain any evidence that says it has come from a particular event. Often donated to museums from the families of the victims, objects are trusted to be what they are. This thesis begins to look at the ways in which the events of the past have influenced the preceding generations' lives and how events are documented. Secondly, it will move to examine two exhibitions that have been created in response to the 2016 celebrations. A number of sources will be used; Marianne Hirsch *The Generation of Post Memory*, Lisa Godson and Joanna Bruck *Making 1916: Material and Visual Culture of the Easter Rising* and Roland Barthes *Camera Lucida*, to name three.

Often, events and memories are replayed through the lives of the living generations, although not having been physically present. Often, these events are retold through means of storytelling or photography. The term 'postmemory', which was coined by Marianne Hirsch, postmemory describes the relationship between the victims of a war and the proceeding generations that relive the events in the future. As Hirsch uses this term primarily in relation to World War 2 victims, it can similarly be used for the 2016 celebration of the 1916 Rising. Although the 1916 Rising was not traumatic in the sense of the Holocaust, there are similarities between the experiences of second and third generations after both events. The living generation recall the events that happened in the past on particular days during the year, but differentiates the commemoration of both events is that the Holocaust is looked back at as a traumatic event, while the 2016 celebrations of the 1916 Rising are celebrated. In both cases,

how much has changed is observed. This is documented through means of photography, personal objects on display or storytelling from generation to generation.

The second part of this thesis focuses on two exhibitions in Dublin city centre. Both exhibitions involve objects of the Rising. The first, *Risings*, which is on display in the National Photographic Archive, features 60 never before seen photographs of the 1916 Rising. The second exhibition, entitled *In The Flesh* was previously on display in The Lab gallery. This exhibition displayed personal objects of the Easter Rising; most were donated to the museum by the families of the fighters. This thesis aims to compare both exhibitions as they are similar in content, and review them both, using the thesis statement that photography is a stronger means of commemoration for the 2016 celebrations. To quote Roland Barthes, "The photograph does not call upon the past", he notes that the photograph does not give the viewer a memory of the past but shows the viewer, what has existed before. Objects do not have this power.

Commemoration, whether it be for the 2016 celebrations of other events is always important to review, because memories are always changing, but can be retained through photography.

Photography

Mark Neiland
Raimonda Milašienė
Joanna Heaney
Justyna Kielbowicz
Beata Cierzniewska
Martyna Sroda
Natalia Marzec
Paulina Golebiewska
Edit Elias
Daniel Casey
Thérèse Rafter
Sarah Flynn
Ciara Gibbons
Mike Bors
Patrycja Terczynska
Rachel Marrinan



Mark Neiland Sideline[s]

+353 87 245 3602
markneiland@gmail.com
markneiland.com

Football is a multi-billion euro industry: it promises unimagined riches for its star players who have attained mythic status and are widely revered. Legions of loyal fans argue and discuss it with a passion and dedication that is universal. In light of the recent revelations of endemic corruption and bribe-taking in FIFA, the governing body of the sport, this project sets out to explore both sides of the football coin. *Sideline[s]* is, on the one hand, an examination of the visual and material culture of the game at its most basic local level and, on the other, a survey of the wealth and exploitation associated with the game.



Raimonda Milašienė **Village Nebulae**

raimondamilasieni@gmail.com
raimondamilasieni.com

Village Nebulae emerged from my observation of what is happening to small villages in Lithuania as they continue to disappear. The driving concept behind the work is to document the lives of the last families still living in their homes. The project focuses on the aftermath or afterlife of the village and the last people still living there. The work evokes particular kinds of emotion such as loneliness, loss and sadness but also registers the stillness, dignity and hope of those who remain. Through landscape photographs, portraits, photographic details and text, a representation of this place is built in order to help the viewer to understand what is at stake.



Joanna Heaney **Caol Áit**

joannaheaney@gmail.com
joannaheaney.com

Celtic Christians believed that heaven and earth merge together in close proximity at a 'thin place'. *Caol Áit* is a body of work that investigates how the spiritual and physical meet, drawn from Celtic mythology and the personal faith of the artist. Images which represent this duality are attained through landscape photography that incorporates embossed details and text, creating a sublime or ethereal connection to the temporal and eternal realms. *Caol Áit* breaks down the barriers regarding how photography is usually approached by evading the emphasis on the purely visual in favour of a tactile viewing experience.



Justyna Kielbowicz Dr Nadia Kelbova

justynaphotography@gmail.com
justynakielbowicz.com

Since the Cold War, devices have been developed to affect the human nervous system and ultimately to manipulate thought and thinking. Little is known about these mind-control weapons and even less is known about the scientists who worked tirelessly to counter these insidious technologies. My project documents the research undertaken by Dr Nadia Kelbova in the areas of electromagnetic, gravitational and light waves using her Psychotronic Weapon Deflector to protect humanity. A mixture of scientific experimentation and performance, interwoven with humour, form the key elements of this project. The aim of the work is to investigate the intoxicating authority of the photograph itself and to draw attention to the dangers of credulity.





Beata Cierzniewska **Stellarscape**

+353 85 127 8305
beata.cierzniewska@gmail.com
beatacierzniewska.com

Stellarscape is a conceptual work that explores the broad concept of infinity. The predominant use of photogram techniques together with the combination of diverse materials allows for an exploration of both visual and phenomenological abstraction in a bid to render the invisible visible. As a result, the work becomes an investigation into how small, insignificant matter can produce associations with the landscape of the universe. This project reflects on the question of human perception and the nature of representation. It aims to direct the viewer's attention towards questioning that which we take for granted, that which is negotiable and that which remains open to change.





Martyna Sroda Inexorable Traces

+353 86 236 6439
martinas12345@gmail.com

This body of work uses photography to explore the memories and feelings of an individual dealing with the experience of emotional imbalance. The project deploys a range of narrative strategies which draw on the codes of experimental and classic film in order to create a lyrical representation of what it is like to undergo these visual and mental states. It considers the relationship between particular aspects of psychoanalysis and imagemaking to represent the image trace or fragment produced during these heightened experiences which live on in the psyche.





Natalia Marzec Specere

+353 86 263 8325
nataliamarzecphotography
@gmail.com
nataliamarzecphotography.com

This work seeks to explore the physical and psychological experience of a subject who has had Lyme disease. Lyme disease is an illness, which is difficult to detect and may become chronic, as the symptoms are so commonplace as to often be considered imaginary by the patient. The person suffering from the disease may in turn be stigmatised by the medical profession and labeled as depressive. The body of work is inspired by Jean Paul Sartre's concept of visibility, which suggests that an individual's self-perception depends on an inter-subjective relationship of being observed and judged by an other. I am recreating that imbalance of power between spectator and subject in these images and making visual connections to landscape, symptomatology and the phenomenological experience of being objectified.

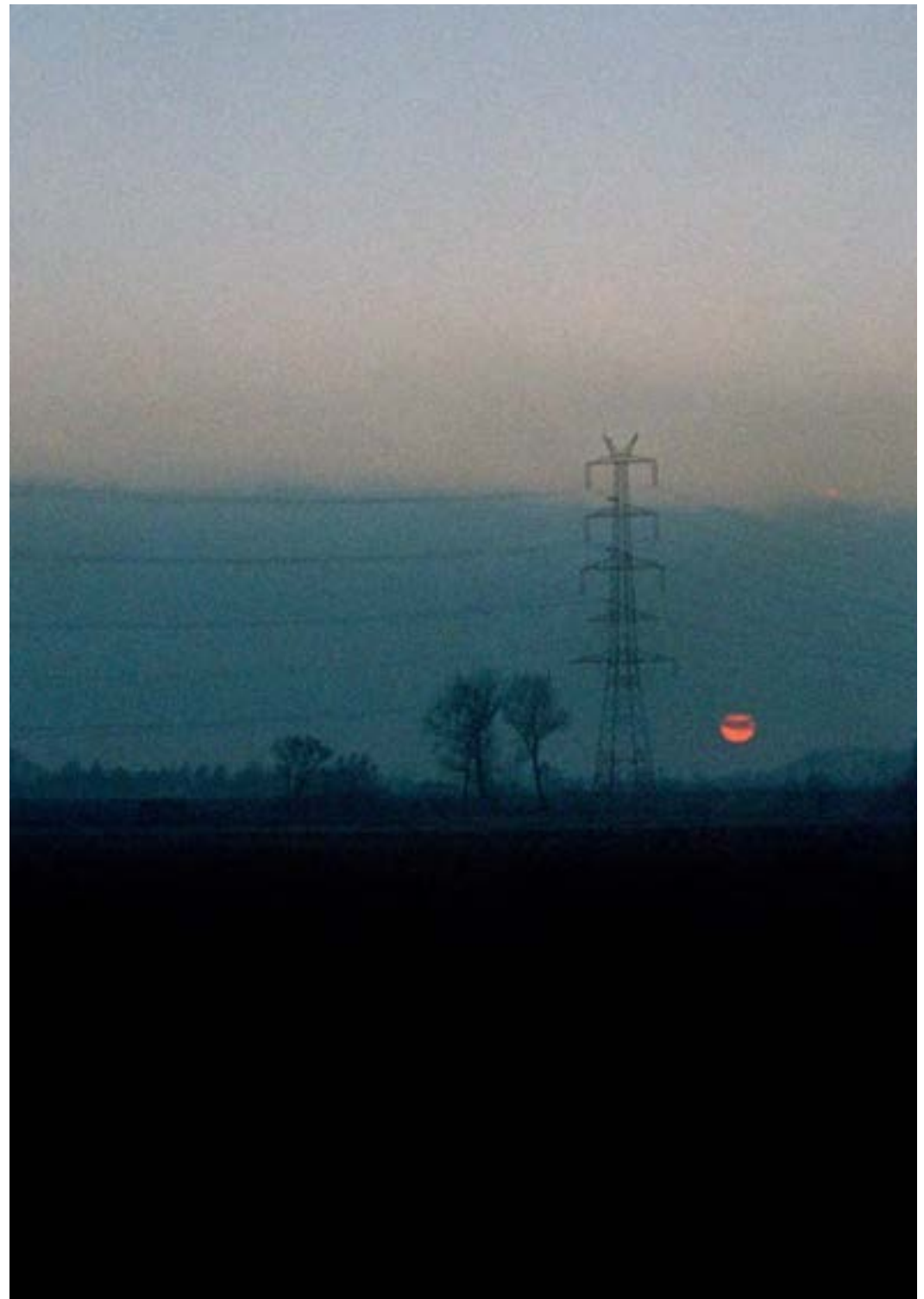




Paulina Golebiewska **Sister**

poligolebiewska@gmail.com
paulinagolebiewska.com

Sister is a photographic project, which examines the relationships between three sisters and the position of siblings in family structures. It reflects on the notion of the family constellation by Walter Toman and family systems theory by Murray Bowen, two psychiatrists and pioneers of family therapy in 1960s America. The starting point for this project were the images of my late grandmother and her girlfriends taken in 1940s Poland. The poses, gestures and the bonds between those young girls in these photographs have inspired me to explore the bonds between my two sisters and myself, but also to examine the idea of comfort in family relationships as a form of resistance to the outside world.





Edit Elias **Congo Mémoire**

editelias@hotmail.com
editeliasphotography.com

Congo Mémoire is a photographic research project which explores the history of the Democratic Republic of Congo. It is comprised of two elements, a photobook and a series of photographs. Working closely in collaboration with members of the Congolese community in Ireland, the photobook presents a number of personal testimonies and related historical references, juxtaposed to explore the intimate relationship between personal memory and social history. A series of close-up images of collaborators' hands holding objects evokes the legacy of colonial subjugation. Underpinning the project is an examination of the economic exploitation of the Congo's vast natural resources as well as the physical and psychological oppression to which the Congolese population has continuously been subjected throughout its colonial and post-colonial history.



Daniel Casey Rooting Movements

maaimages@yahoo.ie

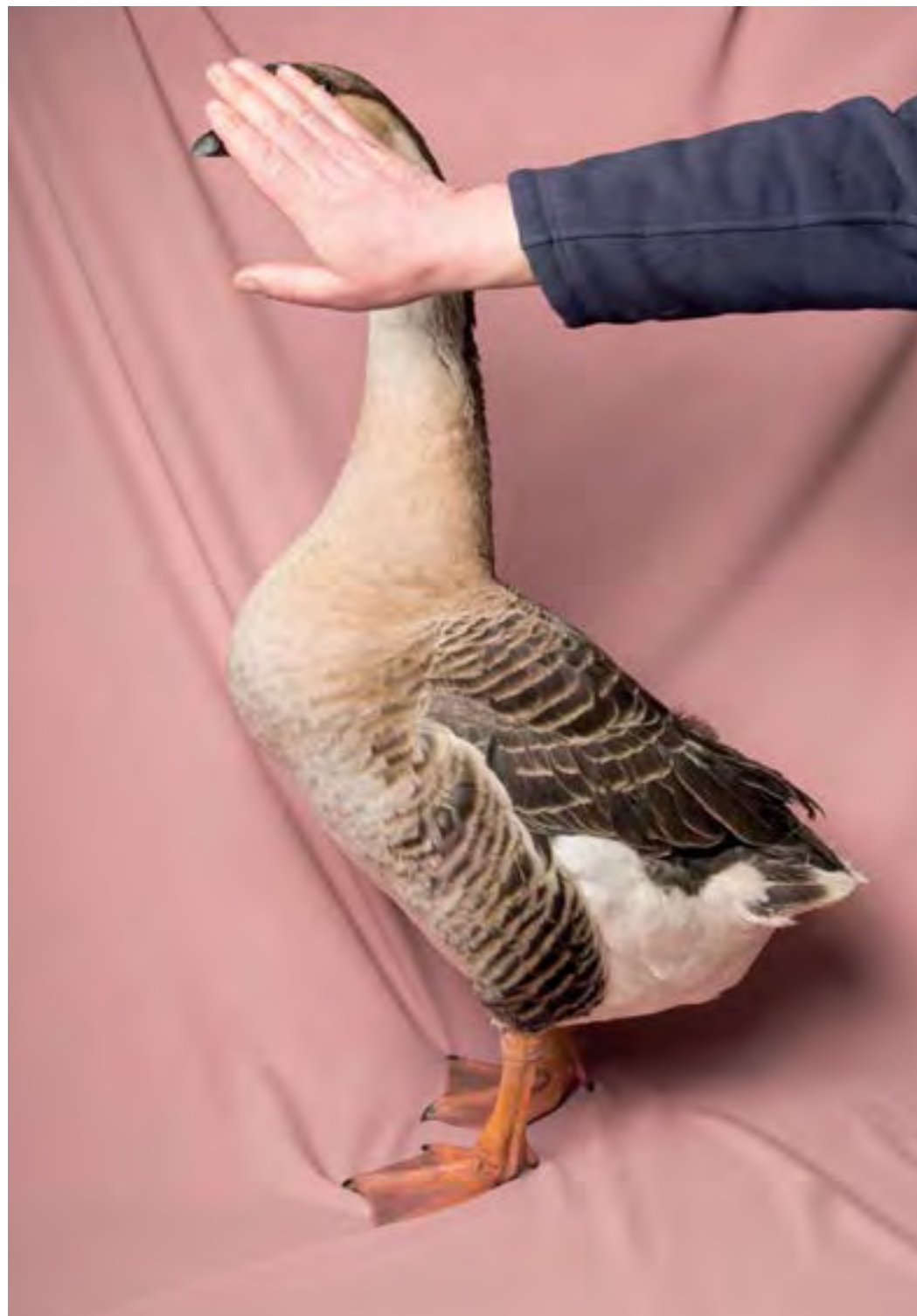
I have been photographically excavating the home space for many years and it is to the disused family midden that I have recently turned my attention. Objects discarded over time have become tangled up with that which has continued to grow. Attempting to unearth what the site can literally reveal, and why it has had such a hold on me, has led to a kind of excavation of photography itself. By becoming familiar with the nuances of using a functional but glitchy flatbed scanner to record what is in the midden, the process has redirected my explorations into how such a site is connected to the place of home.



Thérèse Rafter Corral

rafter.therese@gmail.com
thereserafter.com

In this series of photographs, made with the cooperation of enthusiasts in the esoteric world of poultry breeding, the premium value given to the appearance of chickens bred for display contrasts with the invisibility of the ubiquitous bird supplied by the food industry. The pure bred bird 'in itself' appeals to the appetites of the eye, whereas the average 6 billion food industry fowl raised annually in Europe are seen at the end of a process that reshapes and rewraps it as a product. While one is an object of marvel and intense attention to biological diversity, its industrial cousin barely enters our collective consciousness. The show birds are objects of love over commerce, their handlers coaxing their best performance.





Sarah Flynn **Eat The Future**

sorchanifhloinn@yahoo.ie
sarahmflynn.wordpress.com

Eat The Future aims to provoke debate about the imbalance of power in the food supply chain. The dice is loaded in favour of the large corporations that control most of the world's food production. In the pursuit of profit, the corporations view food stuffs as mere commodities and thus are heavily invested in monoculture at the expense of biodiversity. This has serious implications for environmental degradation, sustainability and the very future of food production itself, not to mention the conditions of those who work in that sector. Biodiversity is fundamental to a sustainable future for food production. *Eat The Future* celebrates biodiversity and aims to promote awareness of how we all influence the planet's future through food selection.





Ciara Gibbons Shelf Life

ciaramarieg@hotmail.com
ciaragibbonsphotography.net

Shelf Life explores the relationship between people and objects, it calls into question the life of discarded things donated to charity shops. These second hand items are taken from the context of a cluttered charity shop and brought to a studio environment. Similar objects are categorised and presented together in a grid format. This form of presentation creates a linkage between items found in various charity shops around Dublin. Through investigating the kinds of miscellaneous items that are donated, it depicts the sheer amount of differing objects being produced and sold in contemporary society. The ethics of these objects are unknown but the re-selling of these unwanted items contribute towards a charitable cause.





Mike Bors *In My Blood*

+353 85 703 5953
mbrs82@gmail.com
mikebors.eu

Family photography is the most commonly practiced form of photography in the world. The aim of *In my Blood* is to go back, literally and figuratively, to the family home and survey the past. It travels through time from happy childhood memories to the breakdown of family bonds and the trauma of displacement and death. This multidisciplinary body of work interweaves a family's photographic archive alongside newly made images for the project. It considers the transition that family photographs undergo when they move from the private realm to the public sphere. The meaning of photographs created by the family for the family shift when they undergo a transition from the photo album to the gallery.





Patrycja Terczynska **The Art of Butchery**

patrycjaterczynskagti@gmail.com
patrycjaterczynska.com

This project explores the profession of butchery, the meat industry and its contemporary social significance. Due to the industrialisation of meat production and the use of chemicals and growth hormones, demand for quality meat from smaller producers has increased. The demand for more locally-raised animals and the popularity of so-called 'off-cuts' because of the recession has produced a resurgence in the number of butchers shops in Ireland. This project represents butchers as skilled craftsmen and focuses on the visual aesthetics of meat and how it is handled.





Rachel Marrinan Spirit Grocers

+353 87 133 9120
rachel_marrinan@hotmail.com
rachelmarrinanphotography.com

Spirit Grocers is a collection of portraits of barmen from across the city of Dublin. The image of the barman has become practically invisible in contemporary society and the trade is primarily seen as obsolete. Barmen are trusted characters who have listened to a thousand stories and deserve greater recognition as workers. This series invites the viewer into a previously unseen space in the pub which is the cellar. Each person is photographed in the quiet space underneath the usual visual and aural noise of the pub.



Visual Arts

Monica Dunne

John Davis

Ciara Ward

Marika O'Sullivan

Donal O Connor

Ben Townsend

Brigid O'Connell Madden

Jean Dunne

Deirdre Leddin

Deirdre Buckley-Cairns

Lesley Cox

Philomena Smith

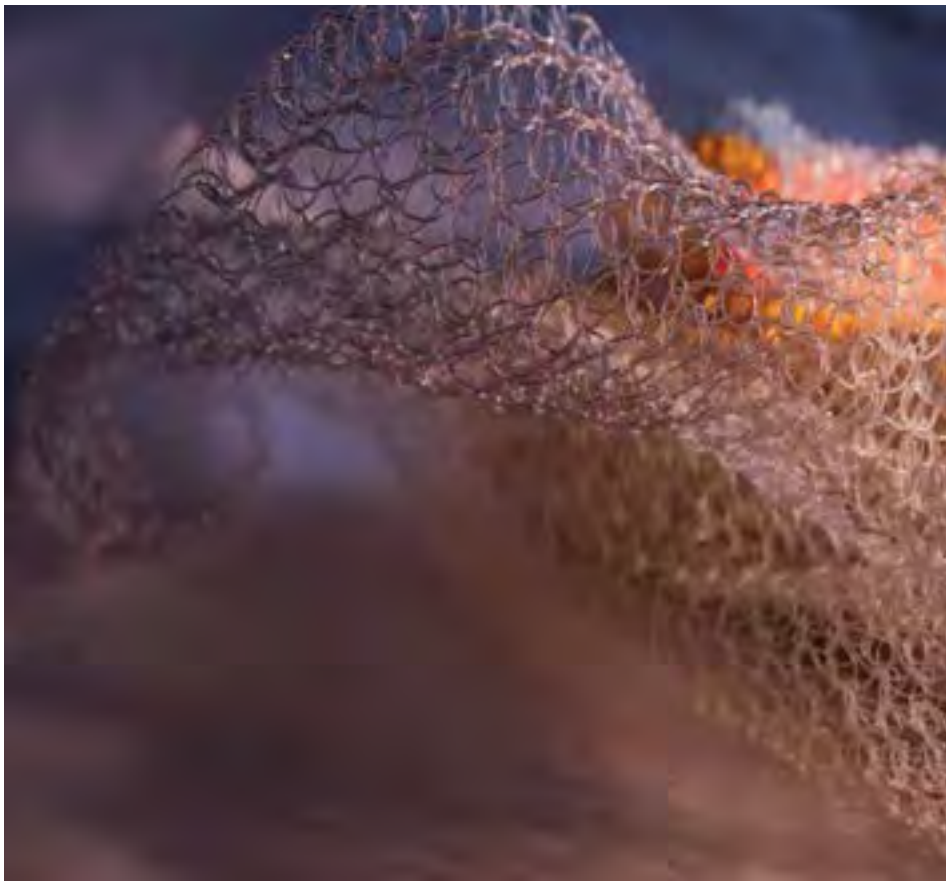
Daireen McMullin

Detlef Schlich

Lucy Cox

Ellès Innemee

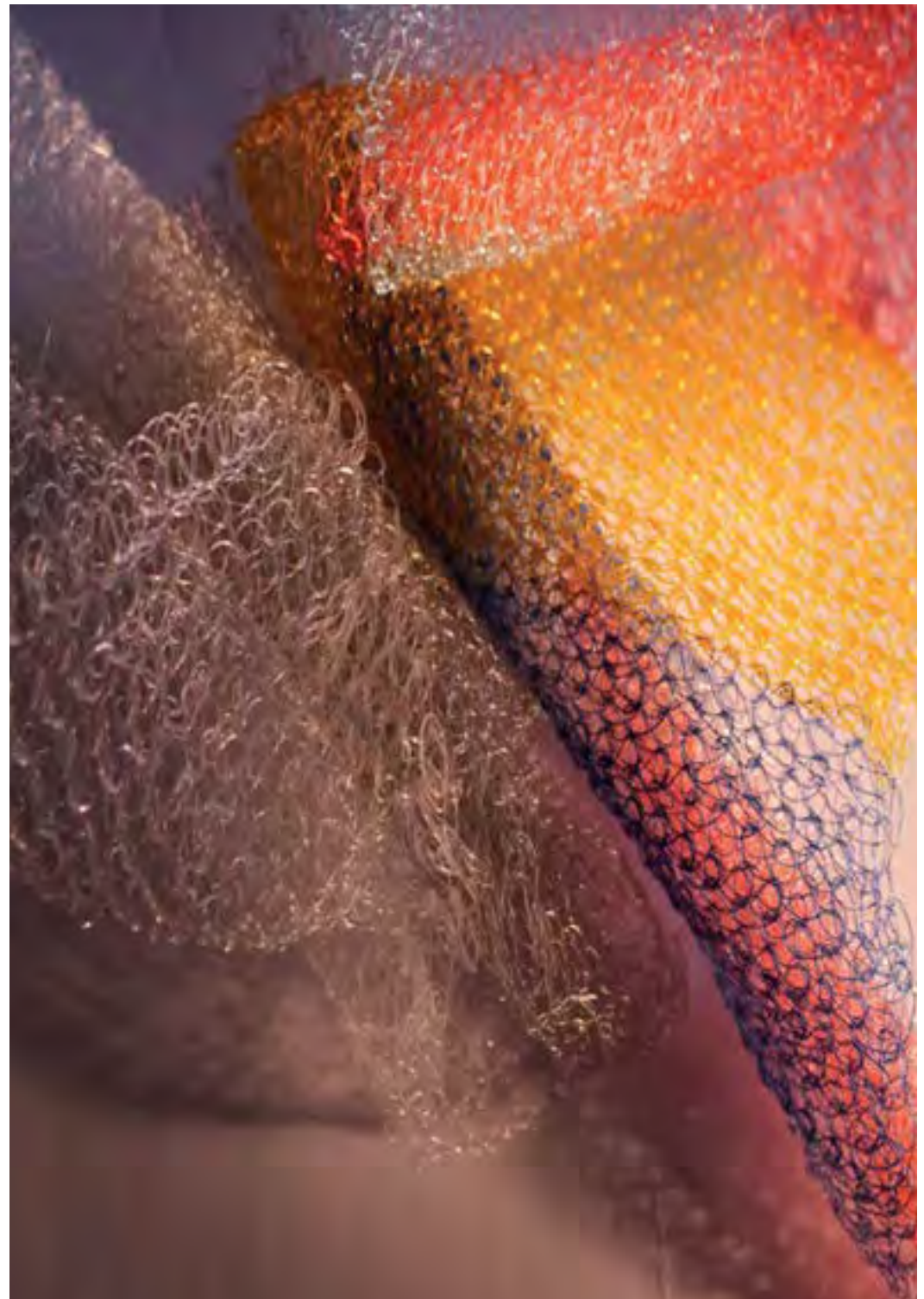
Claire Mc Laughlin

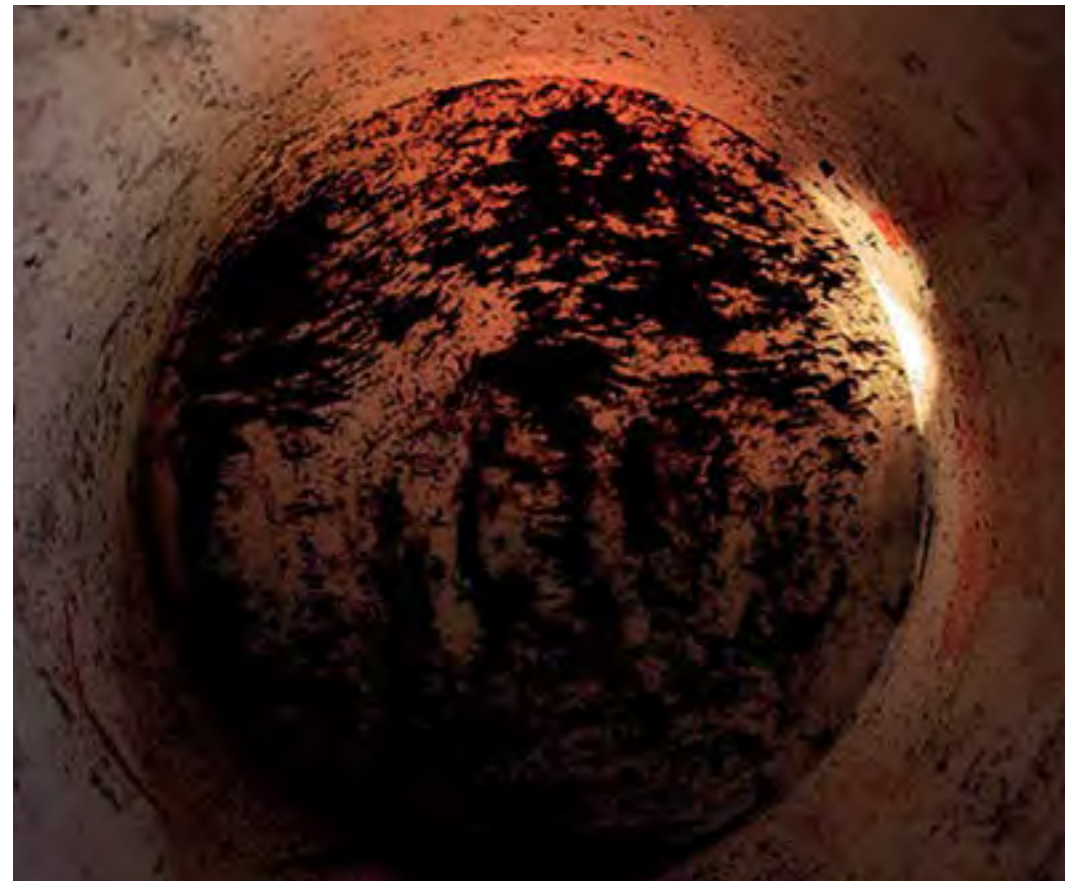


Monica Dunne Invisible Reality

mondunne@gmail.com
honeybeebavaproject.wordpress.com

An integral part of my work involves the act of making, using methods traditionally associated with craft while exploring the use of numerous materials. Using the tradition in folklore of *Telling the Bees*, my aim is to explore time in the everyday with the investigation of various mediums. The work seeks to engage with the senses using sound, touch and smell, using crochet as a metaphor for the mundane of the everyday.





John Davis **Materials**

joeydavisbava.wordpress.com

My practice revolves around the language of materials. This exploration stems from my interest in engineering, draughtsman ship; the pleasure of problem solving, and a personal leaning towards the visual rather than the literal. I explore the vocabulary of materials, searching for signposts to alternative meaning or understanding. My practice is influenced by contemporary thinkers like Doreen Massey, who encourages an alternative consideration of space, and artists like Cildo Meireles who uses ingenuity and creativity to give meaning to a piece. 'Art is not a mirror held up to reality, but a hammer with which to shape it.'—Berthold Brecht.



Ciara Ward **If You Fell Twice You'd Be There**

+353 87 754 6335
ciara.queenie@gmail.com
ciarasherkin.wordpress.com

This work documents my journey from the urban space of Dublin to the rural environment of Sherkin Island. I am interested in the tension between winding pathways of Sherkin, overgrown with briars and brambles, and the bright lights, neon signage and planned streets of the city. I have used everyday mass produced materials such as electric wiring, network cables, fishing line and rope to map my experience of place and time. The tangle of lines traces the invisible paths I have taken, is woven together with stories and fragments gathered along the way.





Marika O'Sullivan Multi-Story

marikasosullivan@gmail.com
marika2016blog.wordpress.com

This body of work is an exploration into the fine line, the fold between what is truth and what is fantasy remembered. The work is responding to the revisiting of a place and landscape where I spent time as a child. Mainly comprising of photographs and sculpture, the pieces are made with an awareness that embedded in this place, are layers of memory and tradition. I am also conscious of how when we are only given some of the facts we are inclined to make up our own story. Currently, through asking people for their stories, I am considering how we make memories, how we dream a place, and how dreams can fail, and lead to ruin.



Donal O'Connor Art in a box

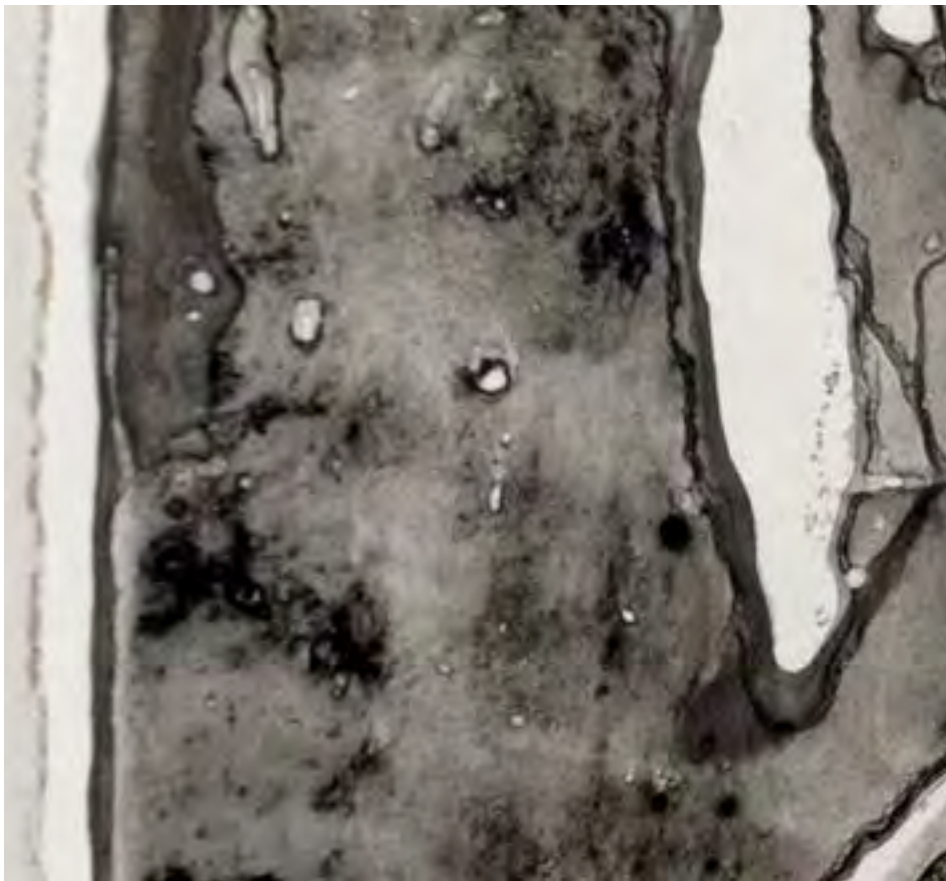
The empty box is a challenge to the spectator's ability to see in this look at me world of aesthetic productions.



Ben Townsend Reflecting Homage

+353 86 309 3686
 benotownsend@gmail.com
 bentownsendartist.wordpress.com

The large standing form, *Deconstructed Cube Like Ladder* inspired by Albrecht Durer's etching *Melencolia*, placed within the Friary on Sherkin Island, draws upon both the ancient and contemporary. A dynamic peaking mass like structure, that rises up linked together in repeated triangle shapes with mirrors creating expanding planes. The geometric hollow spaces entrap shadows contrasting a tension in the play of light and dark elements. The sounds and movement in the construct, imparts rhythm from the interplay of the shiny surfaces, uncovering the natural environment, enticing the viewer to reflect ever deeper into being attentive to the present moment, in time and space.



Brigid O'Connell Madden Gap

+353 87 090 7499
brigid.madden@gmail.com

This body of work examines the liminal space that is occupied by the marginalised and the dispossessed. It's particular focus is the ongoing refugee crisis as manifested in the *Aegean*. I have worked with asylum seekers in Ireland since 2009, this has informed my practice over the last four years. My artwork is inspired by Homi Baba's quote, 'The globe shrinks for those who own it, for the displaced or the dispossessed, the migrant or refugee, no distance is more awesome than the few feet across borders or frontiers.' These 'few feet' constitute the 'gap' which separates 'us' from 'them'. My practice looks closely at this space and the traces left within it.





Jean Dunne Really

I am interested in mirroring and doubling as an expression of tensions inherent to contemporary ideas of the 'self'. According to Freud, doubling is a characteristic of the uncanny that is revealed when certain desires are suppressed. When the suppressed is revealed it results in the uncanny. This can cause attraction and repulsion at the same time resulting in an uncomfortable insecure experience. The uncanny is to be found in the everyday. Ernst Jentsch defines the uncanny as being the product of 'intellectual uncertainty'. Freud discusses the concept of the 'uncanny' in his 1919 essay *Das Unheimliche*. He explains that the uncanny is double and ambivalent: It is a negation of the German 'Heimlich' homely which implies the familiar, the cozy.



Deirdre Leddin *Rising Tide*

+353 87 230 8950
deirdre.leddin@gmail.com

Rising Tide is my response to the changing oceans of the world and the hydrocarbon waste induced contamination of the marine environment. I use a combination of painting, photography and installation to reflect my response. I hope that my work will create a deeper awareness of this issue.



Deirdre Buckley-Cairns For You Are Neither Here Nor There

+353 87 148 9663
cairnsdeirdre@hotmail.com
deirdrebuckleycairns.wordpress.com

In this participation installation triptych I considered our relationship with memory, focusing on capturing memories in particular. I decided that a physical sensorial exploration was the most appropriate approach to this subject. I created three independent, theme related, freestanding rooms for this purpose. In one room, I documented colours from my memories, and facilitated visitors in contributing to this catalogue by leaving their own colour. I created a swing in a room with a clear glass ceiling and reflective walls, to create a liminal space. This is a space of contemplation and reflection. The last room looked at the 'pharmakon' of our use of technology to capture memories. I installed a window through which one can see projected slide images.





Lesley Cox In the Red Tent

+353 85 703 4213
lesleycox0@gmail.com
lesleymcox.wordpress.com

For my final year project, I have focused on the maternal connection we all, as humans, have to the uterus. This work has been informed by a personal narrative of my journey through menstruation from early teens to date. The trace connections and threads of memory associated with pre-birth and birth will be manifest through fluids and matter associated with the uterus. These fluids will be used as media to interrogate their association with the abject. Alongside these experiences, this investigation has been influenced by the work of Bracha L Ettinger's *Matrixial Theory*. In this theory Ettinger posits that we can communicate on different levels and frequencies, not limited to language, and that we can transcend traditionally held borders.





Philomena Smith Immigration-Emigration

+353 86 167 3385
smithphilomena@hotmail.com
smithphilomena.wordpress.com

My work is based on the notion of, 'Where do I Belong?' Immigration, emigration will take the viewer on personal journey of the immigrant, living in the greys and blacks of the industrial heart of England. The alienation of being apart from the mainstream. The installation is a timeline, passing through fabric banners depicting my emotions through colour and stitching as an immigrant living in a foreign land. *'Maybe your country is only a place you make up in your mind. Something you dream about and sing about. Maybe its not a place on the map at all, but just a story full of people you meet and places you visit, full of books and films you've been to.'*—Hugo Hamilton, *The Speckled People: A Memoir of a Half Irish Childhood.*



Daireen McMullin **Whisper**

derrymason@gmail.com
daireenmcmullin@wordpress.com

In this final project I intended to develop a space, which will allow the viewer to experience the tension of what lies around the corner and under the surface of normal existence. Alluding to the Victorian constraints beneath the surface of life of that era, I decided to construct a sitting room giving an atmosphere of what is termed normal reality. To show concealed and real tensions I use everyday materials with hidden concepts. My work is an inquiry into the everyday mask of what one shows to the outside world and what is hidden. It is an ongoing personal piece, which will change over time.



Detlef Schlich *Transodin's Tragedy*

info@detdesign.com
detschlich.wordpress.com

Transodin's Tragedy is a film installation and artistic performance, which explores the emerging phenomenon of transhumanism in the digital age. Transodin represents both a mythical character and a contemporary manifestation of transhumanism, embodying the symbiotic relationship between the human experience and technology. The boundaries between human beings and technology have been lost in the 21st century. Through Transodin's journey you are invited to explore this fatalistic relationship in which human beings are losing their spirituality. This journey takes the form of a triptych, where Transodin bares witness to the birth of a transhuman.

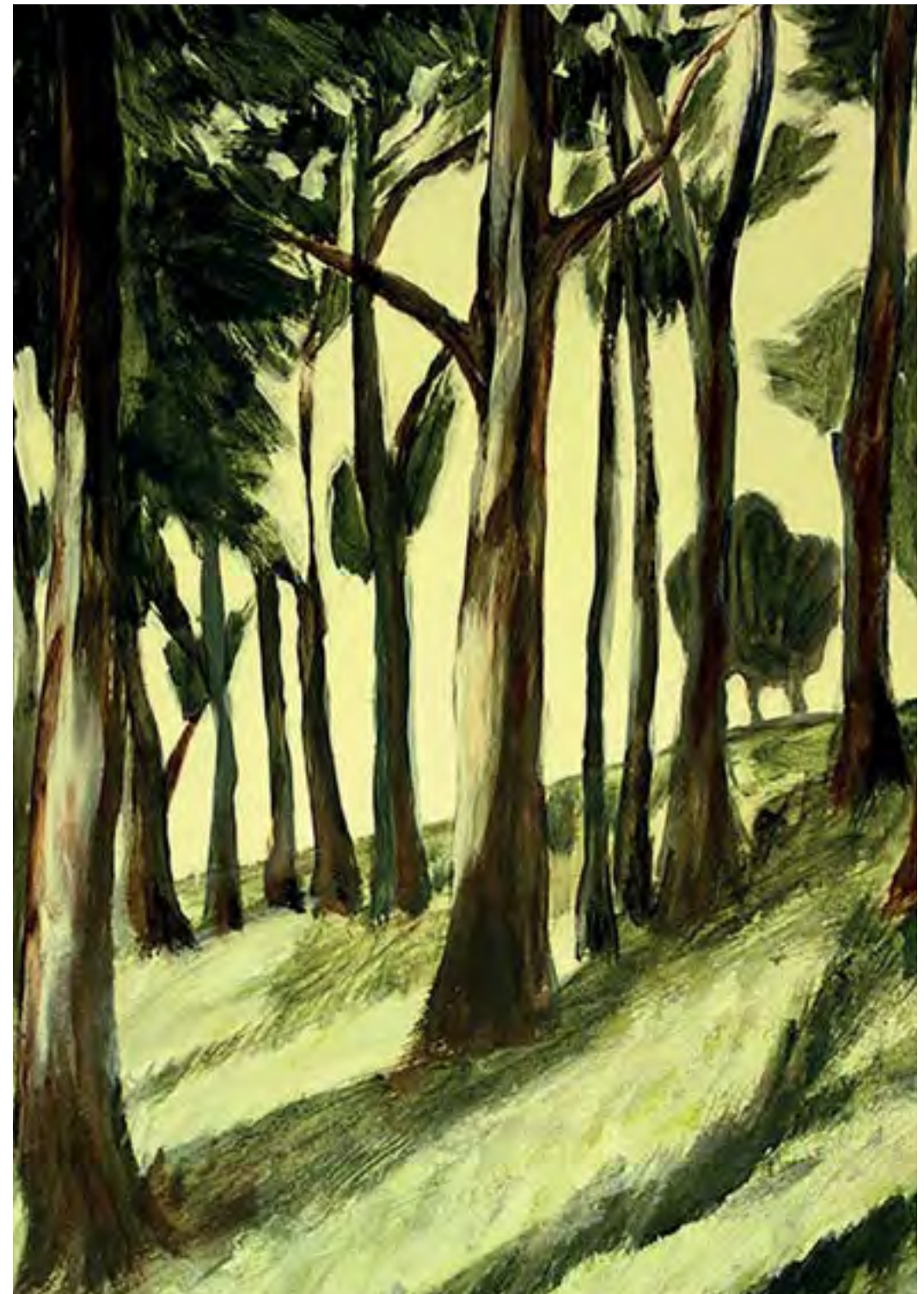




Lucy Cox A Climate of Change and the Hero Within

+353 87 919 4082
lucycoxireland@gmail.com
lucycoxireland.wordpress.com

This installation explores the relationship between visual narratives, participation and ecological responsibility. Working with natural, recycled materials and multimedia; this installation investigates the power of the story as it is incorporated within the 'Hero's Journey' formula. The viewer is invited to participate on a journey to re-spiritualisation through a labyrinth engagement with an enchanted old cottage and a darkened forest, to uncover 'The Hero Within'. This installation is inspired by Suzi Gablik's *Connective Aesthetics*, 1992 and *The Re-enchantment of art*, 1995, which aims to transform artistic personal vision into social responsibility. Renewing a sense of community and an enlarged ecological perspective, this work facilitates greater access to the mythic and the archetypal as a foundation of spiritual renewal in art.





Ellès Innemee **The Romantic Subject in Garbage**

a.bellesdonna@gmail.com

The Romantic Subject in Garbage is a body of work which examines the idea of 'beautiful' nature, and the figure in the landscape, that exists and is portrayed by painters from the Romantic era 1775–1850. Inspired by our trash littered landscapes, a new take on the figure in the beautified landscape will be shown, by re-enacting some of the paintings from the romantic period on Sherkin Island. In the work, garbage becomes the main focus. Garbage becomes the protagonist in the re-enacted pictures. All that remains for the viewer is the question, 'has romanticism changed our view on nature, or has the subject changed?'





Claire Mc Laughlin Seen-Unseen

+353 86 309 1653
claremclaughlin@eircom.net
claremclaughlin2014.wordpress.com

My socially engaged practice explores the non-visual appreciation of art. This exploration has highlighted the level of engagement when one explores art as an embodied haptic experience as opposed to a simply visual one. The sensory perception of visually impaired people inspires an appreciation of art in a considered way taking time to excavate the various layers of the experience. I would like to thank all the VIP collaborators and sighted guides who engaged in this project, the following galleries who facilitated VIP visits, National Gallery, Crawford Gallery, Butler Gallery, Glucksman Gallery, Irish Museum of Modern Art, West Cork Arts Centre and the many organisations who cooperated in circulating the details of these visits, to date.



Furniture Design

Lorna McEvoy

Niall Brady

Lianne Ateya

Orla-Rea Corrigan

Paul Brennan

Ellie Houlihan

Eldi Sammalpärj



Lorna McEvoy Angles and Triangles

+353 86 211 7772
lornafurnituredesign@gmail.com

After investigating pattern, I noticed the majority of patterns were designed by multiplying and layering shapes. The journey began when I started creating three dimensional 3D paper models. During the research process I discovered the *Art of Origami*. I decided to base my concept around a 3D shape taken from the Japanese art. Manipulating a 3D shape and creating new shapes only using the folding technique used in origami, I created a new shape that I found intriguing. Repetition of triangles within the 3D shape, lead me to design geometric structures. I chose an industrial theme throughout my furniture pieces.





Niall Brady **CraftPack**

+353 86 374 4243
niall.brady.furniture@gmail.com
behance.net/Niall_Brady

I have always found the characteristics of traditional furniture to be appealing, in particular those of the Arts and Crafts Movement; simplicity, honest construction and truth of materials. These are the characteristics I aspire to in my design. The aim behind my design, *CraftPack*, was to take the characteristics of traditional furniture and combine them with elements of contemporary furniture construction today. As a result I came up with a flat pack system that uses traditional woodworking joints instead of standard fittings and fixtures. It is my hope that through the assembly of this furniture the user will acquire an understanding of traditional furniture construction techniques and in turn develop a greater appreciation for the furniture.





Lianne Ateya The Movement Collection

+353 85 706 5683
Lianneateya@hotmail.com
lianneateyadesigns.wordpress.com

Similar to many other design fields, interaction design deals with form, material and function but its main focus is on behaviour around an object. This project explores movement as a way in which to create user interaction. Each piece in this collection explores movement differently. Through the use of form and function each object in this collection is designed to create an experience for the user through the objects movement. By exploring how these objects move within the environment, this collection aims to accommodate the position and needs of the user and the ability to change the environment around the user by changing the objects orientation with ease through the design.





Orla-Rea Corrigan Thinker

+353 87 055 4050
orlareacorrigan@yahoo.co.uk
behance.net/orlareacor884d

Designing an object usually depends on its functional and physical purpose. This is referred to as good design. My thesis transcends the use of an object from its physical to its psychological, giving an object a purpose beyond physical use to function for basic psychological needs. In an in-depth study of psychology and design, I have drawn upon Buddhist and oriental practices to create a contemplative furniture collection. Combining geometry, in design with natural earth elements, I have created individual furniture pieces that manipulate light to change an internal space, and outlet a sense of serenity and flow for contemplation and reflection. As modern living consumes our lives, this furniture aims to keep our minds free for thought in an ever-growing battle.





Paul Brennan Sum of its Parts

+353 85 845 2661
paulbrennan205@gmail.com
behance.net/paulbrennan205

The functionality of vernacular Irish design has always interested me. The dry stone walls found in the west and north of Ireland are a prime example of this. Stone cleared from the land supplied the building material for the walls, created enclosures as well as stone free pasture land. By building the walls without mortar dry gates are not required as openings can be easily made by removing stones to move livestock from field to field. By not being a permanent structure these walls afford the ultimate amount of functionality; this element has informed my piece *Sum of its Parts*.

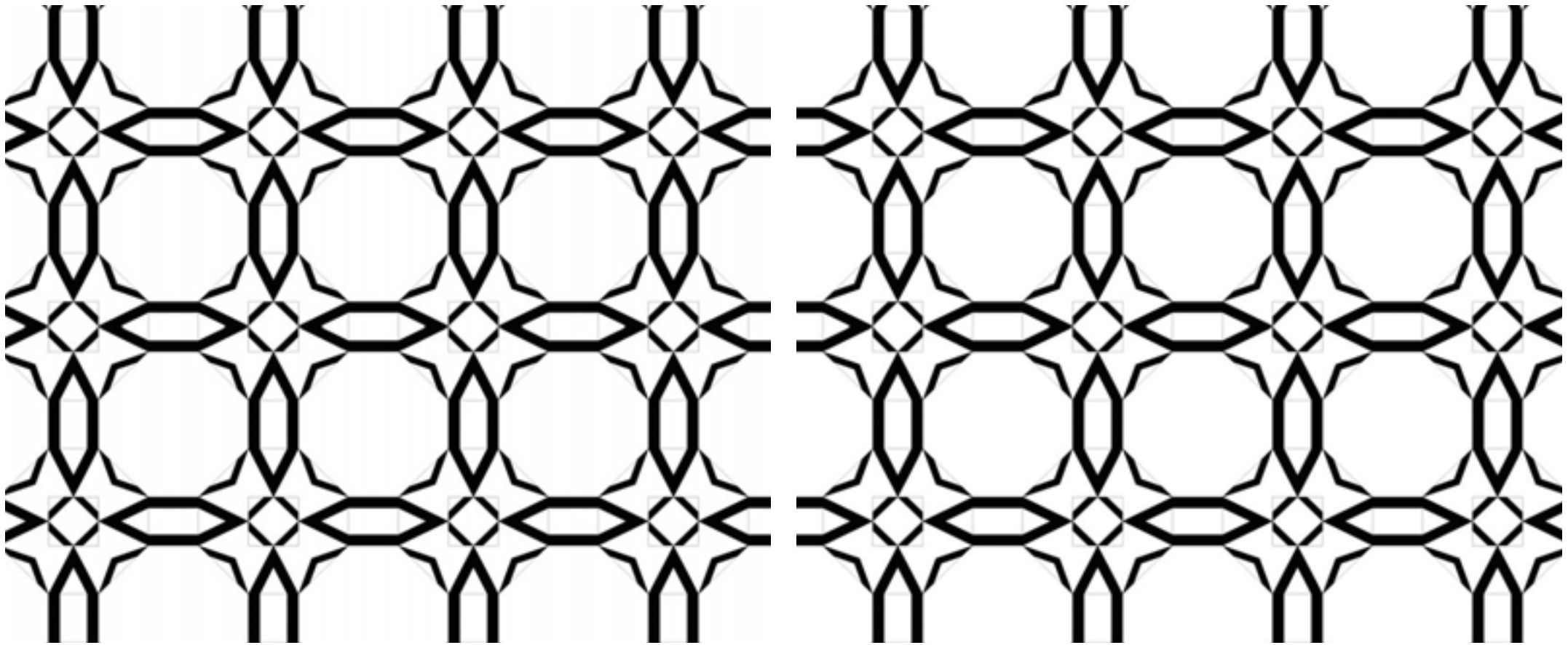


Ellie Houlihan Manipulating Materials

+353 87 210 2939
eleanor.houlihan@hotmail.com

The aim of this project is to test and push materials to their limits and to create new and elaborate angles on design. Using alternative methods, for example, creating a marble effect by using white cement and dye; I am incorporating different techniques to each of my pieces. Combining materials such as copper sheets and aluminium gives diversity and creates edge. Using these materials contrasts and compliments the rest of the display. My overall goal in each piece is to create something visually striking and bold. The ethos of the style is imperfect, dramatic and striking. To promote clash, avoid limitations, to coexist with one another and to also stand independently as a unique design.





Eldi Sammalpärj Patterns

+353 85 716 1161
eldi_and_co@yahoo.co.uk

Patterns have always fascinated me with their ability to enhance the mood, to create focus points, and to divide or connect spaces. There are endless ways to create patterns, from freehand drawings to mathematical principles. This project is about pattern development, and the effects on perception of altering any of its elements. In this collection, patterns add luxury and sophistication to minimal style furniture, to create pieces of functional, contemporary art.

Visual Merchandising

Kim McEvoy
Claire McQuaid
Sorcha Lynch
Marie Breen
Shauna Persse
Mark Skelly
Aoife O'Neill
Emma Connell
Aine Brazil
Aisha Sharif
Stephanie Schmidt
Ami Shirreffs
Niamh Keely
Aoife Keating
Aleksandra Pluchrat
Aleksandra Walkowska
Jade Collier
Karla Whelan
Alannah Beirne
Claire Delaney
Anna Nolan
Stephanie Connolly
Katie Reilly
Nadine Fitzpatrick
Fiona McEvoy
Emma Hoey
Claire Brides
Eimear O'Meara
Carly Forde



Kim McEvoy Past, Present, Future

mcevoykim@outlook.com
 Kimmcevoy93.wordpress.com

Avoca has a rich heritage in both Irish craft and culture, but at the same time incorporates fashion trends into both their collections and displays. My time at Avoca was both educational and inspirational. I wanted my in-store installation to reflect Avoca's high quality brand, rich history, and my future, as I complete my studies and move into my career as a visual merchandiser. While looking at the company's history for inspiration, I decided to integrate the water wheel design from their original woollen mill in Wicklow, which dates back to 1723, the present is represented by their iconic throws and scarves collection, while the future is depicted by simplicity with minimalistic streamlined styling, creating a strong space in which the past and present are entwined.

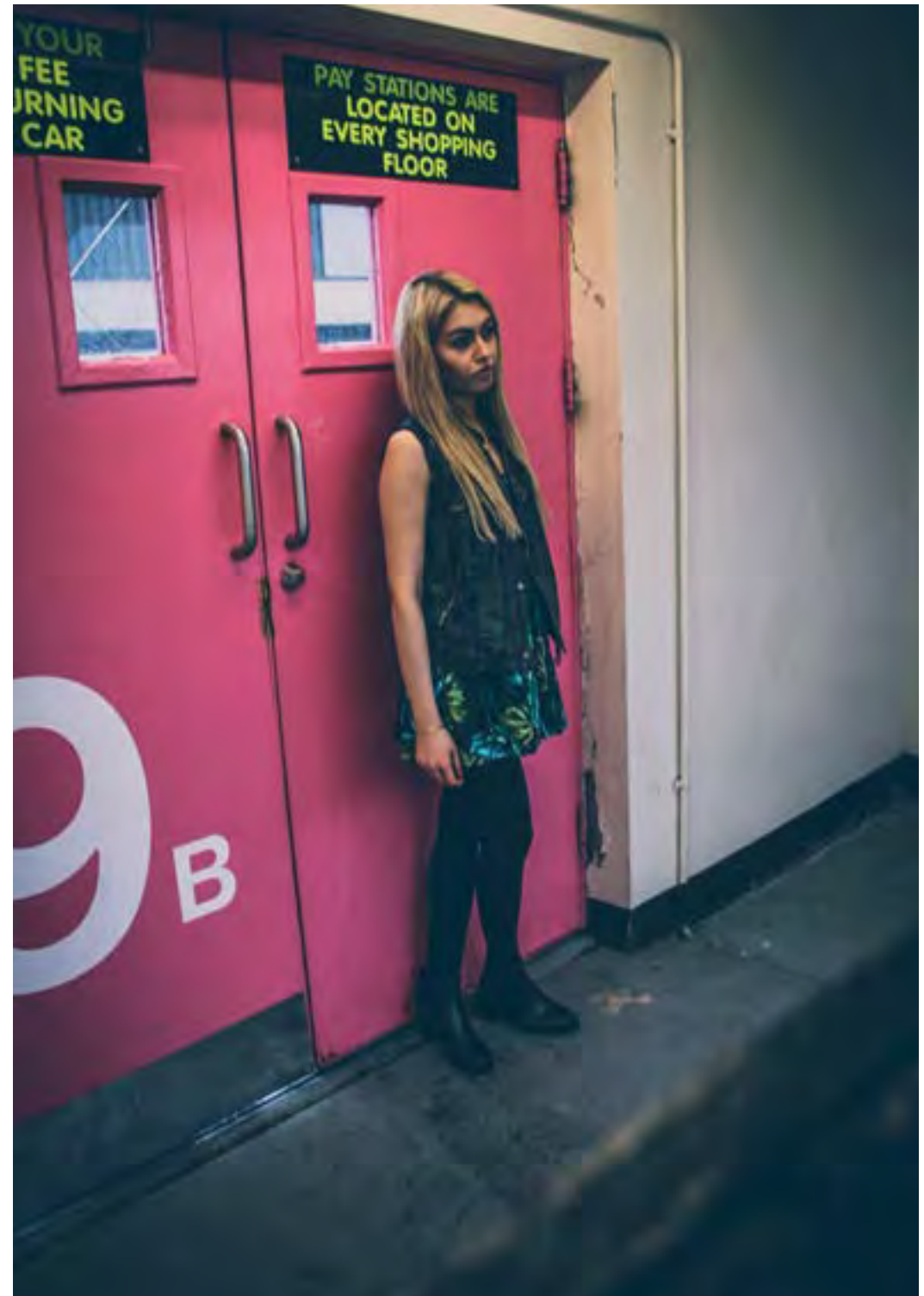




Claire McQuaid Style & Truth

+353 87 668 1265
clairemcq.93@gmail.com

Something I found most enjoyable during my time in DIT studying Visual Merchandising and Display was the variety of the course, from installations, prop making, jewellery making and photoshoots. I enjoyed putting my creativity into something I love and I am passionate about, both of those things being fashion and style.





Sorcha Lynch Pink Crush

+353 87 748 9111
lynchsorcha94@gmail.com

During my time on placement with *RSVP magazine*, I learned exactly what goes into putting a photoshoot together and how the finer details are so important. For me, attending and helping out at the photoshoots were my favourite aspect of working with the magazine so I wanted to incorporate that passion into my final year project. This being my reason for choosing to do a photo shoot and create a lookbook. My lookbook is titled *Pink Crush* and is based on the WGSN Soft Pop macro trend and will showcase a variety of individual looks, the focus being on soft colour and exuberance. In the lookbook you will see pastels take on a grown up persona with a contemporary edge.





Marie Breen The Birds and the Tea

+353 85 729 0191
mariebreen93@gmail.com

As I was completing my work placement in Dunnes Stores, the concept for my design was inspired by Carolyn Donnelly's home wear range, *Eclectic*, and by the WGSN trend Soft Pop which compliment each other perfectly. Carolyn Donnelly's eclectic range is quirky with lots of colour and pattern, and you can tell by her designs that she has a great affinity for birds. This love of birds was the inspiration for my concept. I thoroughly enjoyed creating this project and I hope you do too.





Shauna Persse Into the Woods

+353 87 184 5626
shaunampersse@gmail.com

I am doing a display for the spring/summer collection in Avoca. This is very exciting. Within the last few months Avoca has been heading in a new creative direction and I wanted to capture that in my display. I took inspiration from the Avoca Mill's beautiful surroundings of forest. I decided to make bright tree cut-outs, mainly using greens. I am incorporating lighting gels into my display to mimic light shining through the trees. Overall, I want my display to be affective and capture Avoca's new, fresh, modern look.





Mark Skelly Project Urban

+353 85 148 1436
markskelly92@gmail.com

The inspiration for my window display is Maser, a Dublin born graffiti artist who has created some amazing urban art installations. Maser uses a lot of block shaping and strong colour in his work and I have strongly represented this in my display. I have chosen to use sprayed wooden crates to display my merchandise, and, to add a dramatic perspective to my window, I have used clashing block colours which Maser uses to great effect. My aim is to create a youthful, eye-catching and strangely creative new look window display for Marks and Spencer. I have designed not only a Maser-inspired window display but one which reflects my own creative style.





Aoife O'Neill Spring/Summer has arrived!

+353 85 749 2431
aoifeoneill94@gmail.com

For my final installation, I wanted to create a piece, inspired by the 2016 spring/summer textile trend, Geometry, which includes the Soft Pop colour palette. I aimed to bring people together with colour and shapes. Within my window I wanted to bring in some of Marks and Spencer clothing range, that connects with the youth of today. Using MDF board, cut into shapes I created small window like blocks, in which you can 'peer' into the window to view the style. I wanted to bring an element of fun into it, with my use of colour!





Emma Connell Deep Sea

emmaconnell4@gmail.com

For my final design installation, I decided to combine one of this years spring/summer 2016 macro trends Deep Summer with a worldwide 'epidemic' Global Warming. To depict this, I created a headpiece from gathered sea debris, fabric, moss etc. With the materials collected, I really wanted to make the statue look like it had been under water so long it was almost blending into the seabed. To create even more of an emphasis on the deep sea effect, I included different shape containers, containing real life fish, to add an element of water to my design, to give it an extra quirky dimension.





Aine Brazil Construction Site

ainebrazil@hotmail.com

The inspiration for my major project window display came from a Marks and Spencer's brand called North Coast. Due to the hard wearing and masculine feel of the clothing, I chose to use metallic sheets and copper piping as the 3D element of my display. For my backdrop I used a bright colour with a brick effect wallpaper. By using these props and merchandise in the window it emulates a construction site. This contrasted with the bright colours in the Spring/Summer 2016 North Coast collection.





Aisha Sharif It Starts with the Food

+353 85 277 2059
aisha.sharif1@mydit.ie

As one of the largest home furnishing companies in the world, IKEA sets the standard and leads the market for instore interior design and Visual merchandising skills. The ethos for the year is all about food and how it is always at the centre of our memories. In keeping with this, I based my display on the journey of food from garden to table, using various products around the store. I have maintained my concept and shown this process in my display. The garden space is to capture the idea of growing and eating all in the one place and supporting the awareness of sustainability.





Stephanie Schmidt Recharge Naturally

+353 85 762 7216
 st.schmidt04@gmail.com
 trullaliesendesign.carbonmade.com

In today's fast-paced environment, we seek tranquility and spaces we can escape to. This garden room offers a calm setting, that brings the outside in and invites the viewer to sit back, relax and take personal time to recharge naturally. Taking inspiration from IKEA's 'All-in-LED' switch in 2016 and artists like Bruno Mucro and Regine Ramseier, this IKEA project engages nature as a room set, capturing the balance between revitalising through nature and encouraging sustainable living at home by using energy efficient LED lights and being kind to the environment. This display features IKEA's new spring/summer home furnishing products alongside an interactive wireless hi tech phone charging station, enhancing customer service and setting exceptional retail experience. Recharge your phone in your personal retreat, while you let go!





Ami Shirreffs Textured Finish

+353 85 151 4922
amishirreffs@hotmail.com
vamidesigns.wordpress.com

This installation is inspired by the Past Modern trend for spring/summer 2016 and the Simplicity trend created by the Brown Thomas buying team. While working alongside the creative team in Brown Thomas, I was inspired by the collections of Celine, David Koma and Acne. The interesting shapes and textures in these collections had a significant influence on my the design concept, with materials becoming a feature of the design. Through inspiration from this season s trends I focused on the fusion of old and new and a simple warm colour scheme with interesting metal details finishing the look. Styling is one of the skills that I developed while working at Brown Thomas so this became a key focus in the project.





Niamh Keely Peeling off the Layers

+353 86 875 2395
niamhkeely70@gmail.com

In my experience, college, with both studies of a theoretical and practical nature, watching my sketches come to life, built my confidence and knowledge. My internship in Brown Thomas was a great opportunity to practice Visual Merchandising and display from the ground up. I got a first-hand insight in to how a department store is run and what a typical day in the life of a VM would be. My installation is inspired by textures, such as the texture of a tall oak tree trunk or an old brick wall. My display is structural with layered pieces of found wood. Raw or treated I aimed to use as much found wood to add depth and uniqueness with consideration of the retail environment.

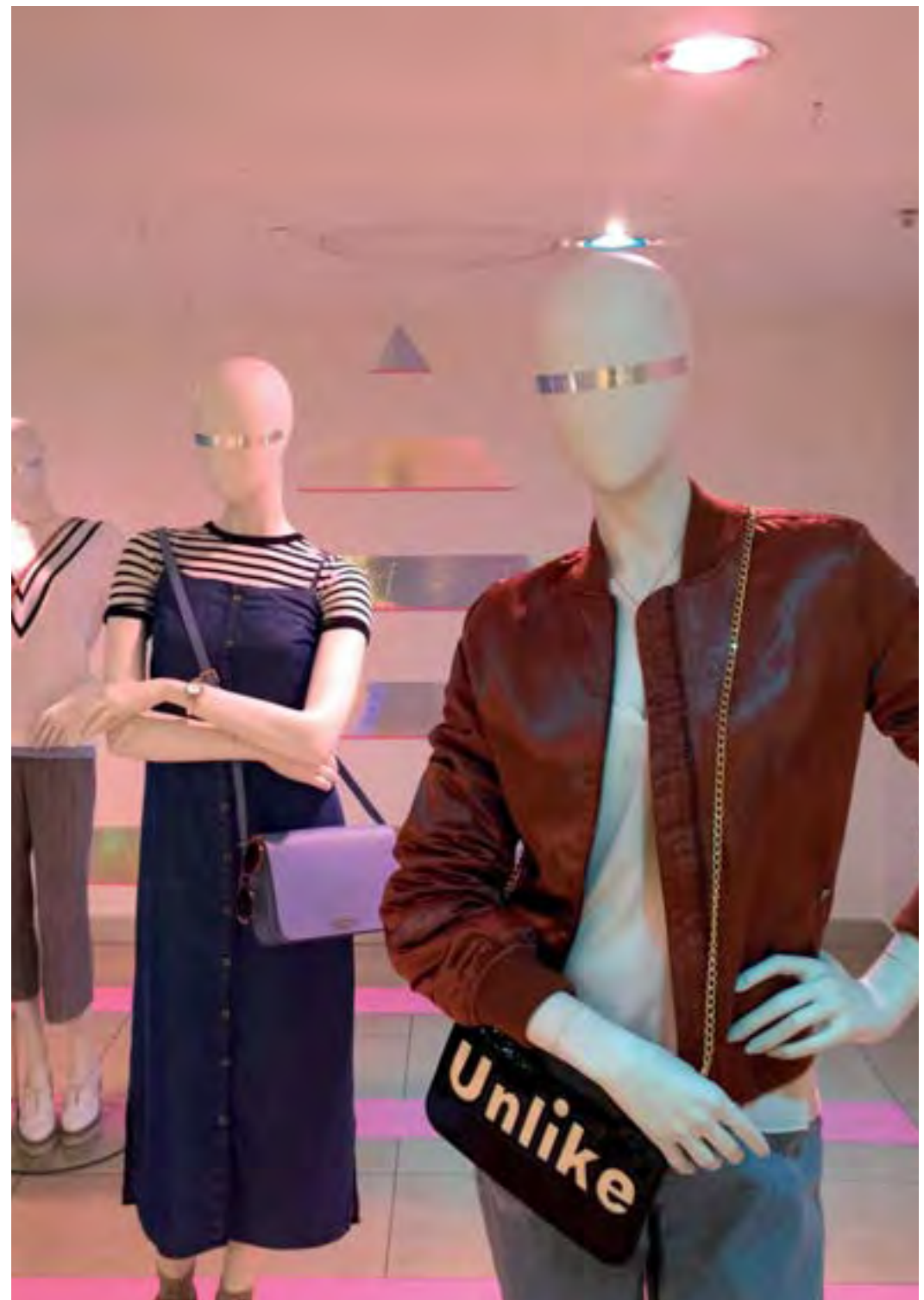




Aoife Keating Infinity Road

Aoife.keating2012@gmail.com
 behance.net/Aoifekeating1

My work placement in the House of Fraser was an eye opening and fun experience for me. My major project was inspired by the fast pace in the store. I thought of a typical House of Fraser customer who is always on the go. Music also influenced my concept. I was hugely influenced by the famous Beatles album cover, *Abbey Road*. This image combined with the music from current artists such as Grimes, influenced my fashion style. The WGSN Soft Pop macro trend elevates novelty and pop culture. Soft Pop's aesthetic allows soft ombre lighting in contrast to a sharp holographic vinyl. Since the style of the album cover is always so recognised I thought why not reinvent a new concept?

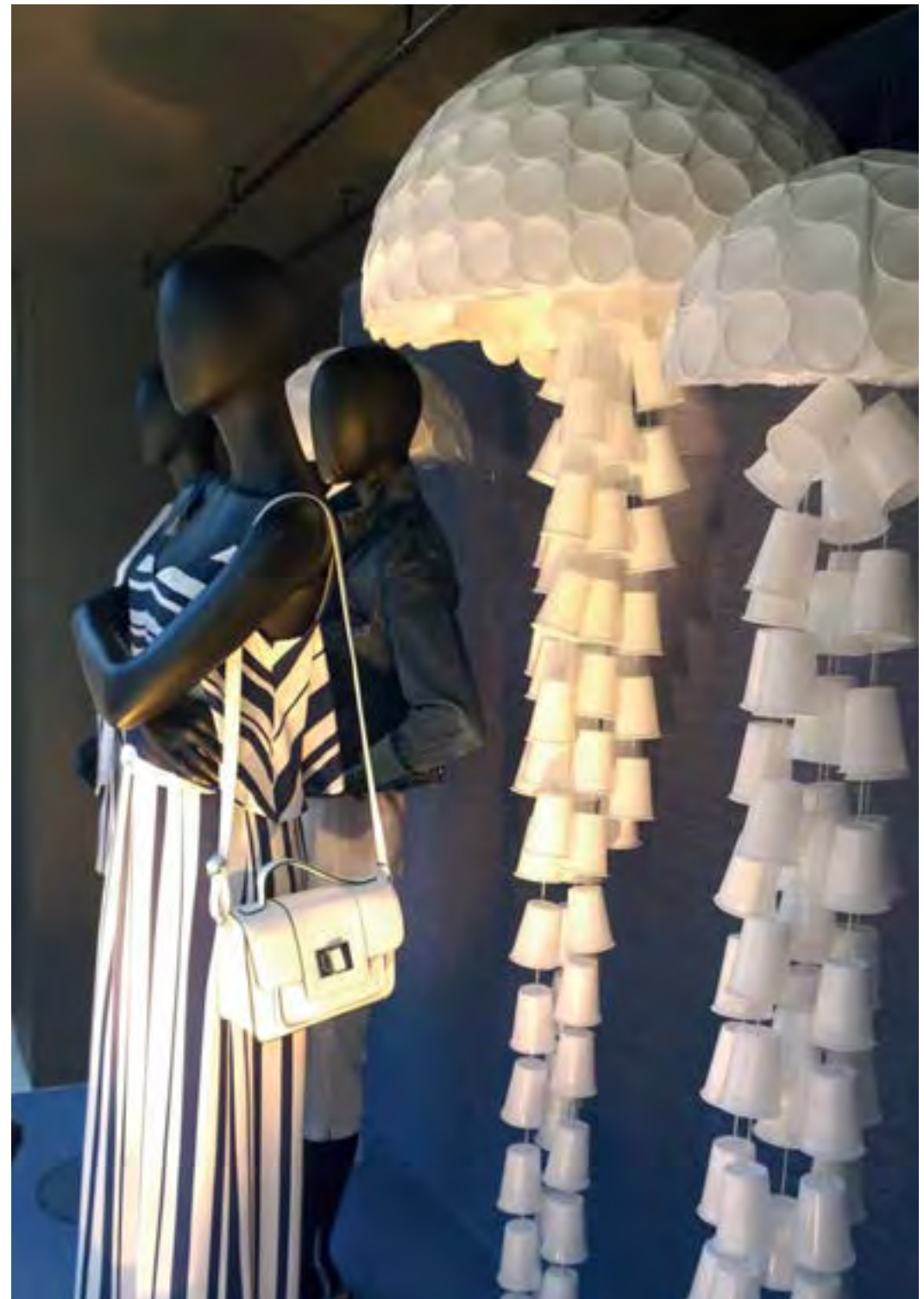




Aleksandra Pluchrat Deep Summer

+353 85 174 2695
 aleksandrpluchrat@yahoo.pl

My concept for my spring/summer 2016 Marks and Spencer window focuses on one of the 2016 macrotrends Deep Summer. This trend is based on deep ocean landscapes, plants, exotic places, shells and fish motifs. The concept for my installation was to make the window seem like the ocean. I recycled materials such as polystyrene and plastic to create my 3D pieces and painting the colour of the walls in the window snorkel blue. I hope to convey the feeling of an underwater scene and hope that this will highlight the spring/summer fashion products available instore.





Aleksandra Walkowska William Shakespeare 400th Anniversary

+353 86 055 5653
 alex.walkowska@gmail.com
 walkowska.com

The 400th anniversary of Shakespeare's death is the inspiration for this display. I have chosen three male characters from Shakespeare's plays: *Hamlet*, *King Lear* and *The Merchant of Venice*. Denim is once again the trending fabric of spring/summer 2016 and as a sustainable 100% cotton material has a long history and tradition which dates back to the 17th century. In styling the denim products, I wanted to design a display for male customers of Marks and Spencer, creating a contemporary look mixed with the presence of Shakespeare's characters and the versatility and long tradition of denim as a fashion material.





Jade Collier Unearth

Jade.collier151@hotmail.com

My project is inspired by both the WGSN 2016 spring/summer trend, Monumental, and the Marks and Spencer's 2016 spring/summer trend, Modern Utility. The monumental trend looks at combining different materials and colours to create new visuals. It uses geometric shapes to create architectural forms while at the same time using organic earthy tones. The colours are based on precious materials such as gold, silver and bronze which are very natural but at the same time can be manipulated. To incorporate the overall concept I am including greens and browns to embellish the image of earth. Most of the shapes I am using are pentagons projecting the image of futurism while painting them in natural organic tones, creating the image of new and old in harmony.





Karla Whelan Soft Pop

karlaharrisdesign@gmail.com
kwhdesign.carbonmade.com

BT2 has always been the forefront of young contemporary fashion in Ireland pushing boundaries in every aspect of its business, this is why my concept was inspired by the trend *Soft Pop*. The main themes of *Soft Pop* are about being playful, emotional and recapturing a gentler side in a gender free environment. This is an all-inclusive trend, mainly highlighting the importance of trans thinking and aiming for an open-minded gentle trend both through the use of soft pastel colours and coming across as very tender and sensitive. This can be seen in my use of mixing graphics and paint to create a display that showcases my idea of *Soft Pop*. By focusing on being all inclusive, *Soft Pop*, shows the blurred lines in not just gender and sexuality but ethnicity too, trying to pinpoint how hard it is to just use these as the most important traits of an identity in everyone.



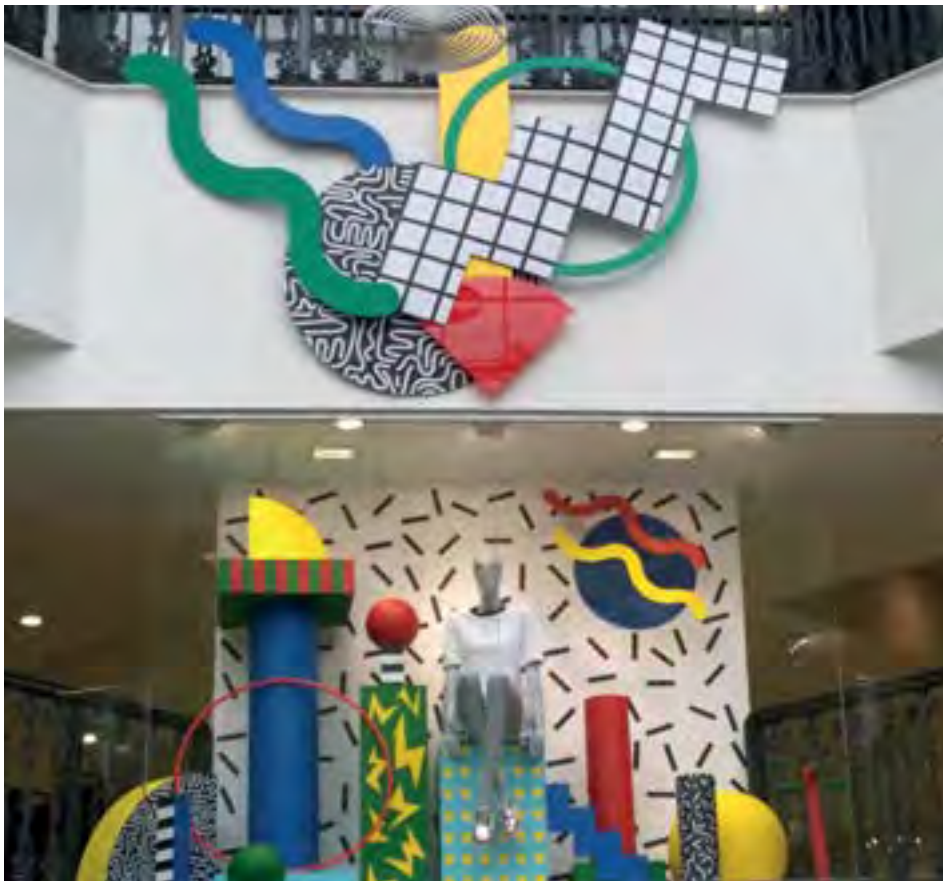


Alannah Beirne **Appealing Apparel**

+353 85 121 1036

I was inspired by the spring/summer 2016 trend, Eco Active, which is an exploration of both manmade and natural life, each being of equal importance. Kildare Village is a high end fashion outlet stocking mostly fashion from last season. I chose to highlight the Eco Active colour trend, orange. The tagline for my window display in the Kildare Village is *Appealing Apparel*. I want to make my display interesting and eye catching by using colour blocking, just one colour to make an impact. Orange is the colour of joy and creativity, health and warmth. I have gained a huge amount of experience and knowledge over my time with Kildare Village. I cannot thank them enough. I thoroughly enjoyed my time there.

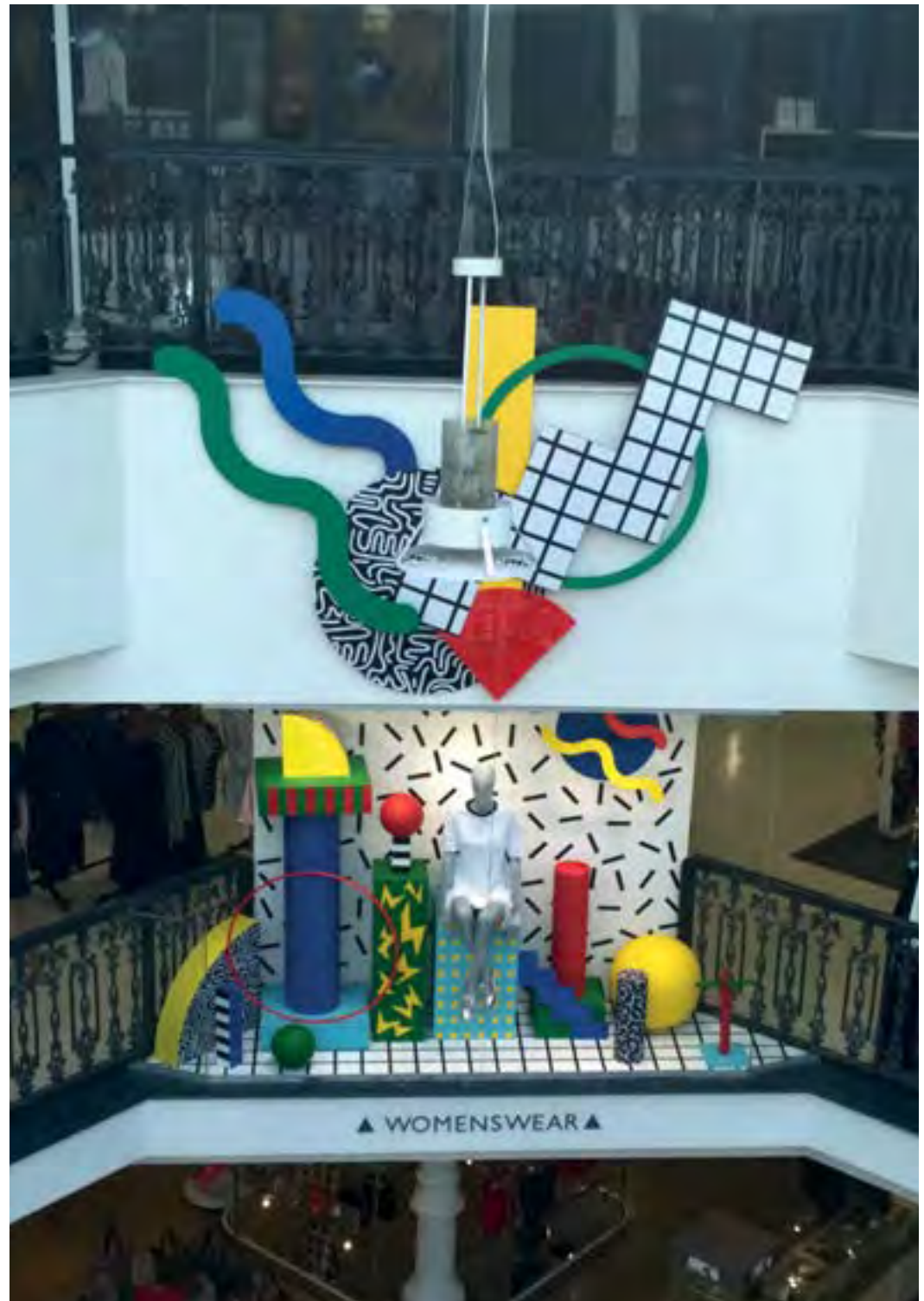




Claire Delaney A Memphis Muse

+353 86 213 3692
 claire91delaney@gmail.com

The anticipated revival of retro design and the significance of the designer, Ettore Sottsass, in the Memphis Group, heavily influenced the concept for my major project. In the 1980s, Sottsass formed a loosely organised group to pursue a different approach to design. Purposively, they created a range of products and furniture, which expressed Sottsass' personal experiences of travelling that exuded energy, flamboyance and colour. Integrating WGSN's spring/summer 2016 mega-trend Visceral, I have produced a notable Memphis exhibit using a concoction of bold colours, oversized shapes and surface prints.

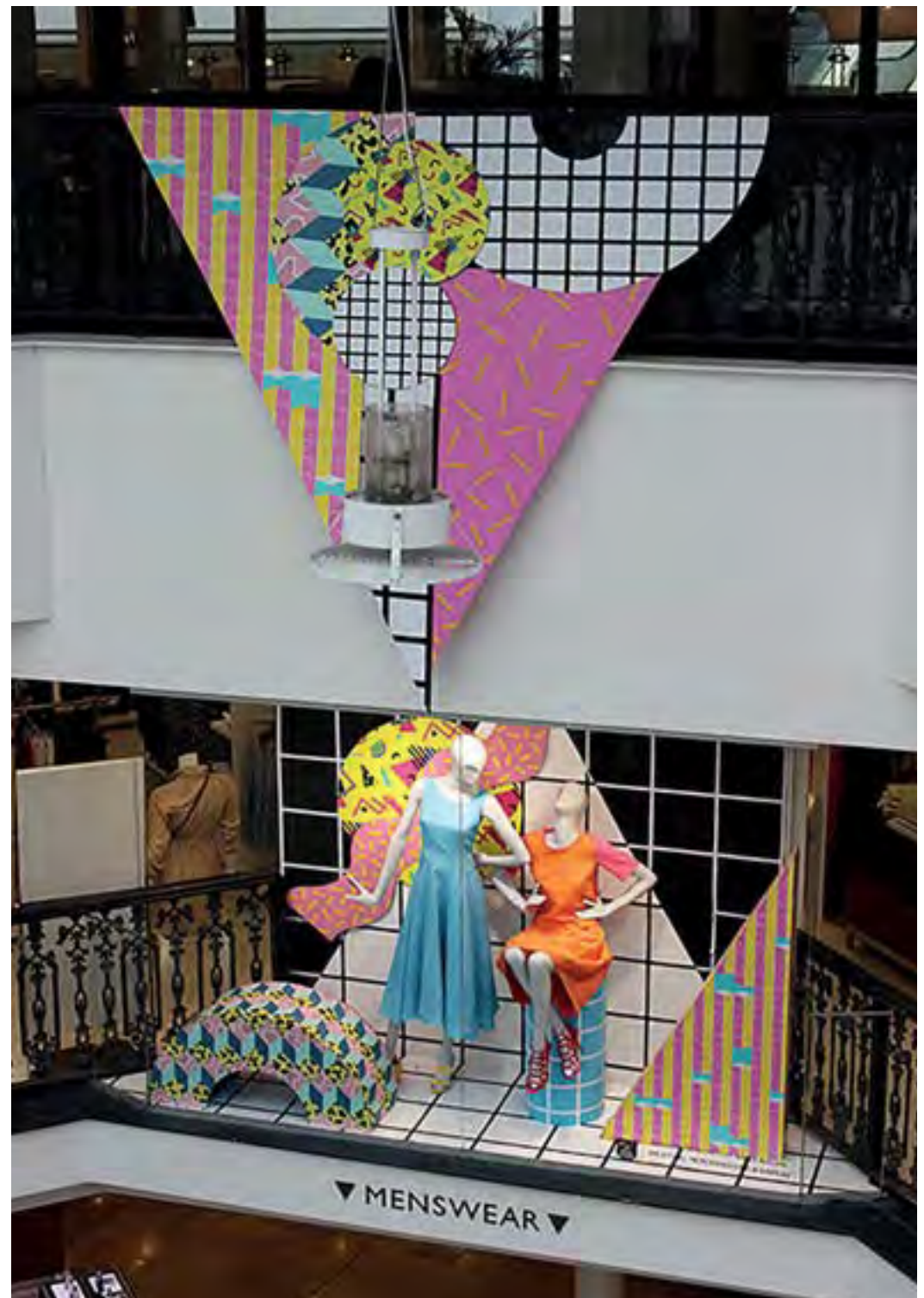




Anna Nolan On the Grid

+353 87 622 7321
anna-nolan@live.ie

With today's obsession with technology, art reflects our need to immerse ourselves into the playful world. As Arnotts is home to one of the largest contemporary fashion departments in Ireland, I took this opportunity to really experiment with a contemporary design. I chose to use clashing 1980s prints and patterns to reference the beginning of the technological revolution. Based on the WGSN trend Offbeat I have developed my design and concept to help show the development of technology in our world today and the virtual reality we choose to engross ourselves in.





Stephanie Connolly Deep Summer—Knitted Coral Reef

+353 85 753 5511
 stephanieconnolly46@yahoo.ie
[flic.kr/s/aHskqrrFUF](https://www.flic.kr/s/aHskqrrFUF)

My instore display which was completed in Dunnes Stores is inspired by the spring/summer 2016 trend Deep Summer. The trend Deep Summer is influenced by sea creatures, textures and translucent colours. I chose to explore the concept of coral reef and also the animals and plants that live in that habitat. I used wool as my main medium when making my 3D pieces because it represents the textures of the coral reef and sea creatures.

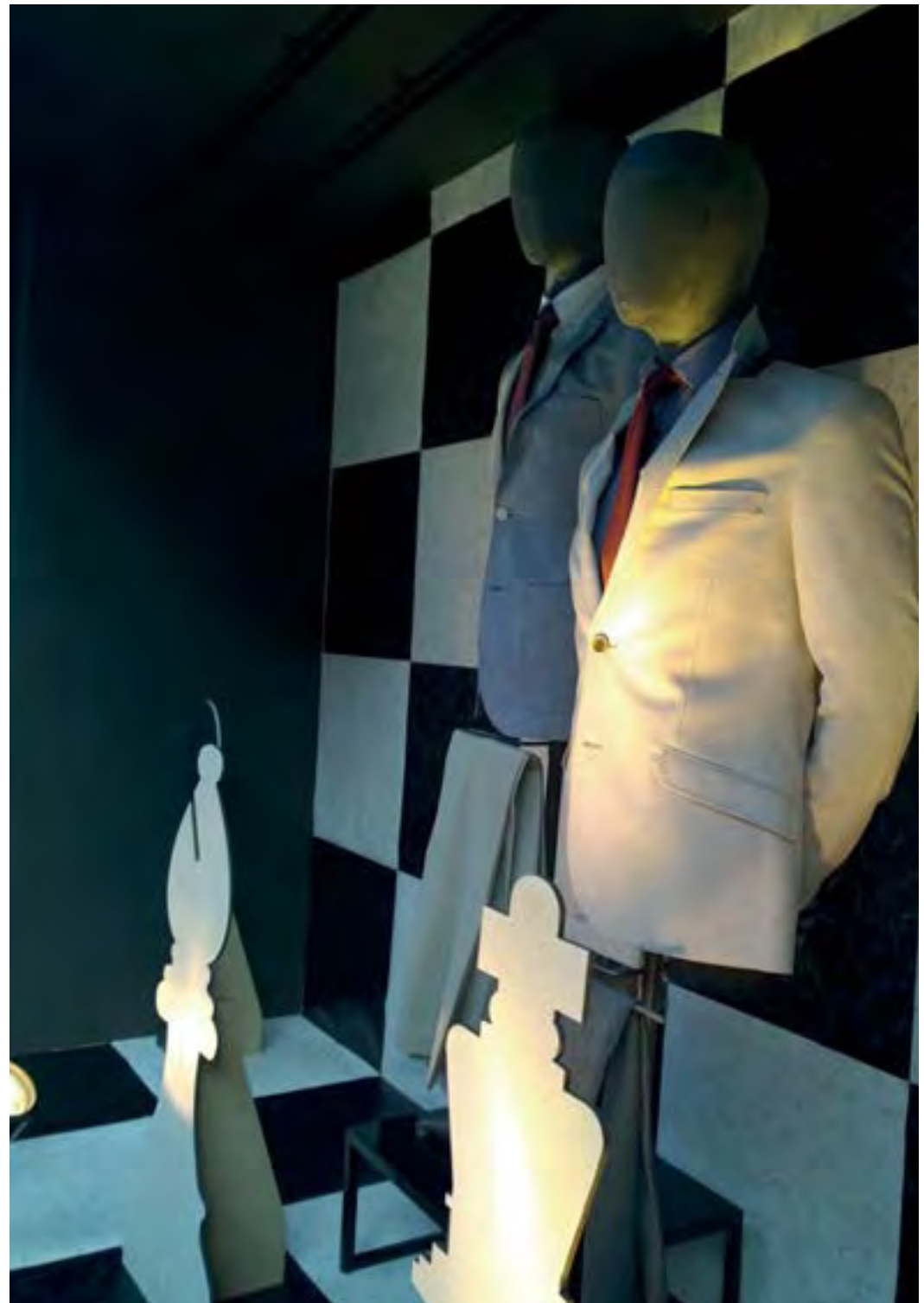




Katie Reilly The Art of Chess

katiereillykr@gmail.com

My installation in Marks and Spencer, Grafton St was inspired by WGSN's spring/summer 2016 trend, Past Modern which examines the past and the future and how they can blend together today. The sense of refined luxury emphasised throughout the Past Modern trend influenced my final installation *The Art of Chess*. To achieve the perception of luxury, I used a black and white marble chequered background to give the illusion of a chessboard. I styled tailor mannequins in sleek and contemporary suit styles, with shaped waists and clean lines for a modern yet classic look. To complete my chess theme, I produced clean cut 2D chess pieces, each 3ft high assembled from MDF sheets.





Nadine Fitzpatrick Luxury Masquerade

+353 87 131 0190
nadineftz293@hotmail.com

I based my window display on the WGSN macro trend Past Modern, which blends the old with the new, with fresh interpretations of masterpieces imagined and designed. I loved the idea of tailoring the presentation of an old artefact, to create a strong and stylish statement. This is where the idea for my 'perfume chandelier' came from. I hoped to design something not only eye-catching, but also a concept that oozed opulence. My aim was to create a display that would appeal to existing and new customers, to reinforce the Harvey Nichols brand and to promote sales.



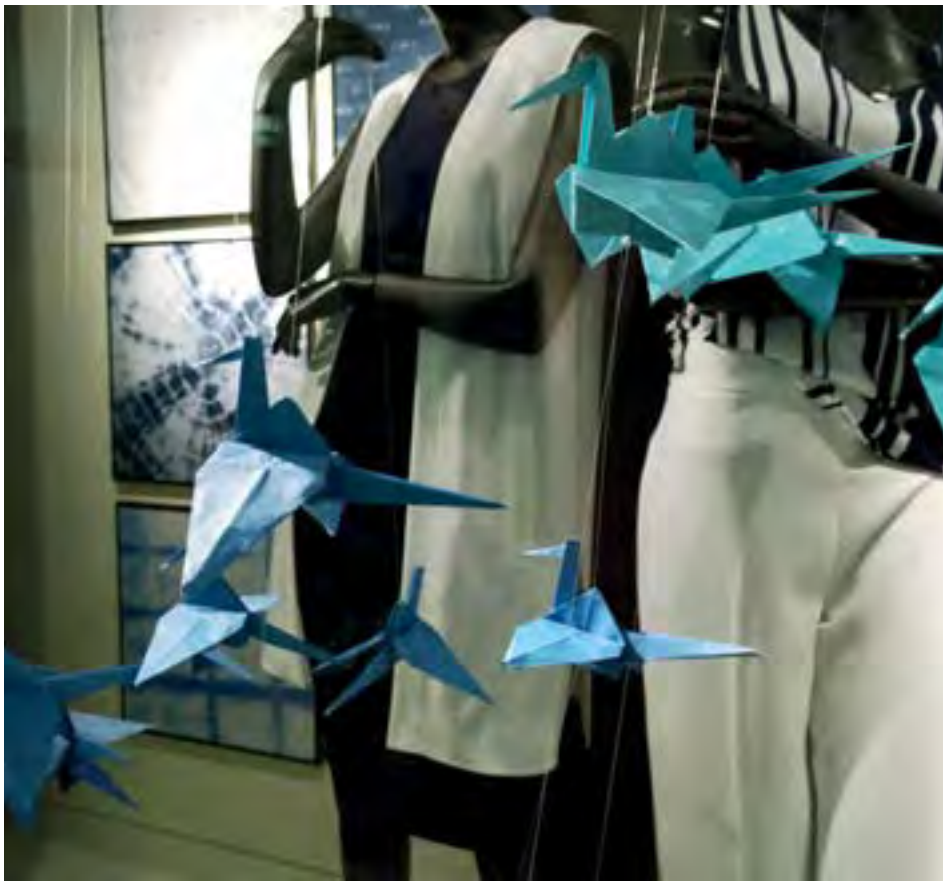


Fiona McEvoy In Perspective

mcevoyfiona@yahoo.co.uk

My window installation is based on the WGSN spring/summer 2016 trend Deep Summer. I explored the trend and developed my concept by focusing on the light installation artists that inspired it. The use of light, colour and pattern is integral to the display and I wanted to create a sense of perspective and allow the viewers eye to be drawn to one focal point within the window. The display also had to have a strong commercial element as it was located at a key visual merchandising point within Arnotts. I integrated the contemporary homewares and fashion brands that reflect Arnotts diverse range of products to create a visually striking installation.





Emma Hoey Japanese Art

+353 86 320 9559
emmahoey16@yahoo.com

Inspired by the Past Modern trend I looked at traditional Japanese art. Shibori is an ancient textile design where fabric is manipulated before being dyed. I wanted to show different methods of this art by using various techniques and creating several patterns. Each of these were showcased in frames to give a modern feel to the window. I wanted to create more impact so I carried on with the oriental theme. Origami was the first thing to come to mind, so I decided to create origami cranes. These were made from a range of colours, going from indigo to white to give an ombre effect. They were suspended in the window as though they were flying. The mannequins were styled in monochrome to contrast and stand out from the display.





Claire Brides What we Left Behind

+353 86 312 2517
cbrides1990@gmail.com

Having completed placement with The Kilkenny Shop, I wanted to create an installation focusing simultaneously on Irish past, present and future; on Ireland's heritage and up and coming Irish designers, both of which are core throughout the store. My research focused on the culture of emigration; this quote by Mary Robinson struck me as poignant and relevant, 'No family on this Island can be untouched by the fact that so many of our young people leave it'. Incorporating the Past Modern spring/summer 2016 trend, I created a concept showing the symbolic effects of emigration on Ireland. Abandonment and neglect are key themes. Using a colour palette of blue and grey, I established a nostalgic, crumbling Georgian room, portraying the returning emigrant.



Eimear O'Meara A Midsummer Night's Dream

+353 89 200 4608
eimear_omeara@hotmail.com

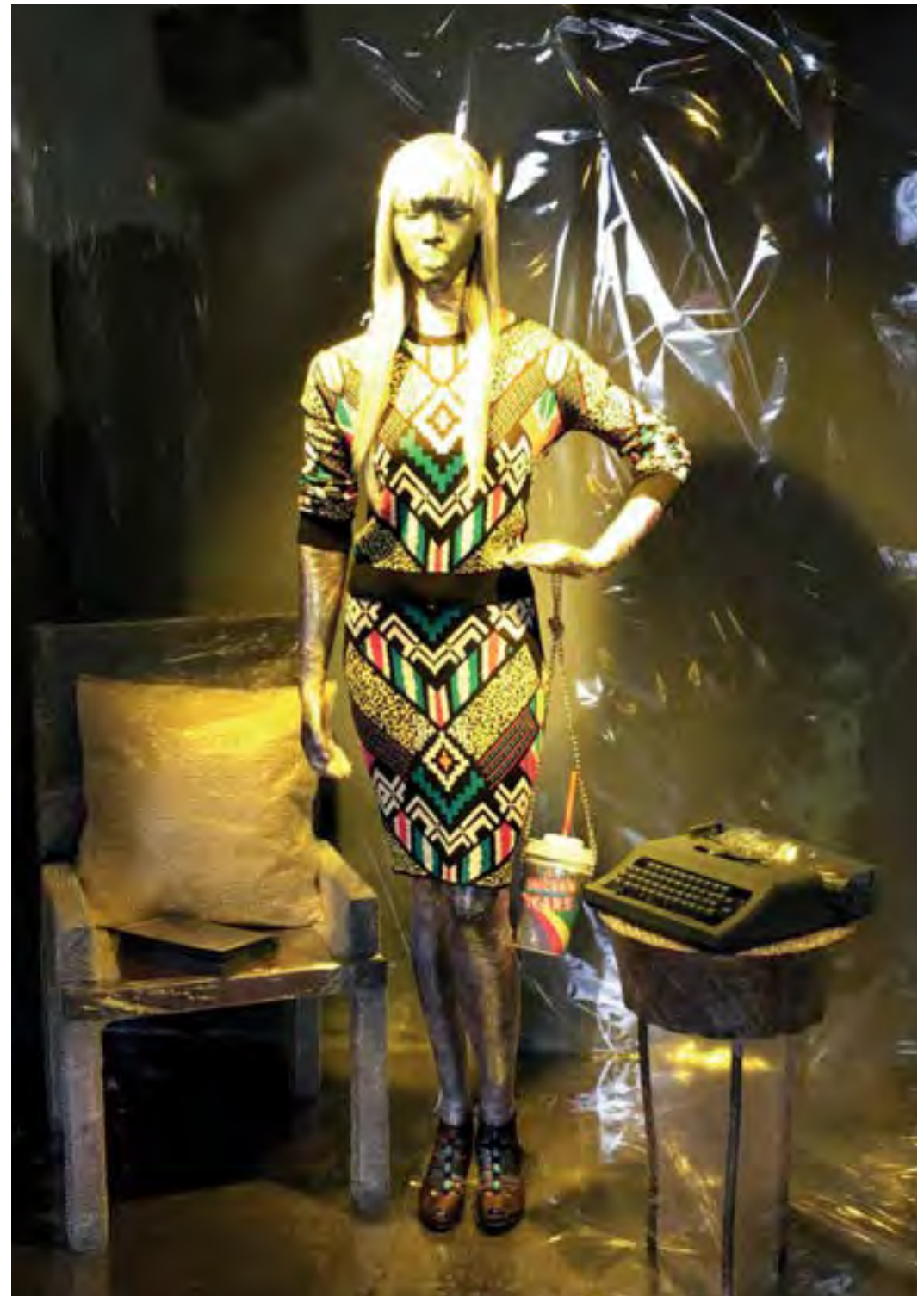
Fusing fashion and theatre, my concept was to create a dynamic, sophisticated and unique window display inspired by A Midsummer Night's Dream. The styled mannequins became characters from the play and Dunnes Stores merchandise created a haunting, romantic and opulent set. Echoing this season's Past Modern trend, this fresh interpretation, intertwined fantasy with traditional craft techniques and contemporary styling. A chic neutral base was fused with soft muted tones and a hint of raspberry for a playful twist. Copper added a slight industrial feel to contrast. I wanted to create a window that would delight and capture the imagination of both children and adults alike. 'Are you sure/That we are awake? It seems to me/That yet we sleep, we dream'—William Shakespeare.



Carly Forde Plasticity

+353 85 211 7709
carlyforde94@hotmail.com

For my final year, I chose to do my work experience in the flagship store of H&M, College Green. Throughout my time there, I have thoroughly enjoyed the commercial aspect of Visual Merchandising. My inspiration for my final installation was to reflect H&M's style: fun, vibrant and versatile. I chose to use the Divided Collection pieces as they stand out from the greyscale window, covered in plastic materials, to symbolise an all grey world, uniformed and preserved: the clothing and accessories are the only pop of colour in the window. This symbolises how your clothes do not have to reflect the world around you and that you do not have to live within the barricades of society.



Product Design

Victor Aguilar
Shannyn Brogan
Eoin Bracken
Sara Eskilson
Mark Lynch
Eoin Cummins
Cian Hamilton
Greg Butler
Gheorghe Nacu
Andrew O'Donoghue
Ewelina Chochlinska
Paul Jarvis
Roisin Keyes
Philip Campion
Matthew Gaughran
Daniel Morgan
Jack O'Farrell
Oisín Lennon
Stephen Walsh
Alyssa O'Neill
Evan Dowling
Ciara Smyth
Cian Mc Geough
Ryan Williams
Candice Swanepoel
Aidrian Cassin
John Kelly



Victor Aguilar WUT Camera

+353 85 763 2779
vickoaguilarg@gmail.com
www.victor-aguilarg.com

For my final year project I created a camera that helps to improve the experience of underwater photography. The camera is very compact and easy to manipulate, designed specifically for new scuba divers. I designed the *WUT Camera* with the intention of reducing stress scuba divers may experience underwater, while also allowing the user to have a great time exploring submarine life. A bracelet with a waterproof material will hold the camera. The camera can be placed on the wrist and the hand movement controls the movement of the lenses. The *WUT Camera* can be used for many other activities inside or outside the water.





Shannyn Brogan The SES Board

+353 85 773 3512
shannynb123@gmail.com

The safe extraction spinal board is designed specifically to ensure the safe removal of casualties from swimming pools while reducing the occurrence of further injury. With first hand lifeguard experience I have noticed various problems with the existing spinal board. *The SES board* focuses on three primary elements including fixation, stability and deployment. The built in ramp acts as an easier and more secure method of guiding the board out of the pool which reduces the risks of back injuries for the lifeguards while providing extra security for the casualty. The 'x' strapping design creates less stress on soft tissue areas while the design of the board's buoyancy properties aids the board's manoeuvrability under and over the water.



Eoin Bracken IV+

+353 86 061 5304
eoinbracken93@gmail.com
eoinbracken.com

The *IV+* is an intravenous infusion stand delivering liquid substances directly into a vein. Eight out of ten patients admitted to hospital are connected to IV devices. The current IV stand is an integral device for medical Practices. It's physical design has not been reconsidered for over 50 years. Research has identified that current designs have raised many concerns from patients and medical personnel alike. The *IV+* is a seamless design that provides a non-tech solution to reduce the spread of bacteria throughout the hospital environment. The *IV+* is a safe and effective device designed to assist patient recovery and enhance medical staff workflow. Every incremental enhancement is critical to patient health and safety.





Sara Eskilson Cosaint Trolley

+353 87 152 4439
sara-eskilson@hotmail.com

One in ten people admitted into hospitals will contract a hospital acquired infection. One of the main causes for the spread of infection in hospitals is the poor hand hygiene amongst medical staff and visitors. This poor hygiene is the result of hands not being constantly sanitised and the appropriate gear not being worn. *The Cosaint Trolley* is a mobile storage unit that holds personal protective equipment. It provides medical staff and visitors quick and easy access to hand sanitiser, gloves, plastic aprons etc. This equipment is vital to prevent the spread of infections in hospitals. The Cosaint Trolley is a simple, non-tech solution that would aid to prevent infection and increase efficiency.





Mark Lynch DentaGo

+353 87 632 8614
MarkL5230@hotmail.com
behance.net/Mark_Lynch_

The *DentaGo* is a portable device that allows users to brush their teeth on the go. It incorporates a toothbrush that can be retracted up and down to save space, a compartment and dispenser for toothpaste tablets that allow users to brush their teeth without water, a removable waste disposal tray that can be easily cleaned and disinfected, and a mirror to allow users to observe their mouth as they are brushing. The *DentaGo* is ergonomically designed as it fits snugly into the user's palm and also into most pockets and handbags. It is created from a tough plastic called polypropylene which gives it the strength and durability to be transported without breaking under pressure.





Eoin Cummins Cli-Mate

+353 85 211 8396
ec_designs@outlook.com
eoin-cummins.com

Cli-Mate is an innovative fan heater that combines air purification technologies to provide the user with clean, warm air at their desired temperature. Due to the *Cli-Mate's* clever design it is very energy efficient using a (PTC) heating element as a heat source, and an energy efficient motor for air projection into the room. As this product is controlled by an intelligent Arduino microcontroller it offers some very smart functions for easy user interaction and numerous safety features. The *Cli-Mate* is effective all year round and helps keep the air in your home/office clean and well circulated. So sit back, relax and enjoy the benefits of the *Cli-Mate* fan heater.





Cian Hamilton **The BeeWise Hive**

+353 83 801 0671
cianhamilton.com
ciansable@gmail.com

The *BeeWise Hive* is a smart beehive that wirelessly monitors essential hive conditions while providing the highest level of comfort, design, and ergonomics for user and bee alike. The aim of this project is to simplify the study of bees in order to preserve and protect one of the world's most vital pollinators. The hive allows for visual and wireless monitoring and regulation using micro technology that detects changes in the hive's environment such as temperature and humidity. The user can visually monitor, study, record, and share hive activities and environments from any device connected to the internet anywhere in the world. The user can receive notifications regarding any hive issues allowing for fulltime, interactive connectivity to the hive.



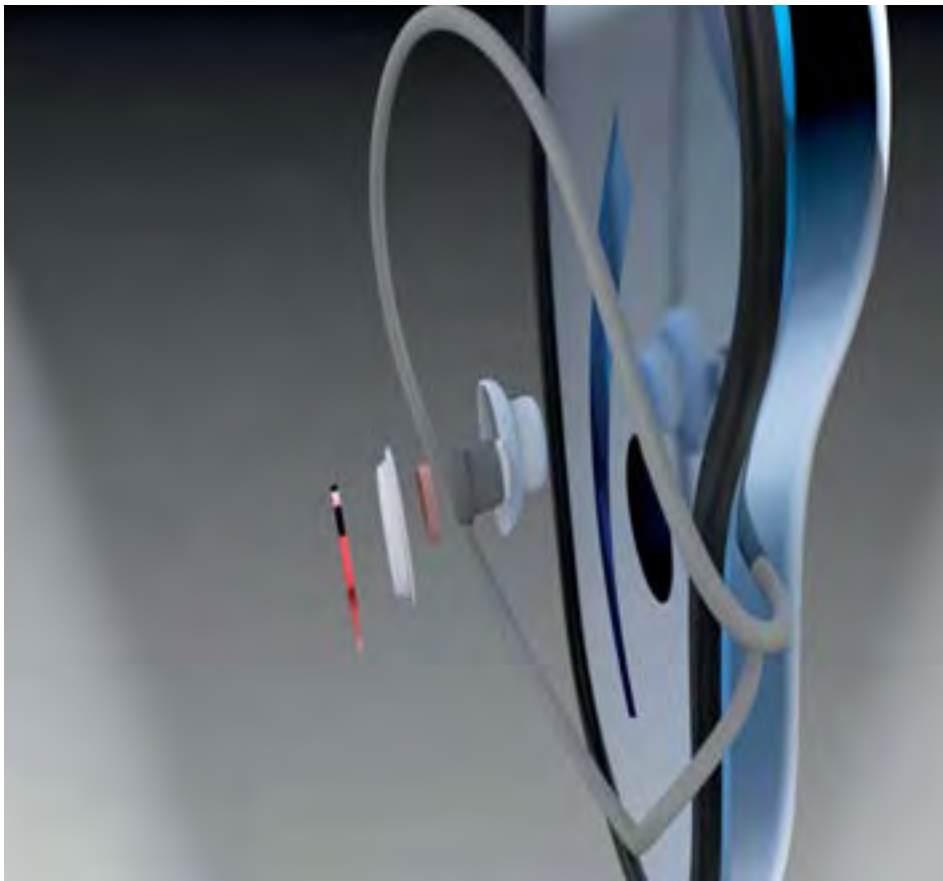


Greg Butler Orb Induction

+353 86 868 8628
Gregryanbutler@gmail.com
Gregryanbutler.com

Orb Induction is a brand new method of charging a phone. Induction charging involves no wires, it charges by contact. The Orb Station has three slots for three Orb cases which are charged via induction. These cases can then charge a phone. The user can rotate the cases to have a constant supply of power to their phone without ever having to plug the phone in. With three slots, you can put one on your phone in the morning and bring one to work. When you get home with two empty cases, you can charge them again and use the third while they are charging. The phone can also be placed on top of the station to charge via induction.

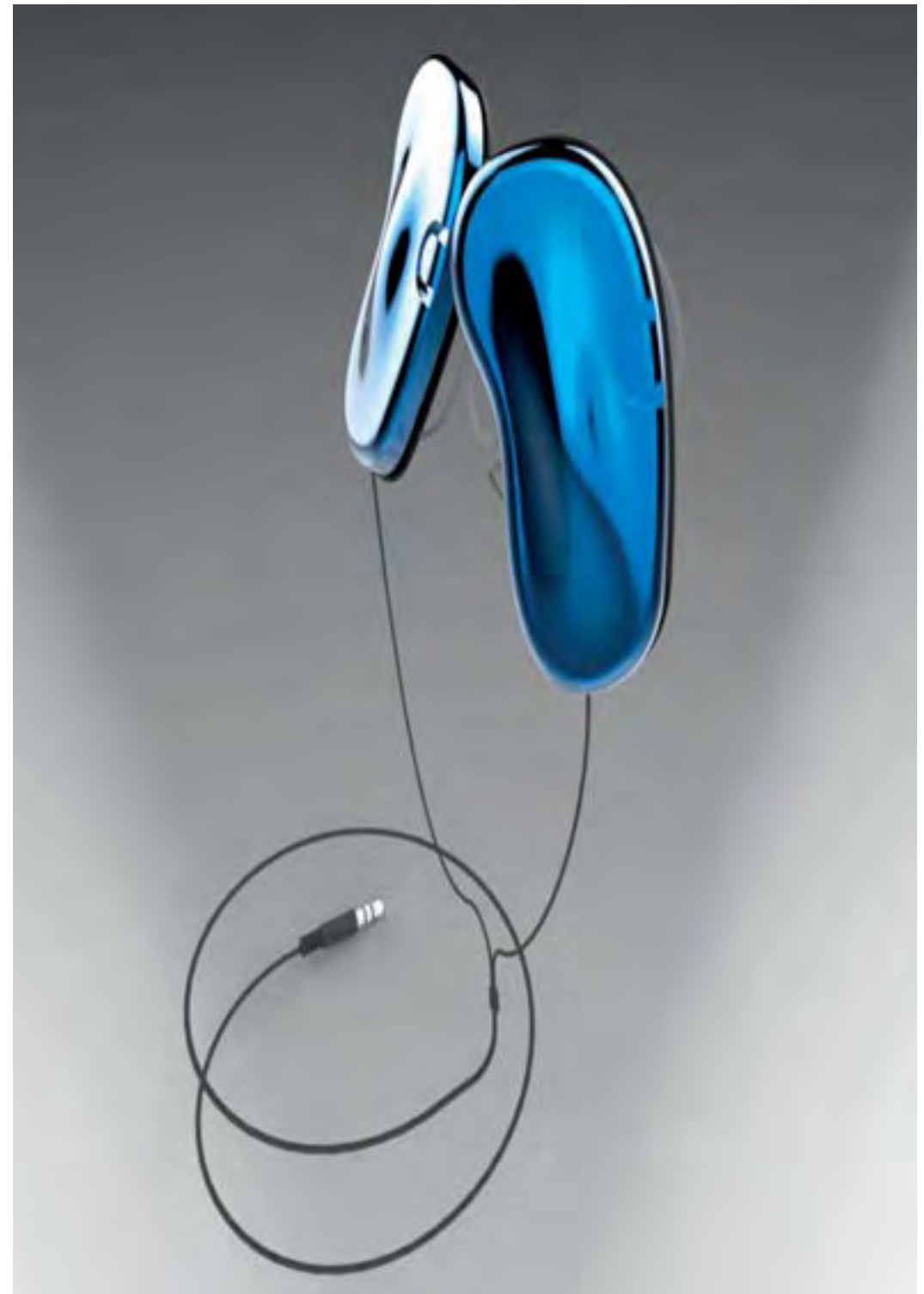




Gheorghe Nacu Echo Headphones

+353 87 205 4249
Georgenacu@hotmail.com

Echo Headphones are an innovative product designed specifically for the active music lovers who like to indulge in music on the go. The headphones offer the sound quality of stereo headphones while still retaining the compact size of the in-ear headphones. They are designed with the consumer in mind and from extensive market research it was found that smaller but better quality headphones are hard to come by. This product tries to fill in that gap featuring a double speaker system that is enhanced by the aluminium body. The headphones sit on the user's ear using a silicone strap that allows the product to stay tight on the ear without causing discomfort and sacrificing quality.





Andrew O'Donoghue Prism

+353 87 981 9495
aod.4odo@gmail.com

Prism is a lightweight, durable and affordable wireless guitar system. It replaces conventional cable connections to the guitar by using bluetooth radio waves to transmit sound from the guitar to the amplifier for up to 120 feet, with minimal interference from other devices. *Prism* comes equipped with a rotatable guitar-jack input to fit all guitars and three LED signal indicators to let the musician know if their sound quality is deteriorating. Customisability is one of the key aspects of *Prism* and it's unique pyramidal body shape comes in a variety of colours and choice of power buttons spanning across the spectrum, so that musicians can express themselves as freely as possible. 'Prism—release yourself'.





Ewelina Chochlinska **Count OnMe**

+353 89 483 6682
ewelinachochlinska1994@gmail.com

Count OnMe is an educational toy designed for children of pre-school age. The toy consists of a board, screen, camera and a set of figures, which are easy to handle by a young user. The figures represent numbers and come with different shapes. It helps children discover and experience the meaning behind numbers and their relationships through play, using simple interactive games. The games are designed specifically for children with learning difficulties to train and improve their memory performance while learning number concepts. It allows the user to associate a number with a symbol, word and a quantity. The LEDs and sound aims to encourage and motivate children to further play and learning.



Paul Jarvis VocoReco

+353 86 373 8702
 paulyarv@gmail.com

The *VocoReco* is a simple, electronic musical instrument designed to make songwriting, production, performing and learning easily accessible. Its purpose is to facilitate those with limited musical knowledge and those looking for an experimental edge. Operating as a pitch-to-MIDI controller, the user selects a specific scale using the three colour coded zones. Once selected, this will correct the pitch of the audio input. The audio is then converted into a MIDI (digital) signal, which outputs to cross-platform musical applications, such as DAWs (Garage Band, Logic, Ableton, etc.) and sampling plug-ins, via USB. The *VocoReco* offers a unique recording and performance experience for all levels, from those at the top of their game to those just looking to have fun!





Roisin Keyes Glucopal

Roisinkeyes.com
redkeyes@gmail.com

Glucopal is a blood glucose meter for children with diabetes aimed at making the testing of their blood glucose levels an easier experience. *Glucopal* incorporates all aspects of testing one's blood glucose levels. Both the lancet, containing six needles, and test cassette, containing 50 test strips, are part of the meter making a much simpler process for the child. The meter also aims to help bridge the gap between the parent and their child when they are at school. It will send a text message to the parent revealing the blood glucose levels of the child, and if the child fails to take the test after the reminder goes off the meter will send a warning message to the parent.





Philip Campion Infinite Charge

+353 86 072 7707
pdesignsandgraphics@gmail.com
Pdesignsandgraphics.com

Infinite Charge is a gyroscopic portable energy harvesting charger capable of charging the user's mobile phone or mobile devices in remote areas or in an emergency situation where there is no access to the main grid. With the use of a two axis gyro mechanism, the device can reach a very high RPM which increases its efficiency. *Infinite Charge* can be used by any individual who wishes to charge their mobile device on the go without being dependent on the main grid supply of electricity.





Matthew Gaughran SI-Safety & Independence

+353 86 255 1975
 matthewjgaughran@gmail.com
 matthewjgaughran.com

SI is a personal alert and emergency alarm watch, designed for the elderly or other vulnerable groups, who desire to remain independent, while still giving their families and loved ones peace of mind. *SI* is simplistic in design and functionality, requiring minimal effort from the user. This portable device uses mobile technology allowing it to work on the go, without relying on an internet connection. If the user pushes the singular button, or a personalised alert goes unacknowledged, *SI* will send an automated text message to the client's contacts (e.g. family members, neighbours etc) alerting them that the user requires assistance. *SI* is a versatile device, which aims to encourage safety and independence while providing a reliable means of communication and security.





Daniel Morgan Self

+353 83 122 2575
morgardaniel@gmail.com
morganrdaniel.com

Sleep is one of three key pillars for a healthy lifestyle. We often improve our diet or exercise, but many of us neglect our sleep. Sleep related problems are increasing and greatly impact one's wellbeing. I set out to address this issue. Using a series of sensors, *Self*, monitors the sleeping environment. *Self* has a natural sounding speaker, which not only functions as a non-disruptive alarm but also as an active sleep inducer. *Self* is a smart personalised sleep coach, which analyses sleep and, through the medium of an app, offers the user insights on how to best improve their quality of sleep in accordance with world leading techniques established by cognitive behavioral therapy insomnia research.



Jack O'Farrell Rush

+353 87 211 8148
jackofarrell93@gmail.com
jackofarrell.com

Rush is an environmentally friendly, modular, desktop coffee machine. Designed to facilitate and liberate the office worker, *Rush* gives every second of the lunch break back to the constrained. *Rush* delivers the same great tasting brew as your typical moka pot, alleviating the stress nuisance of recycling aluminium coffee pods after use. The beauty and the art of making coffee has been stripped away and taken from the user. Not only this, but the user has become a slave to the coffee shop queue. When time is of the essence, *Rush* is always at hand—'Use *Rush* and Relax.'



Oisín Lennon Striker

+353 87 291 4089
olenonndesign@gmail.com
oisinlennon.com

Striker is a smart sports sock developed to provide live measurements of foot strike, cadence and ground contact time. These are important measurements of an athlete's running efficiency and performance. Current methods of measuring such attributes are expensive and inaccessible to most people. The smart device is a wireless, wearable, ergonomic sock-based gait analysis system. It utilises 14 textile dielectric elastomer sensors to give a live feedback of gait to an athlete or coach. The smart sock is designed as a performance aid/tool to assist athletics runners and running enthusiasts to improve their running efficiency. It can be applied in any field where an athlete is looking to improve their performance whilst also having potential medical and rehabilitation applications.





Stephen Walsh The Food Safety Sensor–A Real Time Use–By Date

+353 87 276 2500
 stephenwalsh@yahoo.com
 stephenwalshdesign.com

This sensor seeks to challenge conventional use-by dates. ‘How often have you opened in-date chicken only to be hit by that unforgettable smell of spoiled chicken?’ Traditional use-by dates are not a real-time indicator of the product lifespan of chicken. This means unsafe chicken is often on sale in shop refrigerators and safe chicken is often thrown out due to the limitations of the traditional use-by date. This sensor will aid chefs, butchers, shops, customers, consumers and sufferers of anosmia in diagnosing unsafe food. Maximising retail shelf life this sensor increases safety, confidence and product efficiency while decreasing waste. By means of a colour change the sensor shows in real-time when a perishable food has perished.



Alyssa O'Neill A-Tech

+353 86 079 8735
alyssaaon@gmail.com

A-Tech is a form of wearable technology specifically designed for sport-horses solving a common problem in the equine industry. Many horse injuries are caused by fatigue because horses can push themselves past their physical limitations. *A-Tech* enhances the communication between horse and rider before a problem occurs. *A-Tech* is used during training and competition to record the horse's vital signs. If the vital signs exceed the minimum or maximum set values, an alert is sent to the rider and trainers/veterinarians through a receiving sports-band and smartphone application. This information means that the rider and trainers/veterinarians are able to react faster and will prevent avoidable injuries. *A-Tech* brings the equine industry into the future, striding towards winning performance.





Evan Dowling Collar-Calmness

+353 85 730 5721
Edowling95@gmail.com

Collar-Calmness is a unique product specifically designed to help dogs who suffer from Separation Anxiety and provide peace of mind for their owners. *Collar-Calmness* is attached to a dog's collar and is used to diffuse essential oils, which work alongside natural relaxation pathways to help calm the nerves of an anxious dog. The primary functions are that it can be used to help relax a dog while their owner/primary caregiver is not present, and can be used as a training aid. *Collar-Calmness* is designed to fit to any dog collar and can be easily attached and detached in order to be charged and refilled whenever required.





Ciara Smyth TransBoard

+353 86 192 9587
ciara.ellen.smyth@gmail.com

Office workdays are becoming less and less strenuous with data showing that on average, employees spend only 30 minutes of their day active. This has led to increased health problems associated with prolonged periods of sitting, such as obesity, cardiovascular disease and metabolic syndrome. However, the movement towards sit/stand desks is starting to address this issue. *TransBoard* is a balance board, ergonomically designed to be used during periods of standing at a sit/stand work desk. *TransBoard* can act as a footrest while sitting, or, be used while standing, to take pressure off ones feet and allow for gentle movement. Promoting better posture, increased circulation and an overall healthier workday, *TransBoard* actively targets problems associated with prolonged periods of sitting.

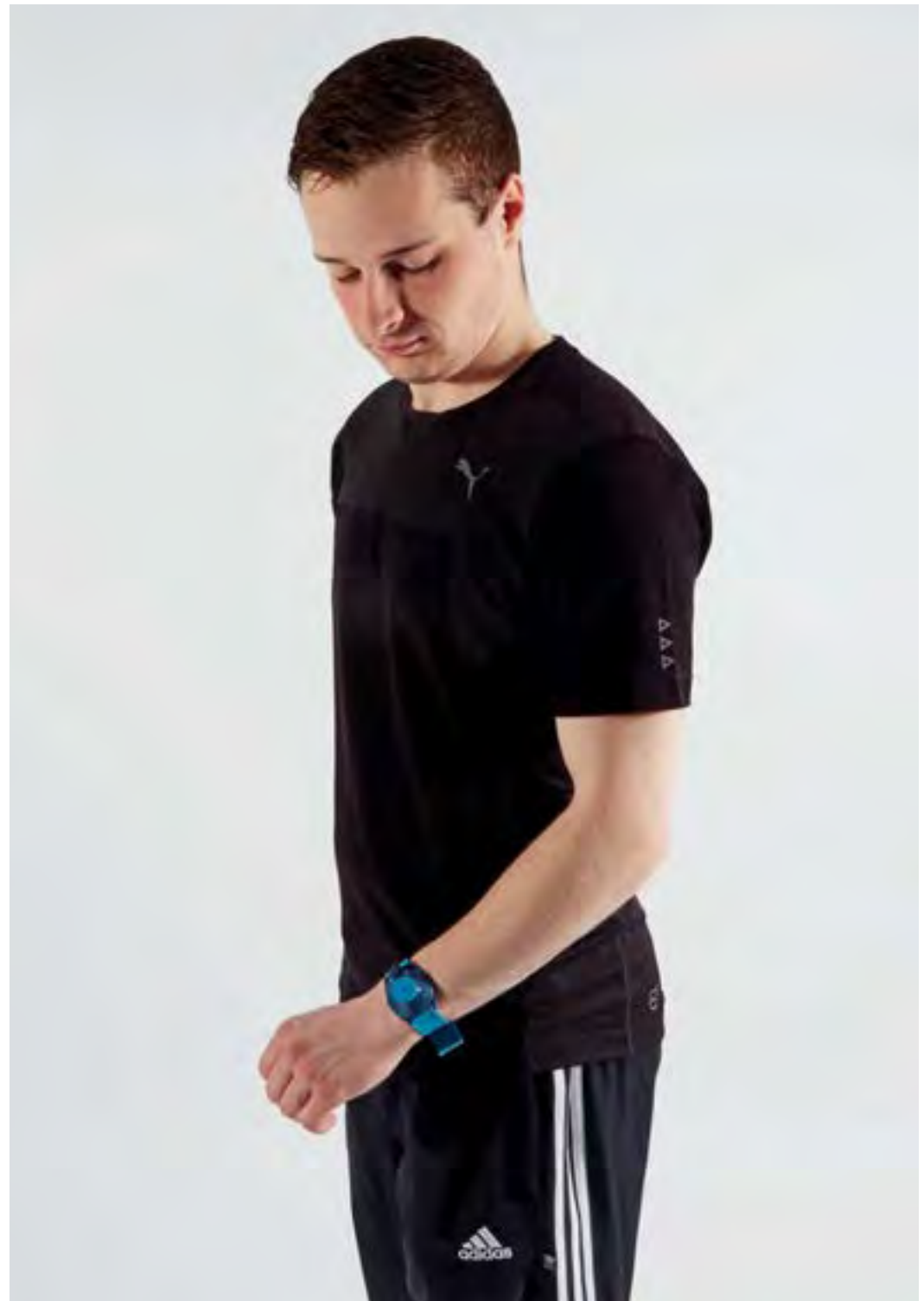




Cian Mc Geough Rescuhaler

+353 87 288 3358
cianmcgeough@gmail.com
behance.net/CianMcGeough

Asthma affects over 10% of the Irish population. The *Rescuhaler* is a wearable, dry-powder inhaler for recreational asthmatics. Many asthmatics rarely carry inhalers when engaging in physical activities, leaving them vulnerable in the event of an asthma attack. Existing inhalers are unsuitable for many user environments. This design aims to reassure asthmatics that they can carry their inhaler in an unobtrusive manner, on a silicon strap located on their wrist. The design utilises a ratcheting mechanism and consists of eight components, all made from injection moulded plastic. These parts fit together to provide repeatable, consistent doses of rescue medication to the user. Uncomplicated visual, haptic and auditory cues optimise user compliance.





Ryan Williams SpearVR

+353 86 265 7378
ryan_w94@hotmail.com

The aim of this project was to enter a new emerging market with the arrival of virtual reality to the consumer. The *SpearVR* controller is designed to enhance the virtual reality experience at a relatively low cost to the gamer and provide them with increased levels of functionality. The *SpearVR* helps break free from the 'handcuffed' experience with existing game pad controllers, and allows the user to move more freely during its use with its wireless capabilities. The device can be connected to PC, mobile or any other bluetooth device. Its comfortable ergonomic design helps the user immerse them self into the virtual reality. Whether its for gameplay, recreational use or for industry applications, the *SpearVR* is suitable for any application.



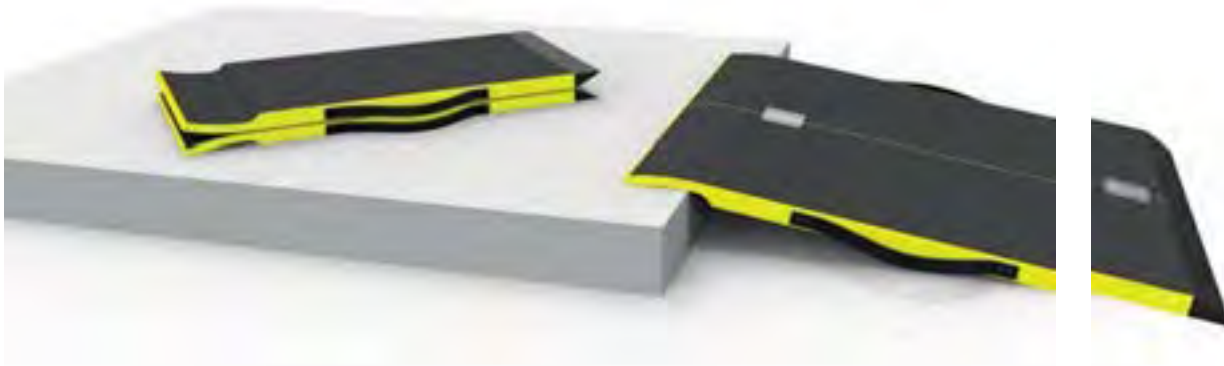


Candice Swanepoel VisualPressure

+353 86 663 3872
designcandice@gmail.com

VisualPressure is an interactive, unique and innovative product that focuses on the issue of mobility and immobility of a bedridden patient, to prevent pressure sores. *VisualPressure* uses a pressure based electronic detection method and a tablet/iPad for visual graphics. The two primary elements; to achieve the best quality of life and experience of a patient and to help the healthcare sector manage their time effectively and efficiently by means of a graphical display. This enables the healthcare sector to reliably detect severely affected body contact points, and to assist the patient in a timely manner, to avoid potential health complications. *VisualPressure* is a universal design that can be used in different environment and has potential for useful medical research.





Aidrian Cassin Triumph—Portable Wheelchair Ramp

+353 87 636 4703
Aidriancassin@gmail.com

Triumph is a portable folding ramp for wheelchair users. The ramp is designed with the user in mind and allows the user access over small steps, bumps, curbs and thresholds. The ramp is lightweight and can be folded and stored in a storage compartment which is attached to the seat of the wheelchair. Freedom and impeded access is a problem that wheelchair users face in their daily lives. The aim of the product is to help with the freedom and integration of wheelchair users into society. When the user wants to use the ramp, it is taken out, unfolded and placed on the obstacle and the user can then drive up the ramp.



John Kelly Lumen

+353 85 846 4063
johnkmail1@gmail.com
johnkellydesign.com

Cycling as a recreation is on the rise in Ireland. It is also a very popular means of commuting to and from work, particularly in cities and built up areas. However, recent studies have shown that per kilometer travelled cyclists are eight times more likely, than a motorist, to have a fatal collision. Studies also recorded up to 75% of cyclist collisions, occur at road junctions. With this in mind, *Lumen* was created. *Lumen* is a bike indication system designed to improve communication between cyclists and other road users. *Lumen* uses capacitive touch sensing and radio frequency technology to simultaneously communicate cyclists' intentions to their front and rear, minimising the time their hands are off of the handlebars.



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

Student Awards

International Society of Typographic Designers (ISTD) Student Assessment Scheme

Tutors: Brenda Dermody, Clare Bell and John Greene
BA Design Visual Communication Year 4
Paulina Biskup MISTD
Hannah Kelly MISTD

Network of International Business Schools Competition

BSc Product Design Year 4
Jack O'Farrell, Stephen Walsh, Daniel Morgan
and Ryan Williams

James Dyson Award 2015—Global Finalist

BSc Product Design Year 4
Eilis Delany

Alltech Innovation Competition

BSc Product Design Year 4
Jack O'Farrell, Stephen Walsh, Daniel Morgan
and Ryan Williams

DIT Docklands Innovation Awards

BSc Product Design Year 3
Karl Martin, Ciaran Brennan, Darragh Sheridan
and Darragh Caffrey

DIT Docklands Innovation Awards Second Place

BSc Product Design Year 3
Callum Leneman, Patrick Kenny, Andrew Loughnane,
Alex Service and Murillo Medeiros

Design Innovation in Plastics Award Finalists (sponsored by iom3 in UK)

BSc Product Design Year 3
Ciaran Brennan and Karl Martin

IBM Internet of Things Enterprise Challenge

BSc Product Design Year 4
John Kelly and Philip Campion

Sponsor Awards



Outstanding Furniture Design Student

Woodworkers
1-10 Mount Tallant Avenue,
Terenure, Dublin 6
+353 1 490 1968



Best Thesis, Fine Art

Visual Artists Ireland
Dame Court, Dublin 2
+353 1 672 9488



Lorna Brett Jordan Purchase Award 2016

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



Most Promising Graduate Award 2016

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 2016

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



Patrons Award Graphic Studio Graduate Award 2016
 Graphic Studio Dublin
 Distillery House, Distillery Court
 537 North Circular Road, Dublin 1
 +353 1 817 0938
 robert@graphicstudiodublin.com
 Robert Russell, Studio Director



Cill Rialaig Artist Residency for a Fine Art Graduate 2016
 Cill Rialaig
 Ballinskelligs, Co. Kerry
 +353 66 947 9297
 cillrialaigarts@eircom.net
 Noelle Campbell Sharp, Director

Image Now

Best use of Multi Media in Visual Communication Design 2016
Best use of Multi Media in Fine Art 2016
 Image Now Design & Film
 17a New Bride Street, Dublin 8
 +353 1 411 3310
 imagenow.ie
 Darrell Kavanagh, Managing Director



Excellence in Fine Art Award 2016
 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



Patrons Award, John Creagh Annual Memorial Trophy for Outstanding Studentship
 Dublin School of Creative Arts

DYNAMO

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



Best Visual Merchandising Student
 Dunnes Stores
 46-50 South Great Georges Street, Dublin 2
 +353 1 611 2156
 dunnesstores.com



Best Visual Merchandising Installation
 Arnotts
 12 Henry Street, Dublin 1
 arnotts.ie



Best Original and Creative Installation Project
 Kilkenny Shop
 Nassau Street, Dublin 2
 kilkennyshop.com



Best Visual Merchandising Concept Realisation
 IKEA Dublin
 St Margarets Road 11
 Ballymun, Dublin 11
 ikea.ie



Best Interior Design Project
MÓLA ARCHITECTURE
2 Donnybrook Road, Dublin 4
+353 1 218 3900
mail@molaarchitecture.com



Best Interior Design Student
MÓLA ARCHITECTURE
2 Donnybrook Road, Dublin 4
+353 1 218 3900
mail@molaarchitecture.com



Best Use of Colour and Finishes in Interior Design
Divine Design
+353 1 457 6236
interiordesigner.ie
info@divinedesign.ie

Lecturers

Dublin School of Creative Arts

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Mary Ann Bolger
Tony Carroll
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Kiaran Corcoran
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