

MAKING A SHOW

Making a Show DIT 2017

MAKING

A SHOW

OF CREATIVE

AND

CULTURAL

INDUSTRIES

CONTEMPORARY

VISUAL

CULTURE

Emily Gorman
Jamie McStay
Robyn Meagher
Emma Devlin-Owens
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Laura Burke
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Etain Riera
Sean Moran
Fiona Lynam
Gillian Hopkins
Isobel Cullen
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Conor Paul O'Neill
Rebecca Hannah Quinn
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In the attempt of showcasing a unique narrative, many contemporary horror and science fiction films rely on appropriating and remaking successful, influential and more fondly remembered works of horror and science fiction of the twentieth century

I am a film enthusiast, especially the horror genre, which has led me to write my thesis on the subject of the exploitation of nostalgia in genre film, specifically, horror and science fiction. I have previously written film reviews for websites such as 'Bloke.ie' and 'Thecrypt.ie'. In the future I hope to write film analysis on a professional basis.

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Pastiche and Plagiarism: The Overuse of Nostalgia in Genre Cinema

This dissertation, *Pastiche and Plagiarism: The Overuse of Nostalgia in Genre Cinema*, will address the notion of Nostalgia in cinema—its use and potential overuse. The guiding question of the research undertaken, in a general manner, is one which is concerned with the potential overreliance on nostalgia in contemporary genre cinema, primarily as a substitute for narrative. In the attempt of showcasing a unique narrative, many contemporary horror and science fiction films rely on appropriating and remaking successful, influential and more fondly remembered works of horror and science fiction of the twentieth century.

Pastiche and Plagiarism: The Overuse of Nostalgia in Genre Cinema will attempt to address and confront this phenomenon of contemporary horror and science fiction cinema in relation to two specific works. David Robert Mitchell's 'It Follows' (2014), and J.J. Abram's 'Star Wars: The Force Awakens' (2015). While both works not only engage the notion of nostalgia they both, arguably, rely on nostalgia, however both films are distinct in the differing manner in which the concept is itself engaged. 'It Follows' (2014) tells the story of a young woman named Jay. After her first sexual encounter, she is haunted by a demon that follows her wherever she goes in the hope of killing her.

The use of nostalgia in this film through the uses of cinematography, set designs, locations and sound track will be discussed and unpacked in chapter three. 'Star Wars: The Force Awakens' (2015) is the seventh film in the Star Wars saga in which the main protagonist Rey joins forces with a stormtrooper who deserted the First Order, Finn, and joins the rebel alliance to destroy the First Order's new super weapon and find Luke Skywalker. The arguably exploitative use of nostalgia in this film shall be discussed through the recycling of narrative and use of cinematic artefacts from previous Star Wars films shall be analysed in chapter four. Relating, and further developed within the text, is nostalgia's relationship with, and proximity to, two related concepts, namely: pastiche and plagiarism. To develop the concepts portrayed above this text will focus on the theories of Frederic Jameson and his analysis on postmodernity, pastiche and late capitalism in order to unpack how 'It Follows' (2014) wears the label of pastiche and 'Star Wars: The Force Awakens' (2015) falls under the category of plagiarism.

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My interests lie in writing and Korean art and culture. I currently write for the DITSU.tv feature 'The Immature Mature Student' and run a blog alongside Rebecca Doyle, also of BAVACS, called 'RebeccaRebekah' which focuses on the everyday life. I am also assisting curation of an upcoming exhibition at the National Print Museum in Dublin. After graduation I hope to travel extensively and start a career in exhibition curation, art writing. I plan to further my studies and research in Korean art and culture by studying a Masters and PhD in Visual Culture or Korean Art History and Aesthetics.

With an interest in Korean art and culture, in my thesis I raise the question as to why Ireland was lacking in any exhibitions, permanent or temporary, in Korean art and culture. My research began by looking at the collections of the Chester Beatty Library which house Ireland's most significant Far Eastern collection. There is another collection located in the National Museum of Ireland in Collins Barracks. This museum collection is unusual for national, regional and municipal museums' and libraries' collecting policies, especially for the time in which it was donated, as the only such collection in Ireland which contains Korean art.

My research starts out with a focus on historical and social events that relate to the art produced and how these have affected the spread and popularity of Korean Art. By looking at the movements of modern Korean art and the popularity of such, I compare the seismic changes in Korean art history caused by Korean sociological events. As Ireland's history shows many similarities to Korea and there are numerous connections between the countries, I examine collection policies and their implementations as they are proposed originally, with a view to proposing how resulting exhibitions of the contemporary art made to bring these connections to public knowledge.

As Korea was not an unpopular overseas destination during the lifetime of either collector, it can be assumed the country of Korea was not unknown to them

My aim is to discover what caused an absence of Korean art in Ireland's Far East collections and what can be done to address this. My thesis examines the history of the Chester Beatty Library and its collector, Alfred Chester Beatty, its current collection policies and how it has never housed any historical Korean art or cultural artefacts. As this library is Ireland's resident 'Asian Art Museum', I investigate through historical events in Korea, Ireland and England if any of these may have affected the collecting of such objects by specifically looking at the collector Alfred Chester Beatty, his life and his creation of the present-day Library. Colonialism, within both Ireland and Korea, and the later Korean war, are two historical events which I explore to assess their impact on the collections we see today.

As Korea was not an unpopular overseas destination during the lifetime of either collector, it can be assumed the country of Korea was not unknown to them. But, historical events, as discussed, may have stopped these collectors from reaching Korea during their time collecting. For much of Korea's history, it was called 'The Hermit' country up until the 19th century by outsiders, other than China and Japan, and had never entered the country or had failed attempts to do so. Thus, supporting my claim that historical events had an effect on the collections but for modern collections, Ireland's own history has impacted what is currently collected and displayed.

With my thesis, I have added to research, public awareness and international recognition of Korean art history just as key writers such as Kim Young Na have also focused on Ireland add to the bigger picture of global awareness of an art and culture at times forgotten about but one now gaining popularity. Such popularity is a result of events which nearly obliterated Korean art from art history and in my thesis I discuss modern art movements that are related to these past tumultuous events in Korea. To add to this global awareness, I have proposed exhibitions that will attempt to connect Ireland and Korean history. I suggest the use of connections already in place, such as the Chester Beatty Library collection policy, to create these exhibitions in order to add to the international recognition of Korean art and, eventually, to further research the single piece of Korean art from the personal collection of Albert Bender.

I have been studying media since 2001, beginning with a city and guilds in Art and Murals which lasted for one year. In 2003, I attended a FETAC Level 5 in Video Production, Sound Engineering and Photography with the Media Initiative Collective. Following completion in 2004, I applied for the Higher National Diploma in Film Operation at B.C.F.E, a two-year program. In 2006, I attended DKIT to undertake a BA in Video and Film, I graduated in 2010.

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How has resistance been represented and performed by artists in response to barriers of separation?

The methodology for my research is a discourse analysis. The first chapter of my thesis is titled 'Resistance Art' and examines the theories and discourse related to the practice and strategies of producing resistance art. This research centres on analyses of the variety of theories and perspectives related to the production of resistance art. To focus my research, I will examine examples of resistance art directly connected with my chosen case study of the Berlin Wall which was established in 1961.

The remaining chapters each focus on resistance art produced in relation to separate case studies of past, present and possible future separation walls. The second chapter of my thesis is titled 'The Berlin Wall', which focuses on the historical and political narrative related to the construction of the barrier and also includes examples of three resistance artworks which had been produced in response to the barrier. The works selected for review and analyse are by the French born artist Thierry Noir who is considered to have been the first artist to paint art on The Berlin Wall.

In the third chapter of my thesis, titled 'Israel West Bank Separation Barrier', the first stage of my research examines the history of the barrier's construction as well as the political justification made for the construction of the wall. The chapter further includes three examples of works produced on the barrier by Italian born street artist Blu. Blu was invited along with 12 other artists to Bethlehem by British born street artist Banksy to take part in the 'Santa's Ghetto' (2007) exhibition which had relocated from London in that year.

The fourth and final chapter of my thesis is titled 'Proposed U.S.-Mexico Border Wall'. Recently elected United States President Donald Trump during his election campaign vowed to build a concrete barrier along the length of the U.S.-Mexico border. The chapter includes examples of resistance art in contradiction of the current border security, as well as recent examples of artworks produced in response to the U.S. president's proposal to build a border wall.

From my research, I have drawn conclusions with regard to the practise of producing and performing resistance art in response to border walls. Despite no guarantee that resistance art will inevitably lead to the dismantling of such barriers, artists endeavour to creatively express resistance. Although debatable as to the extent resistance art has in bringing about change, the practice may be accredited for highlighting social issues and bringing international attention to border regions as particularly contested spaces of resistance.

**Despite no guarantee
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express resistance**

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I have always been a creative individual, and have really enjoyed my time studying Visual Culture in DIT. I am an aspiring artist and art writer, and would love to further my career in this field. I make an effort to sell my paintings and drawings in my spare time, and I have been included in several amature exhibitions around Ireland. My interest lies particularly in feminist studies, leading me to focus my thesis on obscenity and transgression in female performance art. I plan to do a Masters in the years following my degree to extend my knowledge of contemporary art.

My research for my dissertation will focus on the use of transgression and obscenity in the performance art of Marina Abramovic and Orlan. For me, these two artists are relevant to the research on obscenity in live art. I will focus on the artist's intent and how they encourage their audiences to engage with them on a level of intimacy and immediacy. I will explore pain and endurance in relation to their performances that these artists choose to undergo in their work and how these transgressional depictions of the body have impacted contemporary aesthetic evaluation.

Obscenity in performance art is not always intended to inspire disgust, performance artists often use drastic obscenity in order to leave a lasting impression on their audiences, causing their intent to be magnified in a different way than other mediums. Obscenity and art are both concerned with representation, and obscenity is inextricably linked to art. In Western thought art has always been assessed in terms of aesthetics, these standards of aesthetics have furthermore categorized art into groups depending on what is and what is not beautiful. Marina Abramovic and Orlan have tested, pushed and challenged contemporary aesthetics in their work, thus expanding the established aesthetics parameters that were in place at the time.

**Through performance, the body
can free itself from binary systems
and be used as a mode of both
artistic and political expression**

I will explore how performance art has changed the context in which female bodies are interpreted. Through performance, the body can free itself from binary systems and be used as a mode of both artistic, and political expression. By discussing transgression in their work, I intend to examine how these artists have run a social commentary on socio-political topics at the time; as performance art came when the feminist movement was at its peak, it was a way for women to reclaim control and ownership over their bodies and their sexuality. Orlan uses performance to turn her body into a mode of production, and a work of art. In Orlan's work she formed a relationship between art and science, thus changing the meaning of the use of the body in art. Both Abramovic and Orlan through transgression have challenged previous depictions of the female body, and have shaped new ideologies regarding female representation in visual culture.

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I am currently finishing up my final year of study as a Visual and Critical Studies student. I have learned a lot in this course, while making great friends too. I am in the middle of writing my thesis, on androgyny and gender roles case study on David Bowie and Lady Gaga. In the future I plan on saving up and going travelling. Then hopefully returning from my travels and getting a job in my field of study. I enjoy watching a wide genre of films and listening to music.

This thesis looks primarily at the visual culture and deployment of androgyny. The research outlines how David Bowie and Lady Gaga have displayed androgyny through both their performances and their personal presentation. Through a comparative analysis, I will prove that Bowie and Gaga not only portray androgyny but have influenced how androgyny is seen within popular culture. I will explore that if without figures such as Bowie and Gaga, would androgyny have ever made it into the mainstream? Without these celebrity figures embracing androgyny, would many know what androgyny is? To do this, I consider the work of philosophers Judith Butler and Simone de Beauvoir in relation to androgyny.

My thesis also explores the ways in which Bowie portrayed androgyny in the 1970s and 1980s, and how androgyny was brought into the mainstream with movements such as the New Romantics. Following up from this, I will assess these influences on Gaga and modern day androgyny and also, how defying gender norms and having a lack of labels within gender seems to be becoming more significant and mainstream in regards to popular celebrity culture

My research draws on secondary sources such as journals, online websites, relevant literature and articles written on both Gaga and Bowie. I also watched various interviews and documentaries which both artists have contributed to throughout their careers which add insight to the artists' own perceptions androgyny and gender bending.

I viewed several of their music videos, and from these, I can describe and critically analyse the stance which they both took in regards their sexuality and what they represent through their performances. The use of photographs is also crucial to my research, as photographs of both artists clearly depict how they expressed androgyny through their fashion and appearance.

My thesis shows the history and background of the term androgyny; how Bowie and Gaga have visually displayed androgyny and how it has become part of popular culture. With further analysis, I might then prove how it has impacted visual culture as a whole.

My thesis shows the history and background of the term androgyny; how Bowie and Gaga have visually displayed androgyny and how it has become part of popular culture

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I chose Visual and Critical Studies as my course at Dublin Institute of Technology as it is wide ranging in the areas it covers and allows you to see the flaws and attributes in visual culture. My thesis is about the representation of African Americans in contemporary Hollywood film. I found this subject matter fascinating and is one that is a constant topic of discussion in mass media today. I found the inequality and unjust representation of African Americans in film an interesting area to research.

The purpose of this thesis is to examine how African Americans are represented in Hollywood film through the topics of race, class and gender. I have chosen to analyse my question through four specific films which have been made in the past ten years: 'Django Unchained', 'Hidden Figures', 'The Help' and 'Straight Outta Compton'. The characters and the events that occur in each film will be examined and critiqued in order to gain an understanding of the representation of African Americans. Each are set in an important era where African Americans were trying to overthrow certain barriers that stood before them, from slavery to segregation. The use of books, film, reviews, website articles, interviews and videos which correlate to my area of research will aid in my analysis. The research mainly focuses on the portrayals in film which have been influenced by this dark period in American history. In the era that we live in you would expect the representation to be somewhat accurate, rid of stereotypes that once pigeonholed the race. But in reality the issue is still a topic of discussion as conveying African Americans in Hollywood film seems to adopt old habits. Hollywood has not learnt from past mistakes seemingly only masking the problem. This issue could be due to the unconscious bias that people might have unknowingly adopted by what they watch or the environment they live, this topic will be explored throughout.

The research mainly focuses on the portrayals in film which have been influenced by this dark period in American history

**King Louie's ensuing song
details his wish to be a human;
I want to be like you, I want to
walk like you, talk like you too**

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My key interests are the representation of nonhuman bodies in visual culture and the use of art as a means of protest. Currently I am working on curating my second exhibition which will be in aid of the Kildare Animal Foundation and will take place this summer. I also intern at GalleryX, Dublin and am looking forward to building a career as a contemporary art curator once I graduate.

Why Does King Louie want to be Human too?

While anthropomorphism (the ascription of human characteristics onto nonhumans) may initially appear somewhat innocent, it does carry a weight of philosophical, moral and cultural dilemmas. Stemming from the Greek terms *ánthrōpos*, meaning man or human being, and *morphé* meaning form or shape, anthropomorphism, though popular, has been heavily criticised throughout history. Philosopher Xenophanes, for instance, condemned the work of poet Homer, due to his representations of gods as if they were human. He went on to say that if horses could draw, they too would illustrate the gods in their own form. Anthropomorphism therefore, has grown as a result of the anthropocentric views humans have of themselves.

Visual culture (by which I refer to all visual media made by humans and intended for viewing by humans), showers us in humanised depictions of nonhuman animals so much so that we may claim that through their anthropomorphic design, Walt Disney made us forget that Mickey is a mouse and Donald is a duck. The nonhumans whose bodies have been re-appropriated into the spectacle we see today in visual culture have gradually disappeared. In their place sits a puppet to be manipulated by human hands, always the observed, never the observer. This anthropocentric means of representation is illustrated throughout the 2016 film, 'The Jungle Book', most notably by some of the nonhuman characters themselves. When Mowgli is kidnapped and taken to a monkey inhabited city, King Louie (an orangutan) attempts to come to an arrangement with the young boy whereby he will offer Mowgli protection in exchange for the secret to making fire. King Louie's ensuing song details his wish to be a human; "I want to be like you, I want to walk like you, talk like you too. You see it's true, an ape like me, can learn to be human too." Here we see one of the most powerful figures in the jungle reject his natural being through the recognition of an imposed inferiority to the small human child before him.

Furthermore, when this knowledge of fire is denied he becomes enraged, leading to destruction, terror and the demise of the aforementioned city. King Louie's actions here are in stark contrast to those of other characters like Baloo the bear and Bagheera the panther, who appear to exist only to help Mowgli. As a result, the viewer finds that praiseworthy actions such as assisting the human child are those of the humanised or human serving characters, while fear and immorality are accorded to those who do not abide by a human code of behaviour. Randy Malamud makes the point that this kind of anthropocentric appropriation of the nonhuman is particularly dangerous. Reason being that it reduces the experience of the nonhuman animal to that of being purely relational to the human. Nonhumans, he goes on, are applauded only in terms of what they mean for humans, their obedience and their entertainment value.

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I am a travel and culture enthusiast and aspiring writer with a keen interest in Generational Theory. My interest led me to write my final year thesis on the Representation of Millennials in Contemporary Visual Culture. I run a blog alongside my colleague, Rebekah Quinn, called RebeccaRebekah, which documents our experiences as two 20 something millennials.

Girls, Lena Dunham, and the Representation of Millennials

Girls, Lena Dunham, and the Representation of Millennials seeks to address and assess the question of representation and misrepresentation with regard to the Millennial generation, and to establish the gaps that exist in current representations of Millennials in visual culture. This question will be explored with specific relation to HBO's 'Girls' (2012-2017), created by and starring Lena Dunham, whereby the role of 'Girls' and Dunham in creating a stereotypical view of Millennials in contemporary culture will be examined.

An analysis of Stuart Hall's theories on representation will offer an insight into the concept of representation. Following this, a study of past generational theory and its contemporary counter-arguments will aim to highlight the contestation surrounding the representation of Millennials as a generation. Alongside this, the crossover between fiction and reality in film and television will be studied and used to highlight the problems that occur when leading characters of television series' such as 'Girls' are performed by the show's creator, who claims to be 'the voice of a generation'. This sets up a lens through which to study HBO's 'Girls' in detail, whereby the inconsistencies and bias of how the series represents Millennials will be highlighted, specifically in its depictions of race and social class, by closely analysing a selection of scenes with the aid of Hall's theories and film theory. Throughout this, the role of social media and internet technology in the representation of Millennials will also be explored.

As such, this thesis seeks to develop a broader concern for the inconsistencies which emerge in the discourse surrounding Millennials today. This will be a catalyst in a further attempt at representing their diversity, and avoiding exclusion and stereotyping in the representation of this generation. Essentially, this thesis hopes to begin to open up a platform which invites under-represented Millennials to close the gap that exists in the current depictions of their generation in visual culture today.

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My enthusiasm for art and writing began as a child. I found I had a love for classical studies. I was pleasantly surprised when I found a course that covered everything I had an interest in. With what I have studied over the last 3 years I decided to examine gender stereotypes within the Harry Potter novels and films for my thesis topic. The reason being because I have a great passion in gender and film studies. I don't have a particular career path in mind however I do aspire to be in the field of the arts and writing.

Within my final year thesis, I examine gender stereotyping within the Harry Potter novel and film series whilst also comparing the differences (if any) between both. The thesis also reviews novel to film adaptation and the idea of gender stereotyping within classical film. Through my research, I look at the work of many famous authors and film theorists including the works of Laura Mulvey and J.K Rowling. The purpose of this thesis is to break down chapter to chapter the idea of adapting novels to film and why this might be done, problems faced when attempting adaptation and why it may be best to leave novels as they were originally created.

I also look at the concept of gender stereotyping and sexism in classic film eg 1950s Hollywood, why it was done and its purpose. In conjunction with this I bring in the theory of the male gaze, as described by Laura Mulvey, and explain how it is of relevance to gender stereotyping and sexism in not just film but across other media too. Once these ideas and concepts have been explained I move on to talk about these theories in relation to the world of Harry Potter. Specifically, I look at the main male and female protagonists: Harry Potter and Hermione Granger. Within these two chapters I examine both characters under the lens of gender stereotyping whilst also comparing and contrasting the novel and film portrayal of both characters. I also compare their characters to certain other characters throughout the series. The characters of Harry Potter and Hermione Granger are also put under the lens of the theories of novel to film adaption as well as the ideology of the male gaze.

The reason why I chose this topic for my thesis is because not only am I a fan of the Harry Potter series but I thought it would be interesting to approach the Harry Potter series from the route of gender studies as it is rarely, if ever, done. As the Harry Potter series is one of the world's most famous franchises, and its content seems quite innocent, I wanted to investigate if there were any issues with gender stereotyping or sexism.

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In turn, it would also be of interest to look at something like the Harry Potter novels and films, which are, in general, aimed at a younger audience, and at the topics of gender stereotyping, sexism and the male gaze which is normally conditioned around a much older, more mature audience and to try to find a relation between the two. And so, my thesis aims to look at and investigate the idea of novel to film adaptation and the problems that may be encountered when attempting to do this. I then move on to the theory of gender stereotyping, sexism and the male gaze in classic film and the problems faced when this happens. From doing this I can then use the information gained from researching the previous two chapters to aid in answering the question of 'Is there any gender stereotypes within the Harry Potter series and if so, what are they?'

**CREATIVE
AND
CULTURAL
INDUSTRIES**

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CREATE X YOURSELF

CREATE X YOURSELF was an event based upon the title, 'How the Cultural Arts have an impact on our mental health and wellbeing.' It was a night of meditation, a chance to unleash your inner artsy-self, followed by a Moonlight Rave, where the Aungier Street Courtyard was lit only by fairy-lights. The cultural arts societies in DIT have helped and changed the lives of so many students, and this was a chance to showcase just how important the cultural arts are to people's mental health, whether it be film, music, dance etc.

I collaborated with the DIT Mental Health Society to help me showcase this event, as they revolve themselves around ways that improve the wellbeing of DIT students, which meant there was no better society to involve than themselves. Mental Health is a part of everyone's everyday lives and because of that, I wanted to recognise and show appreciation for the cultural arts societies and to emphasise their importance in students lives today.

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An Analysis of Depictions of Race in Advertising and When it Becomes Offensive

Across the western world advertising is regulated through different agencies and self regulating bodies that promote a standard to which the industry must uphold itself. The core guidelines of these regulators are outlined essentially to promote consumer interests and approximate a moral standard in advertising achieved through truthful and non-offensive advertising. However, perhaps because offense is a subjective phenomenon, guidelines regarding offensive content are often not specific.

Advertising is a window into which researchers can trace the development of the western world we live in and is considered to be a reflection of our society. Owing true to that line of thought, and as an unavoidable consequence some of the more complex themes of human life are also represented, arguably the most prominent and controversial of which is race.

Black people have been as mistreated within the context of advertising as they have been throughout history. The earliest depictions of black people in American advertising harks back to the slave trade in America, evidence that serves as harsh reminders of the atrocities black people suffered as a consequence of the enigmatic institution. Subsequently, compared to other races blacks were rarely represented in ads, and succumbing to be casted in inferior roles when they were.

Contemporary advertising, although not as regularly and blatantly derogatory as it once was, can still portray black people in roles that are sometimes considered to be offensive. Through implementing a framework adapted from Judith Williamson's book 'Decoding Advertising', it is possible to analyse and provide comprehensive examples of the factors of contemporary and historical advertising featuring depictions of black people that result in offense.

Contemporary advertising, although not as regularly and blatantly derogatory as it once was, can still portray black people in roles that are sometimes considered to be offensive

The Information Age has provided us with an array of new possibilities, especially when it comes to work. The traditional ideas of what work is and where it is carried out is quickly being replaced by contemporary trends which are greatly influenced by the millennial generation. As the first generation to grow up in a truly digital world they are having a significant impact on the working environment. Millennials have adapted to working environments which were influenced by the Information Age. Because of this they have significantly different expectations of work compared to generations preceding them. Due to these changing expectations, the need for alternative work environments emerged. This led to the creation of co-working spaces. This thesis aims to investigate how the global rise of co-working spaces is directly reflecting the changing needs of the millennial workforce. Co-working spaces offer workers who may not need a traditional office space a place to work alongside other like-minded individuals. Many of these spaces provide individuals with opportunities to connect, collaborate and work with other individuals in creative environments in which they may not have access to otherwise. This gives rise to the sharing of knowledge and idea exchanges which leads to these spaces being more than just a work space but an incubator for entrepreneurship and start-up companies.

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The Purple House Youth Arts Day

For my cultural project I created a Youth Arts Day in collaboration with the Purple House Cancer Support Centre Bray. I wanted to produce an art event that promotes, supports and encourages participation from young people. Throughout the day structured workshops were facilitated by industry professionals, passionate artists, volunteers and art therapists. In these various workshops, children had the opportunity to explore and engage in several outlets of art and were given a unique in-depth and high quality artistic experience.

The Purple House knows the value of art as a process of healing in its ability to convey emotions or to act as an outlet. By creating an art based event it was a chance to highlight and celebrate particular services that the Purple House provides such as art therapy and personal development classes. Throughout this event the main objective was to build awareness on the importance of the purpose of and function of art. In this way, this event was an opportunity to showcase how vital it is that these services remain available through raising funds and ongoing support for the Purple House Cancer Support.



In creating this event I had to utilise many skills I have learnt through previous modules throughout this course. It was a vital way of developing these skills in a real-life setting and to showcase the knowledge and experience I have acquired over the past three years. I liaised with various people and organisations in creating this event, contacting and confirming artists and teachers, coordinating volunteers and duties, developing a schedule for the day, booking the venue, developing a poster for advertisement, signing up participants, dealing with health and safety issues and ensuring the event was insured and so forth.

The Purple House knows the value of art as a process of healing in its ability to convey emotions or to act as an outlet

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This dissertation examines the representation of queer individuals in independent cinema from the year 2010 onward. The primary goal is to interrogate the way in which queer representation in cinema has evolved over the years as a response to public perception and the acceptance of homosexuality in western society. Elements of queer theory and ideas taken from Leo Bersani's essay 'Is the Rectum a Grave?' will be used to investigate current representations of queer identities in independent cinema with a focus on how it is a response to current heterosexual public perceptions of homosexuality.

Evidence will be taken from several western queer productions to illustrate the various points in this thesis especially in relation to how queer representations have transformed over time from early queer cinema, to New Queer Cinema and to a potential new wave of queer filmmaking that appears to have emerged over the last two decades. A focus on narrative content, the social status and lifestyles of the film's characters will be considered when determining these representations.

The primary goal is to interrogate the way in which queer representation in cinema has evolved over the years as a response to public perception and the acceptance of homosexuality in western society

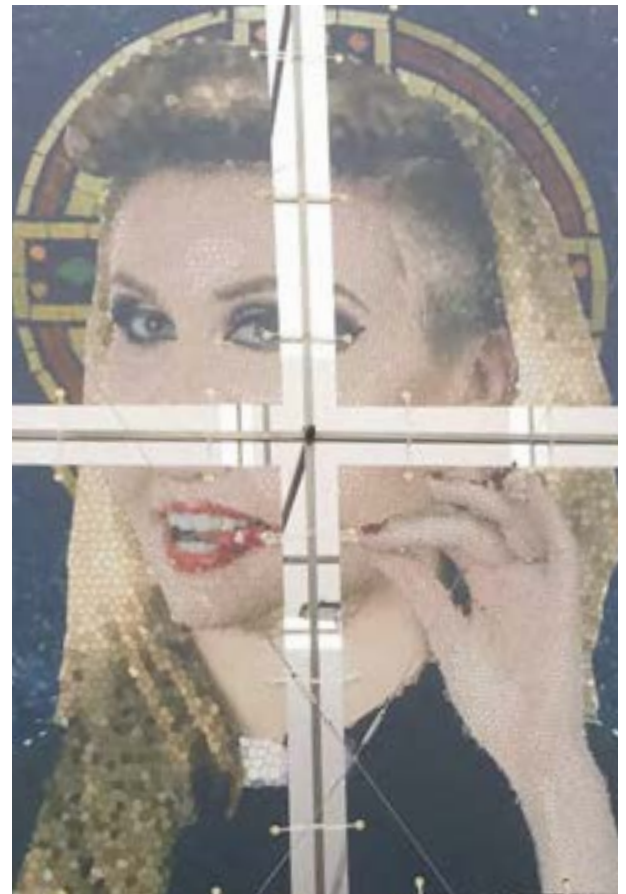
The term 'Queer' will be used as an umbrella term for all LGBTQ individuals, it acts as a means of describing those who exist outside of those categories in terms of gender and sexuality but remain outside of heterosexual and cisgender categories also. We will explore how everyday heterosexual perspectives on queer communities affect cinematic representation, also Bersani's idea of an existing link between radical sex and radical politics. This thesis hopes to prove that everyday queer politics undoubtedly affects queer cinematic representation, therefore, a familiarity with the historical development of queer cinema and social progression concerning queer acceptance will be imperative to making sense of these representations. Each film chosen for analysis in this thesis will provide a basis for gathering qualitative information, allowing for a fuller understanding of queer representation.

Laura Burke
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DIT Pageant Piece for the St. Patrick's Day Parade

My end of year project was as the joint project manager of DIT's float in the St. Patrick's Day Parade. The theme of the event was 'Ireland You Are' and our concept was based around student submitted images, drawings and words of what Ireland is to them. We worked to create and build six large metal cube shaped structures, similar to Rubik's cubes, in which we would display the images rigged off of cable ties. These large cubes had wheels attached on the four corners and were moved by handles. In the end they were fabulous large and bright structures, completed with a DJ cube, which unfortunately backfired on us during the day. We had students dressed in black and white holding signposts with typical Irish words displayed on them surrounding each cube making as much noise and creating as much excitement as they could. The DIT dance society was also fantastic and despite the lack of music, lit up the event and danced the entire way throughout the parade. My main job in coordinating the event was to organise an after party for all of those who committed themselves to the parade. We had food and drinks in Planet Murphy's, a pub on Camden Street afterwards with a special budget allocated to me for the event. Overall it was a lot of work, but with the help of my classmate Gillian, our co-coordinator Barry and some excellent students, it turned out to be a great success and I am incredibly proud I was able to take part in the parade and would not hesitate to do so again.

The theme of the event was 'Ireland You Are' and our concept was based around student submitted images, drawings and words of what Ireland is to them



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Event Manager for Church Screening of 'The Young Offenders'

For my cultural project I organised a screening of the Irish movie 'The Young Offenders' followed by questions and answers with the director Peter Foott and lead actor Alex Murphy in St. Laurence's Church in DIT Grangegorman as part of the DIT Film Festival. The festival this year focused on the talent within the Irish Film Industry. The screening was held in Grangegorman to showcase the new campus and to encourage more events on campus for students. During my time working on the event I put into practice many of the skills I have learnt in modules throughout my degree. The Film Society gave me funding to run the event and I worked closely with them to ensure it was successful.

The screening was held in Grangegorman to showcase the new campus and to encourage more events on campus for students

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Blogs are important source of influence, which are sometimes taking over the role of traditional journalists. Therefore with the development of new media, fashion bloggers are becoming more powerful within fashion industry. The purpose of this paper is to examine the phenomenon of fashion blogging and analyse how it can be used as a tool for successful brand management and fashion marketing as well as how fashion blogger's influence on audience can be turned into profits for companies. With establishment of main principles for brand promotion, management and marketing through social media and namely blogging, companies can become more successful in terms of achieving recognition and sustainability. An emphasis is also placed on finding out how blogging alters fashion industry and supplants traditional fashion journalism. The problem is that fashion bloggers nowadays have greater influence on middle-class audience than people who have been working in this industry for many decades. The overall methodological approach of the thesis is a qualitative method. It is planned to perform a qualitative analysis and gather data from archives, newspapers, interviews, and published reports. Subsequent to this, Irish as well as international bloggers are going to be interviewed in order to get more information about the strategies of brand management and fashion marketing through fashion blogging.

The purpose of this paper is to examine the phenomenon of fashion blogging and analyse how it can be used as a tool for successful brand management and fashion marketing as well as how fashion blogger's influence on audience can be turned into profits for companies.

Artist and Illustrator David Rooney exhibited artwork from his collection '1916 Portraits and Lives' on the day



The Mighty Folk Session

I organised and managed a day of Irish culture in The Hotspot Music Club in Greystones for my final year cultural project. My event began on St. Patrick's Day afternoon and continued well on into the night

After I decided that I wanted to incorporate traditional Irish music, food and art into the event I requested and received cash sponsorship from The Hotspot Music Club and in-kind sponsorship from SuperValu Greystones. I then recruited four professional musicians to lead our open session alongside members of the Greystone's community who also came to the event. Artist and Illustrator David Rooney exhibited artwork from his collection '1916 Portraits and Lives' on the day and two chefs cooked and served delicious traditional Irish food.

Overall, it was a learning experience and it was definitely not easy trying to keep on top of all of the advertising, social media, press releases etc. that went into organising the day whilst also managing all of the people involved with the event. However, it turned out to be a really fun, worthwhile and successful event which I believe brought both older and newer members of the local community together.

The concept of dominant media ownership in Ireland has proved to be more conspicuous in the last decade due to individuals of power purchasing numerous outlets within Irish media. This problem has not been ignored, with reforms and surveys such as the 2016 CMPF report acknowledging the bias nature that is consuming Irish media, additionally political figures such as Minister for Communications Pat Rabbitte continuously voicing his concern on the matter.

For any European country to establish an unbiased and just media landscape with diverse ownership, a host of factors are required. A diversity of media ownership calls for relevant information regarding the ownership of media institutions being available to journalists, watchdog bodies and oversight institutions. The ownership of media has a dominant impact on the media's output, which in some cases could lead to subjecting the readership/viewership to a bias outlook on particular social, political or economic situations. When the audience are unaware of the organisation in control of the media they consume, the media owners will use this to their advantage, only covering stories or events that prove beneficial to their reputation. The origin of the dominance of ownership within the media can tie into such factors as close relationships between media organisation, business enterprises and government institutions. Thus powerful individuals, such as Denis O'Brien, have the power to influence what can and what cannot be included on a news agenda. Simply put, individuals of a certain professional position, can dictate what content society can and cannot be exposed to.

When the audience are unaware of the organisation in control of the media they consume, the media owners will use this to their advantage, only covering stories or events that prove beneficial to their reputation

The nature of this accumulation of media ownership unearths both moral and political questions. How can a country label themselves as a democracy if there are individuals in charge of media adjusting, or in some cases completely neglecting certain stories/issues? Considering this, why are said individuals still in a position of such undesirably power?

Initially focusing on the beginnings of the Irish media landscape and the nature of ownership during its origins, a key study on Irish businessman Denis O'Brien and his involvement within Irish media landscape will be detailed and analysed. Additionally, the attempted reforms and political intervention (or lack thereof) will be analysed, ranging from the 2016 Florence CMPF report to the new media mergers announced under the 2014 Competition and Consumer Act.

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Irrefutably Ireland has undergone intensive social and cultural change stemming from the Celtic Tiger ushering in a new era

Revising Sacrifice: Ireland and Cinema (1996–2016)

This thesis interprets and explores the inferences to be derived from sacrifice portrayed in Irish cinema of the foregone 20 years as a phase of cultural transformation in Ireland. The research examines a cohort of critically acclaimed Irish film and documentary released between 1996 and 2016 during which time Irish filmmakers and productions garnered mainstream visibility. The paper seeks to conceptualise the presence of sacrifice on screen as a site of cultural artefact symptomatic of cultural ideologies from which illustrations regarding Irish self-representation and interpretation may be extracted.

Irrefutably Ireland has undergone intensive social and cultural change stemming from the Celtic Tiger ushering in a new era. Preceding this era it may be observed that representation of the Irish and Ireland on screen was dominated by the visions of non-indigenous filmmakers. Thus it is the object of this paper to implement sacrifice as a device through which a culturally authentic Irish cinematic landscape may be reflected. Concisely the deployment of sacrifice within the cinematic narrative is contextualised by examining a series of dynamics existent between sacrifice and the themes of select filmic text. These are sacrifice and politics, religion, consequently gender and the interplays between sacrifice and economics in both film and investigative documentary.

These dynamics are explored through discussion and analysis of a series of films of the previous 20 years spanning, 'Michael Collins', 'The Magdalene Sisters', 'Song for a Raggy Boy', 'In America', 'Garage', 'Hunger', 'Calvary', 'Brooklyn' and 'Bobby Sands: 66 days' amongst others. This thesis endeavours to mature the analytical discourses of Irish cinema with intent that the paper will contribute to the reviewing and evincing of evolving cultural contexts as embodied by sacrifice on screen.



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Production Manager in Saint Patrick's Day Festival 2017

For my cultural project, I was part of the the production team for DIT's float in the parade this year. The theme of our float was 'Ireland You Are... Reflections'. The Saint Patrick's Day Festival is one of Ireland's biggest cultural events. For DIT's float this year, it was the students' reflection on what they believe Ireland is, so students were at the heart of it. During my time as production manager, I was able to put many of the skills I've learnt in modules throughout the past three years into a real life situation. My tasks included recruiting and coordinating over 100 participants, being a liaison between the societies and the creative team, utilising Microsoft Office Suite, being an active part of brainstorming ideas and concept design, making the costumes, organising team direction as project leader, recruiting a photographer and videographer, assembling and disassembling floats, buying supplies, writing press releases and constantly communicating via email with participants about registration, rehearsals, roles, and timeline for the day.

For DIT's float this year, it was the students' reflection on what they believe Ireland is, so students were at the heart of it



Rising social awareness among consumers has lead to an increased demand for companies to start behaving in an ethical manner

Isobel Cullen
isobelcullenxo@gmail.com
086 453 1421

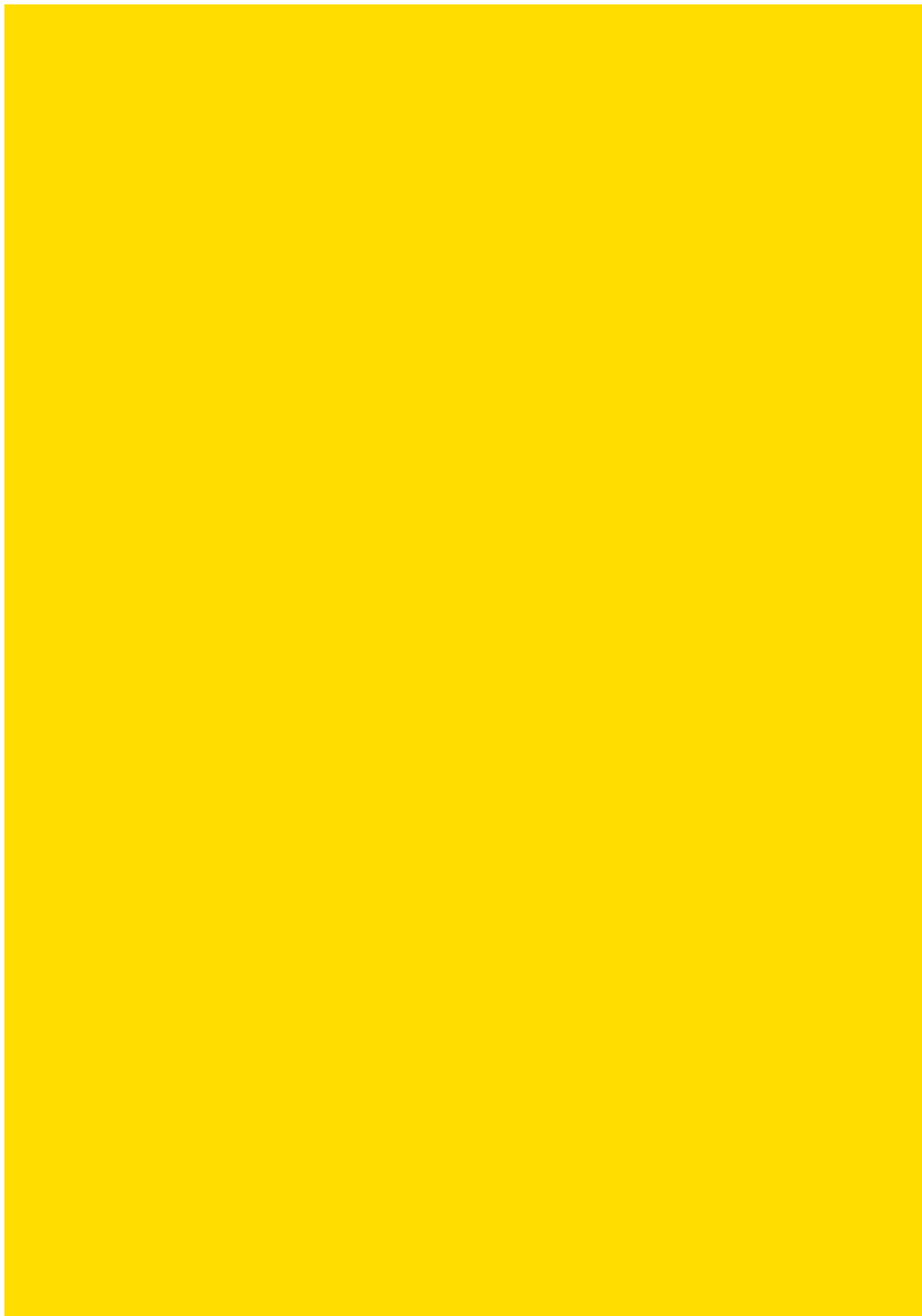
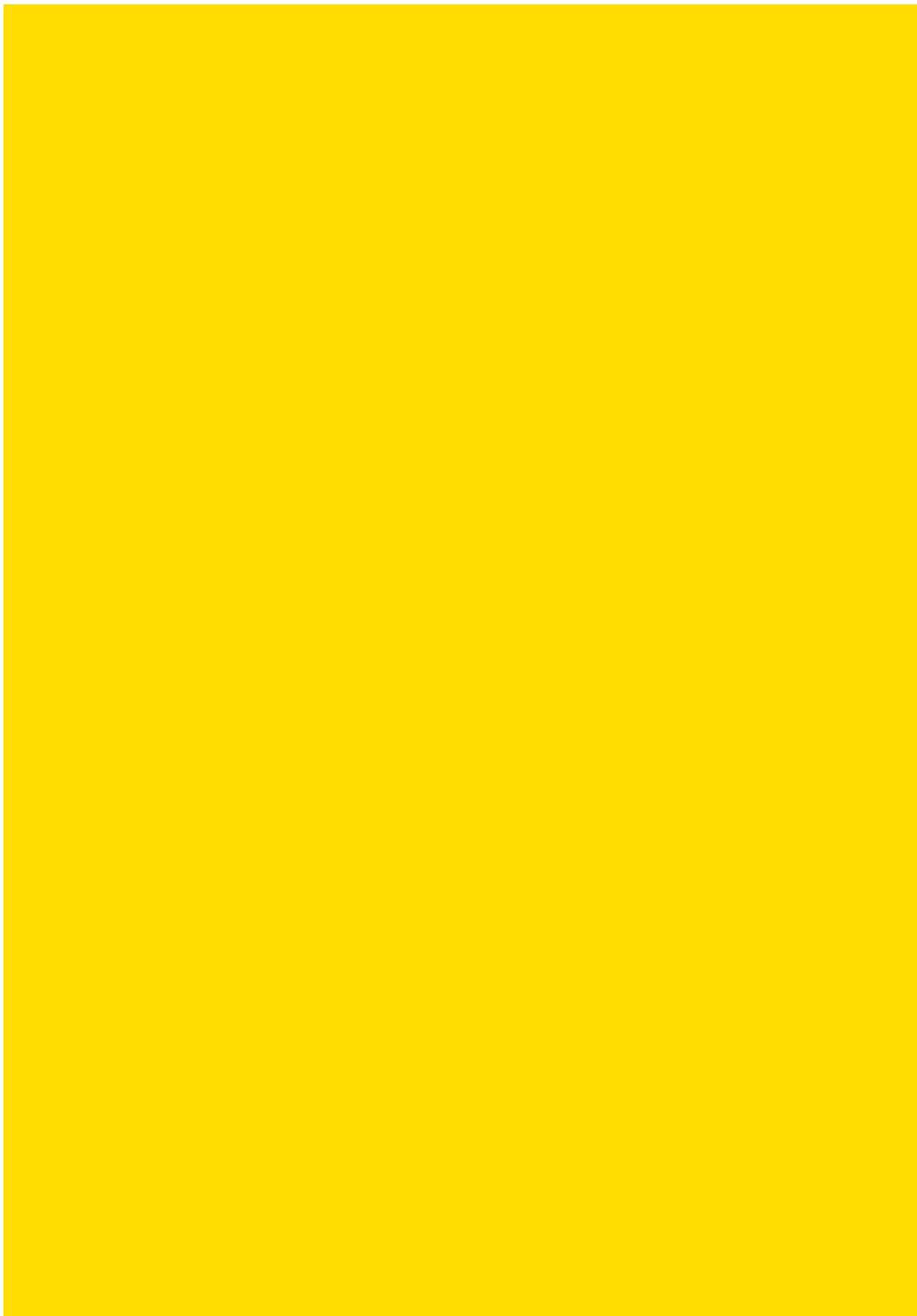
The ability of corporate social responsibility (CSR) and cause related marketing (CRM) to influence consumers choices is often misconstrued and underestimated. Rising social awareness among consumers has lead to an increased demand for companies to start behaving in an ethical manner. Some companies have responded to this demand and the amount of CRM campaigns and number of products with ethical associations being brought onto the market has exploded over the last few years. Throughout recent years CRM has proven to be a successful campaign format that resonates well with consumers while providing benefits for non profit organisations as well as for businesses. This paper examines the use of CRM as a marketing tool and what impact CRM has on consumers choices. The main objective of this paper is to determine how effective CSR and CRM are as marketing tools in terms of influencing consumer's choices and behaviour. This dissertation will use exploratory qualitative research methods such as document analysis in order to demonstrate that CSR and CRM have the power to be highly effective and important marketing tools and can help boost the bottom line of a company if executed properly. Data has been collected from archives, published studies, newspapers, books and published reports.

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Event Manager for 'Dublin is Our Campus' photo exhibition

I arrived at the idea of holding a photo exhibition because I wanted to give all DIT students a chance to have a platform to express what their city and campus means to them. DIT claimed that Dublin was its campus for over 125 years. Now, with the gradual move to Grangegorman, that is slowly changing. However, I wanted to show the college from the perspective of its students. For these reasons, I named the exhibition 'Dublin is Our Campus'. Many students submitted photographs which included scenes from their daily commute from outside Dublin, what they experienced walking from one campus to another on days where they had classes on multiple campuses, and their favourite view from a certain area of a campus, to name but a few. I received sponsorship from Event Society and I worked with them to make sure the event was a success.

**I wanted to give all DIT students a chance to
have a platform to express what their city and
campus means to them**



Creative Arts and Media, Hospitality Management, Marketing- Conservatory of Music and Drama, Law, Languages and Social Sciences

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Dr Eddie Brennan
Dr Kevin Byrne
Helen Chen
Helen Chen
Kieran Corcoran
Dr Ruth Craggs
Dermot Dunne
Richard Fitzsimons
Alex Gibson
Geraldine Gorham
Gereva Hackett
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Dublin School of Creative Arts

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Thank You

College of Arts and Tourism, Dean John O'Connor; Dublin School of Creative Arts, Head of School, Kieran Corcoran; School of Mechanical and Design Engineering, Head of School, Ger Reilly; Exhibition Coordinator, Peter Mac Cann; Project Management Advisor, Louise Reddy; School Administrator, Elaine Lawlor; PB Print, Paul Bolger; Professional Photographer, Gillian Buckley; Additional photography, Keith Moran and Kate O'Brien.







Colophon

Book design by Brian Lambert, Luke McLaughlin, Nola Mellon and Keith Moran. Book set in Din. Printed full colour and Pantone 012 U on 110gsm UPM fine offset. Cover printed on 250gsm UPM fine offset.



MAKING A SHOW

OF FINE ART

Alexandros Antoniou
Caitriona Comiskey
Amie O'Leary
Catherine Butler
Claire Tobin-Dunne
Aira Mae Ogaco
Daire Humphries
Jane Callaghan
Gerry O'Brien
Emma Aine O'Leary
Donna Lynch
Eoin Collins
Eoin Hughes
Jackie Hackett
Ellen Molloy
Kevin Brennan
Katie Tyrrell
Kevin Smith
Jayne Iwrin
Lauren Sarsfield
Katie Harley
Maelisa Lennon
Michael Pidgeon
Sharon Ramsey
Oonagh Flynn
Paula Piotrowska
Molly Byrne
Tara Homan
Monika Bogynos
Tuyen Tran

FINE ART

Alexandros Antoniou / 04
Caitriona Comiskey / 06
Amie O'Leary / 08
Catherine Butler / 10
Claire Tobin-Dunne / 12
Aira Mae Ogaco / 14
Daire Humphries / 16
Jane Callaghan / 18
Gerry O'Brien / 20
Emma Áine O'Leary / 22
Donna Lynch / 24
Eoin Collins / 26
Eoin Hughes / 28
Jackie Hackett / 30
Ellen Molloy / 32
Kevin Brennan / 34
Katie Tyrrell / 36
Kevin Smith / 38
Jayne Iwrin / 40
Lauren Sarsfield / 42
Katie Harley / 44
Maelisa Lennon / 46
Michael Pidgeon / 48
Sharon Ramsey / 50
Oonagh Flynn / 52
Paula Piotrowska / 54
Molly Byrne / 56
Tara Homan / 58
Monika Bogyos / 60
Tuyen Tran / 62



Alexandros Antoniou
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Hubris, Atis, Nemesis, Tisis

Ellis Dee's practice is primarily performance to video with the use of sculptural props and latex prosthetics. She explores gender as a social construct and its dissection through subversion and specifically through drag. She parallels gender subversion with video and databending, a way of glitching audio and video. Ellis considers herself the medium of her work by embodying various creatures through makeup and costumes that are inspired principally by Greek mythology. By exploring the human body and pushing the boundaries of her biological sex she aspires to present and conflict what society considers and enforces as normative behaviour. In this video piece, *Hubris, Atis, Nemesis, Tisis*, Ellis references the ancient Greek belief of overconfidence and the consequences that follow it. The destruction of the self through hubris is reflected through the glitching of the video.



**By pushing the boundaries
of her biological sex she
aspires to present and conflict
what society considers as
normative behaviour**

Authorship is a key theme that emerged in the making of this work



This Is...?

This Is...? is a research project investigating Primary School Visual Art Education in Ireland. This arts-in-education project was established as a strategy to promote meaningful access and participation in contemporary art making. The body of work presented was produced collaboratively with 3rd class primary school students from Dunboyne Senior Primary School in Co, Meath. The students and I engaged in weekly art workshops over a period of four months. My dual role as artist and curator was to facilitate the students in experimenting with new mediums such as performance, video and sound art. The artworks presented in the gallery are a recreation and representation of our experiences. The motivation of this work was to present the artist/curator, educator and students as a unified body. Authorship is a key theme that emerged in the making of this work. This issue appeared through a consideration surrounding the appropriation of children's artworks. Each week the workshop was designed to address this issue of author ownership.



Considering the students were aged between eight to nine years old, the developmental stage of the students became an influencing factor. As the project materialized the critical thinking of the students developed allowing the idea of "this is mine" to extend and to include "this is ours". The workshops focused on experiencing creative learning in groups. This enabled the students to explore and extend awareness of the issue of author ownership. This artistic collaboration considers the potential outcome of primary students engaging in a contemporary artistic practice within an educational context.

**A semicolon is used
when an author could
have chosen to end
their sentence, but
chose not to**

Amie O'Leary
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Semicolon

"A semicolon is used when an author could have chosen to end their sentence, but chose not to. The author is you and the sentence is your life." Project *Semicolon* is a project that started in 2013 to raise awareness of depression, anxiety, self-harm and suicide. These mental illnesses, combined with my own personal experiences, have influenced my work. *Semicolon* is an installation that analyses the emotional disabilities and the state of people's mental health. There are three elements to the installation, a video, a surrounding sound piece and the enclosed space the video and sound is experienced in. The work explores the physical and emotional effects of depression and anxiety, such as panic attacks and what triggers them. The installation aims to evoke an immersive and anxiety-inducing atmosphere for the viewer.



A combination of 3D video animation elements to reflect on society's ambivalent relationship with technology

Catherine Butler
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085 284 8245

Untitled

I use a combination of 3D video animation elements to reflect on society's ambivalent relationship with technology. I investigate the psychedelic potential of video while creating animated loops or gifs to show how video can take different body parts and almost tear them from their own frames creating a neurotic mood that expresses this dynamic.





A personal Mesa becomes a portable altar and sacred space for its owner

Claire Tobin-Dunne
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Bound(less) Bodies

Worn as protection, or carried for reassurance, my fabric sculptures suggest a form of armour to insulate the wearer from outside aggressors. My work evokes notions of protection and healing, absence and isolation. These sculptures are developed through a material enquiry and intuitive approach.

This work draws on ideas from Shamanism and healing, in particular the shaman's blanket or Mesa. The shaman often wraps their client in this Mesa to bestow healing rites. *Bound(less) Bodies* suggests the idea of wrapping for protection and swaddling, a space for transformation and reflection on personal divinity. Fabric is used to cover and contain sacred items in medicine bundles/Mesas. A personal Mesa becomes a portable altar and sacred space for its owner. It represents the journey its owner has taken, who they are now and who they will become.





Touched

Touched focuses on the collective turmoil caused by the events of sexual assault. This project captures the emotional consequences of rape through the visual representations of the physical effects of the aftermath. Anonymous traces of victims and photographic evidence of genitalia from young victims are drawn together in the practice through a series of paintings and video. The use of disturbing images as references allow me to confront and to reach reality through the aestheticisation of them. This process becomes a form of expression against the violent subject matter and it opens an abstract space in order to reach what happened. Through this I can confront and understand the issue while keeping a distance from it.

This project captures the emotional consequences of rape through the visual representations of the physical effects of the aftermath

Aira Mae Ogaco
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This process of pattern making was to make patterns out of recognisable objects to express that gender roles play an important part in our identity and individuality



Daire Humphries
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On the Surface

Exploring the role of gender in today's society through portraiture in oil and acrylic on canvas. I have chosen to portray specifically the male figure out of interest into current mental health and social issues around gender and how society is fixated on differentiating what can be male and female. By this I mean the politics of gender, what men or women should or should not do and the scrutiny of this. I addressed this by not only using the male as the subject of the paintings, but I have also designed patterns out of inanimate objects which have an association to being masculine. This process of pattern making was to make patterns out of recognisable objects that are, or can be considered male, so as to express that gender roles play an important part in our identity and individuality. This phenomenon of gender association in objects that cannot possess such a thing was to highlight the socio-political issues about what maleness is or what it is to be male.

The reasoning behind my choice of the use of patterning had resulted from a study into the aesthetic value of symmetry in art, a study which found symmetry in art allowed the brain to process the image much faster and easier. This symmetry is then interrupted by the male portrait forcing the viewer to move their interest from the patterning to the individual portrayed in the piece. The processing fluency of symmetric design had proven to be a useful technique in composition and conceptually. These works are intended to be eye catching through their colour and symmetric elements.

This installation recalls childhood experiences at my grandad's nursery where he grew plants to sell at the local market

Jane Callaghan
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Mesembryanthemum

Mesembryanthemum is an installation containing a series of sculptures made by de-contextualising plastic garden tools used within the gardening industry. Removed from their original function and transformed into strangely shaped surreal sculptures. These sculptures mimic plant forms and are spray painted with luminous punk coloured palettes, arranged to create an immersive environment.

This installation recalls childhood experiences at my grandad's nursery where he grew plants to sell at the local market. This environment of poly tunnels and green houses allowed my imagination to run wild and these spaces were fun and alluring for me. These poly tunnels and greenhouses inspired this installation.





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Open works that encourage multiple interpretations. Through my art I try to question what it means to be human



Mona Realta

I make paintings using a colour palette which is suggestive of a dreamlike landscape, almost expressionist. My arrangements are schematic. Certain things remain and mark us out as individuals. The desire to love and be loved. To share and care.

Through my work I produce visual signs and I arrange them into new conceptual layered pieces from my starting point of photography and collage, I move on to painting on polyester blinds. Then I use acrylic paint for the figures. I have also used oil paint on primed canvas. For the drawings I have used oil pastel. The photographs that I have used as a source of inspiration may not be recognised in the painting as I have altered them slightly.

This allows me to change the subject matter slightly to suit my narrative. I feel that this process opens up the painting and allows the painting to open up feeling and memories. I feel that the paintings should be open works that encourage multiple interpretations. Through my art I try to question what it means to be human. I try to understand the spectrum of human emotion or are we cold and dispassionate to the needs and desires of humans and other living creatures. As a mature student on a journey of enlightenment and self-empowerment I found the medium of art to be both challenging and fulfilling. It brings you on a journey and opens up your whole being to the meaning of what it means to be alive.

What make us different from the animal kingdom? We are emotional beings as well as physical. Through the medium of photography and collage I began to explore the human traits that we possess. Fear, love, hate.





Explore the relationship between an individual's real life and virtual life, as understood through social media

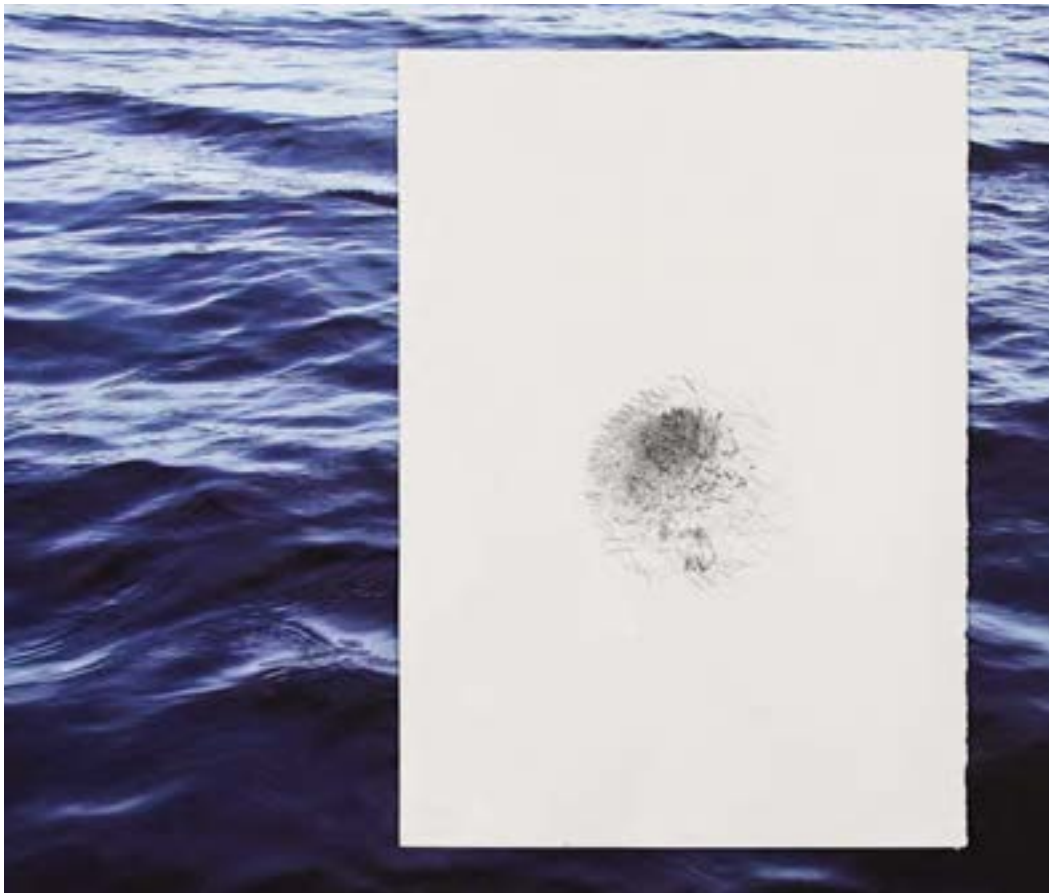
Giggles

This body of work seeks to explore the relationship between an individual's real life and virtual life, as understood through social media. I explore what it means to exist on both platforms by giving an identity to this other aspect of myself, called *Giggles*. For all intents and purposes, *Giggles* is me. With this work, I want to investigate the position of social media in the construction of your identity. *Giggles* and I commence a dialogue in an attempt to understand this.

This work manifests itself through digital media technologies whilst primarily being based on the Internet, where it is accessible to the public. The performance manifests as a conversation led by *Giggles*, my virtual iteration, as she questions my existence in an attempt to clarify the legitimacy of her own.

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The drawings are all unique, they tell a story of time, weather, water and also of human interaction with the element itself

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087 988 0379

Water Mark

My project mainly focuses on a lake situated in county Cavan. *Water Mark* involves the documentation of natural processes by means of creating various drawing devices. I create these devices using ordinary objects such as plastic containers which I then place out on the lake for different durations of time. The containers act as a transient; they are not permanently placed on the lake. Both movement in the water and wind activate the device that creates the drawings. The drawings are indexical and they each act as recordings, they record the natural phenomena which happen within the area. The drawings are all unique, they tell a story of time, weather, water and also of human interaction with the element itself. Within this work I question the idea of drawing and how authorship comes into play as the lake is the creator of the drawings but it is by my intervention with the device that allows the marks to be captured. My work explores ideas of trace and erosion and how natural occurrences leave evidence of an event that once took place. My research seeks to find traces left behind by nature.



From Tony to Frank

I have been very interested in the concept that I can become a different person through the action of performance. My practice delves deep into the death of my late Grandfather, and through a number of performances I feel as though I have become him within those moments. I studied how people mourn, and I emphasise certain aspects of grief. The use of language and clothing have a large impact on my performances. When I listen to the song that played as they lowered my Grandfather's casket, a raw emotion is captured. As I wear his clothes, a raw connection is felt. It is in this moment that I believe that I am Tony.

Eoin Collins
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**It is in this moment that
I believe that I am Tony**





Eoin Hughes
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Bridges in Babel

Bridges in Babel is a collaborative project consisting of a video installation accompanied by a series of artworks in line with the overarching theme of attachment in human relations. The project combines fine art discipline with musical composition, video production and contact improvisation dance.

Contact improvisation is a form of improvised movement dancing that has been developing internationally since the early 70s. It is mainly explored in duets and as a basic focus, the dancers remain in physical touch.

I assembled a set of dancers and individuals with experience in video production to collaborate and work under my direction in the realisation of this interdisciplinary project. The dancers were informed and guided by a narrative. Together with the 'mise-en-scène' or visual theme it served as an inspirational background in which the dancers could implement their physical expression.



The video, shot in a white cube inside a gallery space, consists of duets of dancers attached by a textile prop. The dancers performed to a soundtrack composed by collaborating musicians. The project explores how this physical bridge between the performers both enables and inhibits their range of expression. This serves as a visual metaphor for human relations and emotional attachments.

A physical attachment between the dancers may be initially perceived as an impediment but it gives rise to beautiful or unusual connected body shapes. Combined gestural dynamics that may function as a physical representation of relationships, of how intimate relations between us may limit individuality at times but also enhance and broaden our humanity.



A physical attachment between the dancers may be initially perceived as an impediment but it gives rise to beautiful or unusual connected body shapes



She waited for a long, long, long time

jacquelinehackett@hotmail.com
Jackie Hackett

Act 4

...But she still waited.

She waited for a long, long, long time,
but he never did come back.

He never did come back

cos he was six feet under.

He was six... feet... under.





Ellen Molloy
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Attempting to highlight the function of a mother within a home

Postpartum domestication

This body of work is an exploration of domesticity during the postpartum period of parenting, with particular attention paid to motherhood within a modern context. By observing private domestic spaces through crafts associated with women's work, I am attempting to highlight the function of a mother within a home. Repetitive processes such as folding and sewing have been incorporated into this body of work. The imagery within these sewings depict a moment of contact between a parent's hand and their child's body.

Knitting is a key craft I have integrated into this artwork. I decided to use this form of art making after I found a baby blanket I had made for my son while I was still pregnant. The intention of the knits within this installation is to reflect the warmth and feeling of security I wanted to offer my son with this handmade blanket. From this idea I have fabricated several large deconstructed hanging knits. I have tried to keep their colour palette neutral and calming but this neutrality has been interrupted with the inclusion of deep blues. These sculptural hangings are suspended by industrial metallic materials. The inclusion of such material can be seen as a form of resistance to past confines of domesticity experienced by women.





Vibrations as a visual form



a
a is a sound and visual experiment which involves the idea of how we may be able to perceive vibrations as a visual form. I have chosen a technique of a linear coloured pattern to illustrate this concept.

Kevin Brennan
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Katie Tyrrell
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Moth Embodiment
Phalaenopsis Orchid,

Orchid,
Phalaenopsis Orchid,

Phalaenopsis Orchid, Phalaenopsis Orchid

Phalaenopsis Orchid,
Phalaenopsis Orchid,

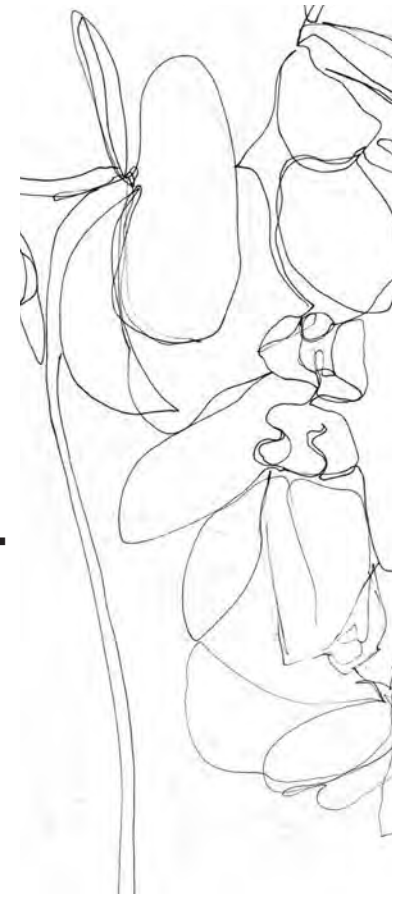
Phalaenopsis Orchid,
Orchid, Phalaenopsis Orchid, Phalaenopsis

Phalaenopsis Orchid,
Phalaenopsis Orchid,

Phalaenopsis Orchid.

Phalaenopsis Orchid Phalaenopsis Orchid Phalaenopsis Orchid

Phalaenopsis





Kevin Smith
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An exploration of ritual, performance and masculinity through the language of film

Love in Technicolour

Love in Technicolour is an exploration of ritual, performance and masculinity through the language of film. The piece is concerned with the themes of love and identity and their role in the construction of 'maleness' in the moving image. Self written poetry is the starting point for the work. The poems are used to narrate the film, which become the dialogue of the piece, providing insight into the psychology of the characters and exposing an element of fragility in these aggressive acts of social ritual.

"That's the thing about stains,
They stain.

What is a stain that can be washed out but a blemish?
Weak and puny blemish,
Existing for but a second then surrendered to the u-bend.
The stain in all its impunity, impurity, im-property
Perfectly stubborn, relentlessly present
Infinite existence, infinitely overstayed.
Stains are not washed out
They are forgotten and remembered
Regretted and recounted.
You stained me through and through.
Out stain,
Out, out, out."

Excerpt from film *Love in Technicolour*.



Throughout my practice I use nails as a medium to issues surrounding feminism and gender equality



Untitled

As a nail technician, I spend a majority of my time interacting with a diverse group of people. My practice is centred around both the conversation I experience while working, and the subject matter of these interactions. An exchange of opinions is guaranteed each time I work on an individual's nails. Throughout my practice I use nails as a medium to issues surrounding feminism and gender equality. These conversations are mirrored by performance, video and sound installation.

The people I am interviewing in the videos represent varying genders and backgrounds. These interviews allow me to explore their ideas and opinions around feminist topics, with the stated aim of normalising the idea that both men and women have issues, and they are both equally entitled to indulge in nail treatment and to express themselves truthfully.

Jayne Irwin
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Influence from the costumes in the 1920s Bauhaus Ballet, right up to the Junk Kouture shows that are held in London fashion week that are still present today



Prêt-à-Porter

Prêt-à-Porter is a collection of wearable art. The sculptures are made from toys, jewellery, household objects and everyday clutter that you may find in your kitchen drawer. These wearable sculptures recycle and manipulate old materials, making them into something new. This collection has taken influence from the costumes in the 1920s Bauhaus Ballet, right up to the Junk Kouture shows that are held in London fashion week that are still present today. The works present as sculptures or props by themselves but through the act of participation the viewer activates the work by transforming the sculptures to costume. There is a purpose built set for staged self portraits as the audience have a part to play in the exhibition as they become the activators of the installation, making it interactive.

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With the changing nature of self-representation this project is a documentation of where we are as a generation today

Katie Harley
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Portrait of Our Generation

Portrait of Our Generation is a body of work influenced by pop culture and its participation towards self-representation. The phone application Snapchat has a large influence on my work as it is popular within our generation and is used daily to send manipulated photos and documenting our daily lives. While developing my project I started working with glass as a surface to replicate a phone screen and physical filters. The glass gave me the ability to deconstruct each layer which represent a filter on the popular phone application. My skills of painting developed while developing this project and I learned to reverse the painting process to accommodate the use of glass. I wanted to stick closely to traditional portraiture as I feel it is important to develop in close reference to traditional painting. With the changing nature of self-representation, this project is a documentation of where we are as a generation today.





Non-objects are not of value



Gatherings

non-objects are not of value
 once utilitarian function has been fulfilled non-objects are discarded
 non-objects can have aesthetic sculptural forms beyond practical use
 non-objects can develop an aesthetic patina through utilitarian activity
 non-objects come together with a sense of belonging
 gathering requires tension between activity and passivity.

Maelisa Lennon
 maelisalennon@live.ie





Michael Pidgeon
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The sculptures represent the potential of form and function and the paintings and drawings are of a personal perspective



Urban Visions

My work is a constant search for the best way to interpret the ideas that I have about myself and the world I live in. Without the ability to actualise an idea or concept, art would not exist to me. I do not limit myself to one medium, style, or concept. Inspiration and ideas change, knowledge changes. Each piece I create is simultaneously an extension from the past, where I have come from and what I have learned, as well as a preview of the future, where I am going. Many of the traditional making methods can be seen in my work, drawing, painting, metalwork and assemblage just to name a few. I like the idea that form does not necessarily need function, but I also like the idea that function has to work from form and form has to work with function. The works I have produced are influenced by the urban environment, the sculptures represent the potential of form and function and the paintings and drawings are of a personal perspective. If a viewer stops for just a moment to view and reflect on a piece I created, then I have succeeded my expectations.

Accuracy is less important than an attention grabbing reactive headline



Bread and Circuses

This work attempts to formally articulate and speculate on the politics of the information which we receive on a daily basis throughout our contemporary media platforms.

In 2016, Oxford Dictionary awarded their Word of the Year to the term 'Post-truth', defining it as; "Relating to or denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief."

This term, synonymous with others such as 'alternative-facts' and 'fake-news', has become a pertinent sign of our Orwellian times in which accuracy is less important than an attention grabbing reactive headline. This artificial reality served alongside our now ever present twenty-four-hour news feeds, twists, distorts and polarises public opinions, culminating in confusion and misinformation. It is through these reflective lenses that we form our understanding, not only of ourselves but of others, leading the question, how do we navigate this new era of information in order to see the wood for the trees?

Sharon Ramsey
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Oonagh Flynn
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I Can Manish

I am working with ceramics to compose abstract, humanlike figures. I experiment with the material of clay through rolling, tearing, ripping, splitting, pulling, crushing, slumping, squashing, marking, imprinting, stamping and scratching.

Re-joining and piecing the clay back together I create bisque fired, unglazed, brittle forms of man.



Rolling, tearing, ripping, splitting, pulling, crushing, slumping, squashing, marking, imprinting, stamping and scratching



Paula Piotrowska
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087 757 5435

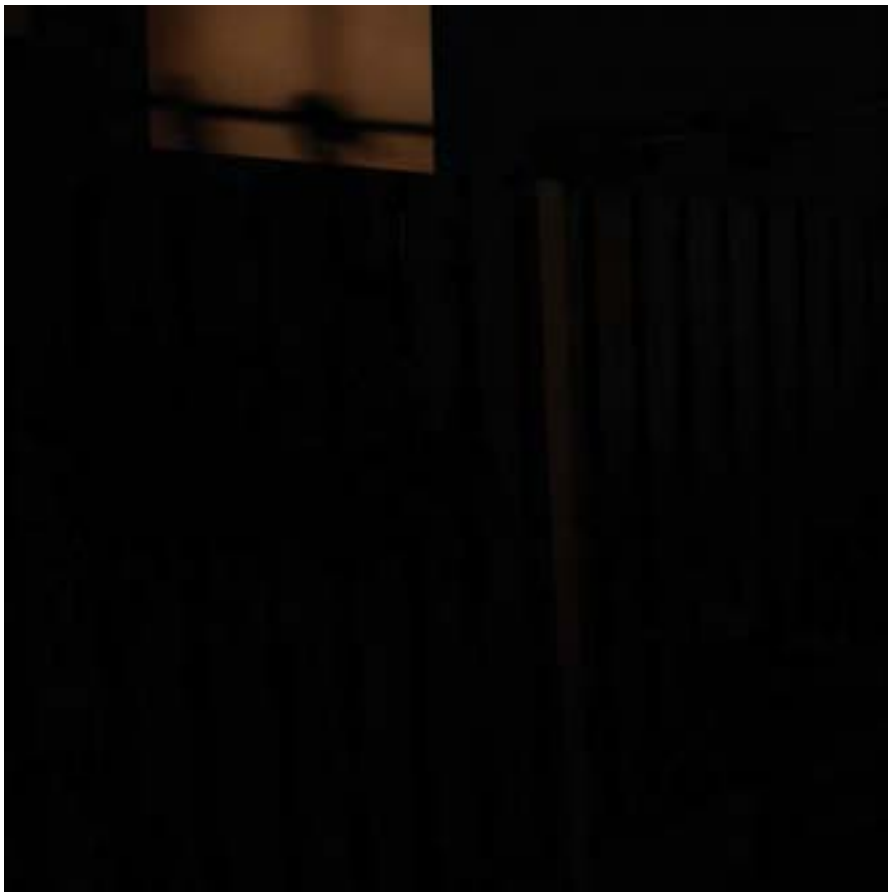
You can't wrap your arms around a memory

You can't wrap your arms around a memory is a body of work which draws a parallel between the decay of the human mind—specifically the challenges of dementia, a terminal degenerative neurological condition—and the decay of buildings in a dilapidated state. The work is based on interviews with an elderly nun from an Irish convent, in which she retells stories from her life that are in the process of being forgotten.

By investigating the relationships between buildings and people, I represent her accounts through the use of installation and a two-channel video. Influenced by the ideologies proposed in 'The Poetics of Space' by Gaston Bachelard, this work is constructed upon some of the nun's current daily activities as well as buildings mentioned in the stories from her past. This work is concerned with representing memories, the passing of time and sites of vacancy.



A body of work which draws a parallel between the decay of the human mind and the decay of buildings in a dilapidated state



The works engage with specific forms of artificial and reflected light and question our relationship and associative connections with these forms of lighting in these particular settings



Molly Byrne
mollybyrneartist@gmail.com

Verge

Verge is a body of work that uses photographic images to document suburban domestic spaces at night. The work is concerned with using lighting to construct ambiguous forms of pictorial narrative. The spaces in the photographs inhabit exterior and interior viewpoints within these domestic settings. I am interested in making images that question the relationship between documentary and narrative photography and making images that exist on the border of these two formats.

The images are of an intimate scale. The works engage with specific forms of artificial and reflected light and question our relationship and associative connections with these forms of lighting in these particular settings.



Tara Homan
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You, revived.

You, revived. is a photographic series, created through the appropriation of art historic portrait paintings. These paintings once well-known are no longer considered relevant in today's art practice. This series was created to revive such paintings and move them through time, breathing new life into the works. Concerned with the idea of the artistic 'frame', meaning the categories created for art by the art institution and how each medium was meant to be contained and not to mix with another. The photographs move the painting practice into the photographic, while the images do not necessarily belong to either. The images are relevant today through the medium of photography while containing the characteristics of art historic portrait painting which leaves the essence of the past.

Multiple themes are approached in these works, I use my sister as my model which changes the relationship between the subject and artist and also plays on the idea of family. The theme of performance is explored and emphasised by the special attention given to poses and gestures, my sister takes on the role of many characters while creating these images. These photographs modernise a practice which is somewhat lost in a multimedia driven contemporary art world.



The images are relevant today through the medium of photography while containing the characteristics of art historic portrait painting which leaves the essence of the past



The performance is based on the compassionate exchange and a moving experience inspired by writings of Virginia Woolf



Monika Bogynos
monika_bogynos@hotmail.com

Life force

I create elaborate human scale puppets, embroidery, silk curtains, costumes incorporating drawings, oil paintings made into a wearable dresses in order to describe a narrative. These wearables and costumes then feature in a film performance works.

My choreography for the performance is based on the compassionate exchange and a moving experience inspired by writings of Virginia Woolf, 'Woolf Works'. Each of the three acts spring from one of Woolf's novels with elements from her letters performed by The Royal Ballet.

Life force is about my own spirituality and worldview. The *Life force* inspires my creativity.



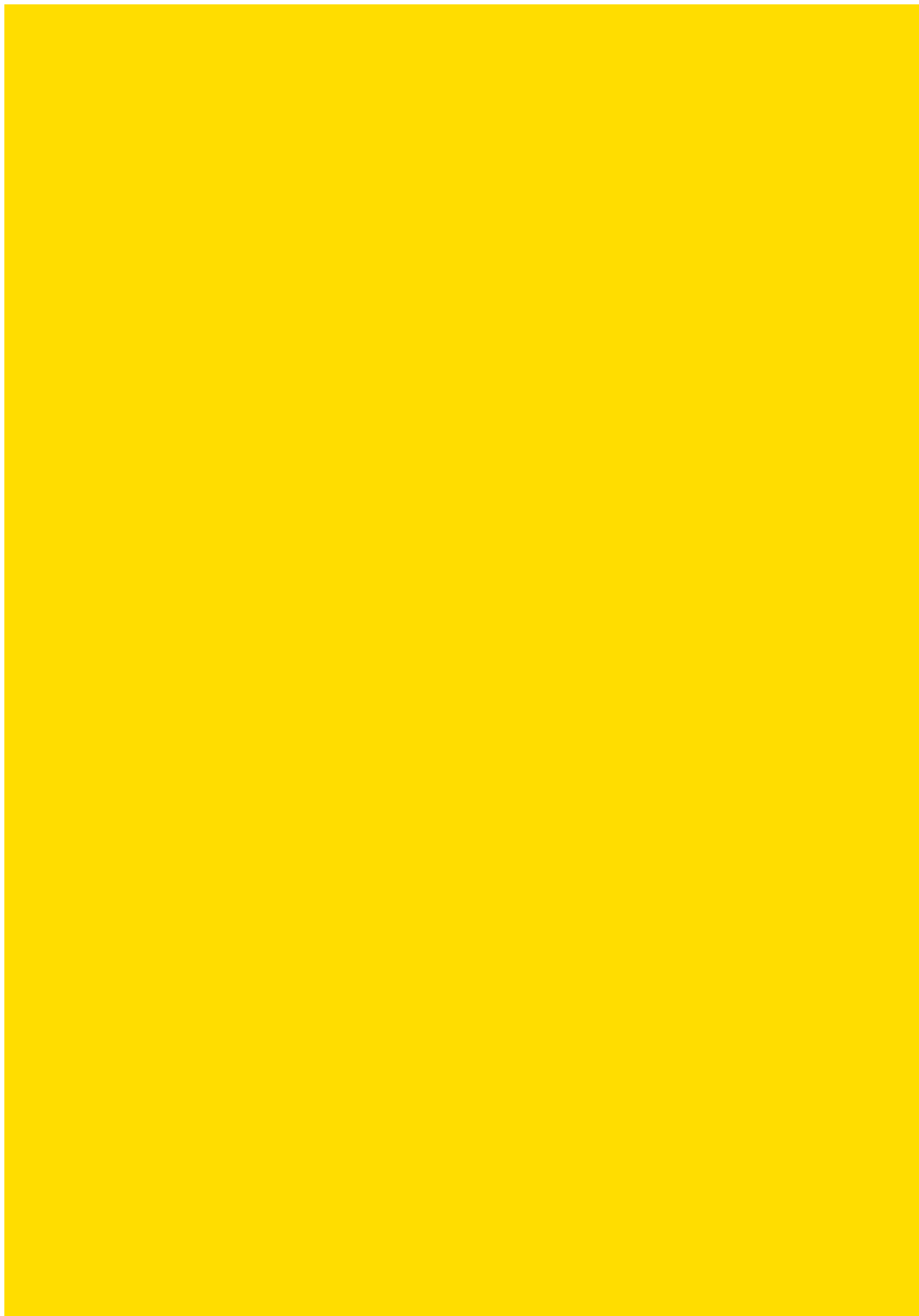
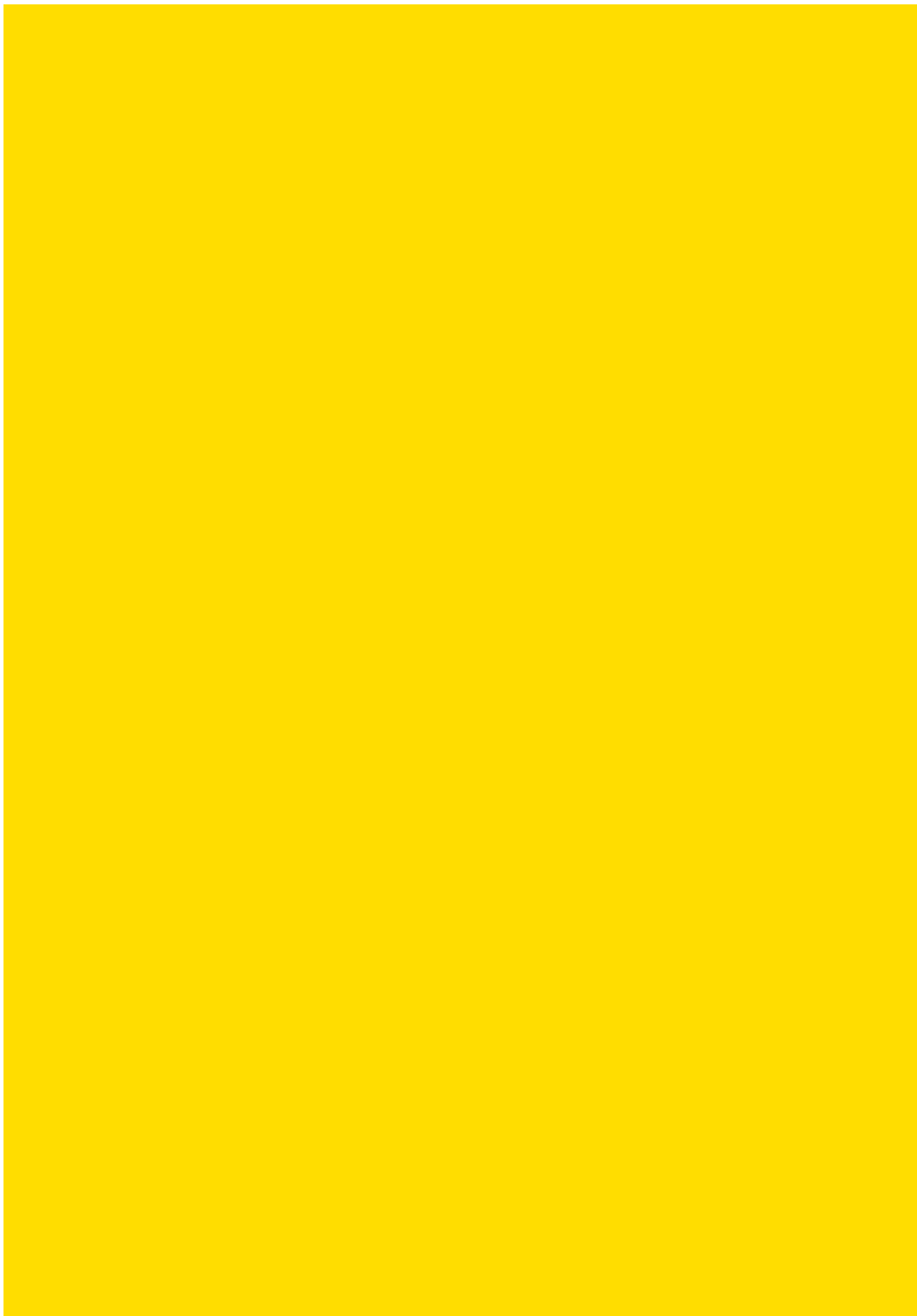


Tuyen Tran
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Girls Generation

Girls Generation is a satirical work exploring feminine beauty ideals and standards in western society. Throughout the years, women are consistently having to modify themselves to keep up with the standards that are regularly changing. *Girls Generation* creates a saturated world where women are required to maintain their ratings by conforming to societal demands. By creating an outlandish and saturated world, inspired by reality television video games, it aims to highlight the absurd standards that society creates for women and how it affects them.

**A satirical work exploring feminine beauty
ideals and standards in western society**





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Thank You

College of Arts and Tourism, Dean John O'Connor; Dublin School of Creative Arts, Head of School, Kieran Corcoran; School of Mechanical and Design Engineering, Head of School, Ger Reilly; Exhibition Coordinator, Peter Mac Cann; Project Management Advisor, Louise Reddy; School Administrator, Elaine Lawlor; PB Print, Paul Bolger; Professional Photographer, Gillian Buckley; Additional photography, Keith Moran and Kate O'Brien.









Colophon

Book design by Brian Lambert, Luke McLaughlin, Nola Mellon and Keith Moran. Book set in Din. Printed full colour plus Pantone 012 U on 110gsm UPM fine offset. Cover printed on 250gsm UPM fine offset.



**MAKING
A SHOW**

**OF
INTERIOR
AND
FURNITURE
DESIGN**

Anne-Marie Ross
Viktorija Malakauskaite
Megan Lee
Carla Taplin
Ee Jia Boh
Anna Mullins
Agne Bukaty
Julia Bialas
Mario Morelli
Paulina Raba
Sarah Craig
Dillon Smith

Fergus Mc Quillan
David Murphy

INTERIOR

DESIGN

Anne-Marie Ross / 04
Viktorija Malakauskaite / 06
Megan Lee / 08
Carla Taplin / 10
Ee Jia Goh / 12
Anna Mullins / 14
Agne Bukaty / 16
Julia Bialas / 18
Mario Morelli / 20
Paulina Raba / 22
Sarah Craig / 24
Dillon Smith / 26

Anne-Marie Ross
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AMR Upholstery Workshops

This project begins by investigating and examining the layout of an existing building; The Chancery, located at 3-10 Chancery Lane, Dublin 2. The building currently houses offices for the Chief of State Solicitors and Wella Ltd. The building was completed in 2006 and comprises of six floors with two lower floors and a top floor set back from the street. The aim of this project was to convert the existing building into upholstery workshops along with fabric and furniture retail units. I got the idea of designing upholstery workshops as my family have been working in the upholstery business for over 36 years.

I chose this building because the new proposed use of the building fits well into context as an old Dublin street, famous for furniture and antiques, called Francis Street and it is within a five minute walking distance from Chancery Lane.

Through comprehensive research my design concept was developed by examining foam sheets and cushions that are used in upholstery and furniture filling. From the foam I cut out various rectangular patterns that represented shapes from seat cushions.





By experimenting with the different rectangular forms a variety of unique structures formed that I have incorporated into all aspects of the interior design of the building. Using the rectangular shapes I was able to create a large voided upright structure at the entrance of the building and the rectangular pattern continues throughout to the workshops and retail units.

Upholstery is an old trade that few people know how to do right so my aspiration for the building was to have open plan upholstery workshops from beginners to professionals. To create a colourful working environment with a relaxed ambiance I have selected a colour palette, inspired by seashells, throughout the building consisting of pastel blues, greens and pinks.

My design concept was developed by examining foam sheets and cushions that are used in upholstery and furniture filling



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Body Beat

The aims of this project were to look at the office building Pinebrook House on Harcourt Street in Dublin and to convert it into a sports centre and sports academy. Its location is perfect due to Harcourt Street being a very busy street. This street contains hotels, offices and Luas tracks just outside this building, making it open for anyone to join an activity at any time. There are many gyms in Dublin that have white walls and a dull interior in general. This design invites people for not only a hard workout experience but also for fun and enjoyment. The design was to facilitate spaces for many different activities such as a TRX studio, multi-functional studio, boxing studio, swimming pool and gyms for weightlifting and cross country.



Invites people for not only a hard workout experience but also for fun and enjoyment



Having designed large red void structures going through building, I decided to make use of one structure for a rock climbing activity for people in the gym as an additional leisure pursuit. This rock climbing void can be seen through three floors.

One of the floors contains a running track which surrounds this voided structure for people to look down on the rock climbers as an entertainment. For this project my aim was to design a gym with an energetic feel to it by using a colourful and striking colour scheme. These colourful interiors would make people feel more motivated and excited to attend.

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ROOM

In the prime tourist location of Dún Laoghaire, the aim of this thesis project was to redesign a derelict Victorian old school house into a deluxe BnB. Blurring the lines between traditional hotels and Airbnb, *ROOM* offers accommodation with a technological twist. Welcoming guests to stay in the intricately designed micro-rooms which take on a new smaller form, suitable for universal use. It became essential to ensure there was the familiar comfort associated with hotels and merge the contemporary redesign to reflect this reliability and safety from the initial concept to the finished design. The overall design concept stems from the traditional mode of communication that was transported by the Dún Laoghaire Mailboat through history. The repetition of a dominant envelope shape is evident throughout the entire building, allowing a new design to become apparent with specific interior design, materials and architectural structures within narrow voided spaces.



Blurring the lines between traditional hotels and Airbnb

The accommodation provides self check-in services that will also allocate the guests with a host. The host will assist as much or little as the guest requires like Airbnb. The technological aspects grew from the fast paced reviewing available on the internet with the merge of loyalty in traditional hotels. Guests can review, take advice and suggestions from locals and past guests that would not be in a generic tourist guide. The idea is to connect and communicate through anonymity while providing honest feedback, suggestions, help and overall friendliness. The BnB consists of a café, restaurant, lounge bar, basement lagoon pool, roof top bar separate from the micro-rooms, areas for interactive activities and micro-rooms. A vibrant use of colour coupled with contemporary furniture and fittings create an enjoyable personalised atmosphere. The ground floor and the outdoor courtyard were designed to give access to guests along with the public.



Texture is located in the heart of Chicago city, situated in a neoclassical/revival building just off Hyde Park Boulevard





Texture

Texture design studio boasts colour and creativity. *Texture* is located in the heart of Chicago city, situated in a neoclassical building just off Hyde Park Boulevard. My sole intentions for this project was to generate creativity within the neighbourhood of Kenwood. Many students study at the close by University of Chicago which tailors to many degrees, which studios does not allow for public use unless enrolled on course. *Texture's* main focus is to have designers work as one, designers from all backgrounds and even beginners can join to experience the studios, gallery space, workshops, library and digital archive and lounge café. My sole design concept for *Texture* came from the examination of weave looms and thread qualities. Most of my design contains lated structures which help with acoustic properties in my building which is almost 100 years old, with some double height and even treble height ceilings. My colour palette has a take on playfulness, I wanted visitors and in-house designers as well as employees working in the offices to experience a vibrant environment. I wanted to create energy and team spirit within my designed offices, to enhance my collaboration as one initiative.

My retail unit contains an array of work designed in the in-house textile studios and workshops, and is showcased in the gallery unit on the top floor. As Charles Eames said: "Design is a plan for arranging elements in such a way as best to accomplish a particular purpose." That is what I aim to arrange within my concept. My building contains a gallery space, retail unit, café and lounge area, library and two large workshop and studio spaces.

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Platform Library and Café

The aim of this final year project is to transform the 1910s three-storey Kuala Lumpur Railway Station in Malaysia into a library for everyone. The architectural style of this building is a mixture of eastern and western designs with Moorish, Mughal, Indo-Saracenic and Neo-Saracenic features. By combining the existing building features and proposed functions, the concept of this project is derived from the integration between strings, horseshoes arches and books. It helps design a new main acoustical structure that creates a pleasant and interesting library experience. The library consists of a café, hanging garden/reading area, exhibition space, meeting rooms, junior books area, adult books area, study area and so on. The study area is divided into group study, individual study and focus study areas to suit different users. This library is not just for reading and studying, but also a place to spend a whole day for hanging out, eating, meetings, exhibitions and lectures. Using different tones of timber finishing and some accent colours, it creates a contemporary library in the old and historical railway station.

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A mixture of eastern and western designs with Moorish, Mughal, Indo-Saracenic and Neo-Saracenic features





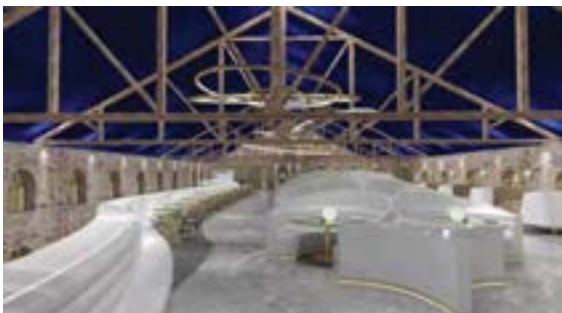
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Manchester is renowned for music it seemed fitting to use this space as a music venue, marrying both the musical and industrial significance of Manchester

Warehaus

Merchants Warehouse, Manchester, is a building that has character without the restraints of being a protected structure. As Manchester is renowned for music it seemed fitting to use this space as a music venue, marrying both the musical and industrial significance of Manchester. The goal of this thesis project was to redesign the building from its current use as office space to a venue where music can be performed, created and enjoyed. The building's interior combines both public and private spaces in the form of a bar and venue on the ground floor, recording studios and offices on the first and second floors, and an atmospheric restaurant on the top floor overlooking the scenery of the Castlefield canal basin. Much of the original interior has been preserved including the king post trusses and exposed brickwork. The original brick walls of the building provide the venue with not only character visually but also acoustically, due to their irregular surfaces and acoustic mass.

After researching the concept of sound, I investigated as to how I could portray sound visually and physically into a space with the design outcomes producing curved repetitive forms. The recurring undulating slats throughout the building's design represent the bars and motions in soundwaves. As well as the stark contrast between the curving forms and the architectural lines of the building, I wanted there to be a contrast between what is the building's original interior and what is new. Instead of integrating the two structures together I designed the void to stand alone separately from original brick façade, thus highlighting the contrast. I felt the juxtaposition of the contemporary void form within the 1825 brick warehouse would make for an exciting interior.



Bwell

A modern and intricate building in Siauliai, Lithuania was built to host meetings and gatherings of Catholic priest community in the area, host first communion teachings, and to have a family centre with local café. The building was designed cleverly and the architectural choices make the building feel bright and airy on the inside all day long. The clever architectural choices and unique exterior did not match the interior on the inside. There were very little funds given towards the design of the interior and spaces were left empty, unfurnished and in most rooms bland. Spaces lacked design and some rooms were left empty and unused. The interior was neglected and did not reflect the modern and interesting exterior.

I chose to change this and make the interiors match the exterior. The whole use of the building was changed—and the building became a wellness centre due to the lack of facilities like that in the city. Health and beauty centre will facilitate many different activities from beauty treatments to relaxing water activities, yoga studios and treatment rooms. It will also have spaces that are more unusual like music pool, colour therapy room, ice room and a relaxing room with juice and snack bar. The created interior spaces are welcoming and comfortable. The design concept was taken from the modern exterior and shapes found on the windows and walls became the biggest inspiration when planning the layout and designing each room. The exterior inspired all angled wall details, dividers and feature walls. Interiors were injected with colours and lights to make the spaces feel more bright and uplifting. This building was designed to have something for everyone and it aims to make body and soul happy.

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The interior was neglected and did not reflect the modern and interesting exterior



Julia Bialas
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The retail sector is pushed to introduce new innovative design concepts to attract people to physical retail stores

POP_UP

The aim of this project was to convert and redesign an abandoned Ard Rí Hotel, situated on a landmark site overlooking Waterford City, into Fashion Pop-Up Mall: a revolutionary space that embraces and acknowledges the need for designing for the senses and experiences. The focus was to design more than just a regular retail space. This project challenges the future of retail design and introduces one to temporary retail units, which offer brands an opportunity to express their image and philosophies through those modular, easily adaptive units, that are located there for a limited time only, offering customers an additional element of excitement and surprise. With the current advances in technology and the ascendancy of e-commerce, the retail sector is pushed to introduce new innovative design concepts to attract people to physical retail stores. Focusing on the concept of shopping as a leisure activity, this project combines the use of new technology, more digitalised and interactive elements with the physical space, to fully engage its users and make them interact with it.

With the desire to create an exciting visually stimulating space, for my design concept I chose to work with the surrounding context of the building: Waterford Harbour and House of Waterford Crystal. The idea of stacked up shipping containers influenced the architectural structures and voided spaces created within the building, and the outcome of various experiments with crystal glass, influenced the choice of materials and the use of exciting lighting effects within the design. *POP_UP* consists of retail units, double height auditorium space designed specifically for fashion shows, two restaurants, rooftop bar and a café—all designed to shop, to explore and immerse oneself in the experience.



A space in which designers and artists have the freedom to work alongside one another to experience each other's disciplines





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Venture

The aim of this project was to redesign the Navan Road Health Care Centre in West Cabra into a design hub. The project's main goal was to create a space in which a designers and artists have the freedom to work alongside one another to experience each other's disciplines. My motivation for this came from the Bauhaus School of Design. I truly believe in the collaboration of different disciplines can lead us to a more expressive and creative path in design, maybe stepping away from function and exploring more form will bring us into a new step in expressive design.

My inspiration and layout comes from the very tools we use as modern designers, our technology. I looked into our digital devices and tools such as computers, phones, printers and more. I then broke down the components of each to further see what elements I could use. I applied a multitude of experiments to the circuit boards of these devices to change their structure in order to find some interesting shapes and forms I could then apply to my floor plans.

This building will accommodate 3D printing, digital arts, painting and sculpturing, web design, product design and much more. The ability and freedom of this design hub was to allow a single person or a group of people to take on a project and to have free roam to explore its parameters. With communal working areas open to anyone working in the design hub it allows the flow of conversation and ideas to build. With communication being a key element of design I wanted this project to have a direct link with DIT, taking on young students to experience first hand real world projects in their field of work and others. My personal motivation for this project was not to create a place of work but to create a space in which experiments in design and art overlooked the execution of its purpose. Form following function for me is the next step in what our young hungry minds will overcome in the world of design. We are only bound by the physics of our materials.

A space for young fashion designers to develop their skills and work together to form exciting designs





Sarah Craig
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Undulating curves and subtle colour palette

The Adelaide

As a final year Interior Design student I took the opportunity to design a recovery centre for children who are attending the new National Children's Hospital located just a seven minute commute on Dublin's Luas. The purpose of this centre is to aid the children in reaching the best possible state of health with family and staff surrounding them. *The Adelaide* aims to help children who have spent long periods of time in a hospital environment re-adapt into a home environment. What was once a hospital for women and children will now serve as a support facility for patients, parents and siblings and teach them how to continue the rehabilitation process into the home.

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Ormonde Apparel

The aim of this thesis project was to redesign an existing office building, which is located in the heart of Dublin city into a fashion design headquarters. The Ormond Building, 31-36 Ormond Quay Upper, is a modern construction which was designed for meeting rooms and office uses. The main intentions for this project was to redesign a basic, tedious and unexciting office into an interesting, original and inspiring design studio. During the research and many questionnaires, I have learned that people's work and creativity is at its best in an open, bright, and playful environment.

The main aim of this project is to create a space for young fashion designers to develop their skills and work together to form exciting designs. Therefore, the *Ormonde Apparel* is designed to fulfil all the needs of the fashion designers to design, make, present and sell their work. The designing process starts on the second floor, where the designers are working together in an open space layout studio to create innovative designs, afterwards they are completed in a dress making studio, which is found on the same floor. Acoustic properties were essential for this area. Making sure that the noises from the dress making studio will not disturb the designers working environment was the key in this part of the building.

The headquarters also consists of a runway, where the creators can present their work to the public and the media. Another crucial area is the retail unit on the ground floor, which contains an array of work designed in the studios. As Naoto Fukasawa once said "Great design is a multi-layered relationship between human life and its environment". What I tried to achieve in my design was an enjoyable and motivating work environment for the workers to ensure their comfort in the workplace.



Using materials such as concrete blocks, tiles and timber, the overall design brings space and depth

National Institute for the Deaf

The primary objective of this project was to investigate and examine the existing conditions and layout of the building located at 7-10 South Leinster Street, currently a mixture of commercial fit out and offices and convert it into an educational use. This building is currently being used as an information centre with the department from Trinity College. The building was built in the 1960s and gone through some facade refurbishment over the years due to a bombing.

Through extensive research and experimentations, my overall design was developed from analysing the jenga pieces and its structure when formed upright. By pulling out the pieces and creating a void and pods shapes. The experimentation and the research of other inspirations had led me to create the build in that jenga form along with the use of materials found in the national gallery of Ireland. This experiment allowed me to break it down into unique structures to the most basic forms which I generated variety of shapes which I have linked into the design in all the areas of the build. The inspirations from the building (National Gallery of Ireland) evolved in my design along the line with the experiments and research of linear lines in the jenga structure form.

Using materials such as concrete blocks, tiles and timber, the overall design brings space and depth into the building, similar to the National Gallery of Ireland. I also use another inspiration close to my heart, the Gallaudet University in Washington, as another inspiration for using deaf space in its building. Combining that with the National Gallery of Ireland, I was able to create a design that I wanted and replicate it. I was inspired by the deaf space building regulations in the Gallaudet University which allows deaf people to move freely and communicate freely without any barriers, visually and physically. The colour therapy consist of indulging the 2017 pantone colour of green along with off tone green and royal blue. Hints of bronze and concrete will be visible to allow the feel of space, ambiance and depth.

Dillon Smith
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087 115 4563

The Adelaide will provide a platform for a more personal relationship with staff and guests with large open spaces and fewer patients. *The Adelaide* accommodates up to eight families of four and four families of six at any one time.

The concept in which the project is based was developed through the exploration of children's toys. Melted pieces of Lego helped to cast the formation of the soft curved interiors found in *The Adelaide*. Throughout the project I was conscious of creating a contemporary space with little resemblance of a hospital environment. I aspired to create a relaxed environment for the patients and family members. This is achieved using undulating curves and a subtle colour palette. Some of the areas include a pool to help with muscle development, a sensory room to help develop recognition of the senses. A classroom is also included in order to build on structure, stability and education.

Through research, I recognised the significance nature has on the recovery process, therefore I have considered natural light and introducing nature throughout the design, including an outdoor space in the form of a rooftop garden.





FURNITURE DESIGN

A combination of industrial components with natural materials in order to create functional, decorative and interactive furniture pieces

Fergus Mc Quillan / 30
David Murphy / 32



Industrial Furniture

The inspiration for this project comes from over 20 years experience working as an electrician. The focus was to design and develop a body of work centred on the combination of industrial components with natural materials in order to create functional, decorative and interactive furniture pieces.

All of the pieces are made primarily from multiple types of ready-made components which have been bought off the shelf and repurposed. The functional nature of these components allows them to be configured in infinite combinations to create a range of pieces that combine functions including lighting, storage, electrical connectivity, worksurfaces and screens.

The pieces contrast the industrial nature of the ready-made components with softer and more natural materials such as wood and fabrics.



David Murphy
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087 956 6635



Raised From The Wayside

This project focuses on materials deemed surplus to requirement by our society and aims to highlight their unforeseen value. The first step in this journey involved choosing two materials, birch timber intended for firewood and scrap copper for the export market, and subjecting them to in depth exploration through processes of craft. Through this exploration I unearthed the qualities I wished my final collection to display.

Having discovered the aesthetic sought I set about transforming the raw materials through techniques as old as craft itself; the birch was manipulated and turned on the lathe to create pieces that are simultaneously both individual and replicable while the copper was smelted and poured into moulds allowing identical pieces with unique patinas. These processes allowed each piece created to retain the individuality offered by a bespoke item while affording the opportunity for medium scale, repeatable production.

The design of the final collection demanded resolved solutions that would allow the source materials greatest qualities to shine through. The copper has a weight and tactility that encourages us to interact with it so it lends itself perfectly to the stackable candle holders it became. The birch has been allied with modern fixings, fittings and alloys to create a range of items some of which, as with the copper, play on its tactility while others its simple visual beauty as a material.

With this collection I believe I have met my brief of highlighting unforeseen values in my selected materials while, through the choice of said materials and the sensitivity of the design, have created a range underpinned by a theme of sustainability, the defining issue of our time.

**Transforming the raw
materials through techniques
as old as craft itself**



Sponsors Award

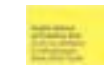
Best Interior Design Project

MOLA ARCHITECTURE
2 Donnybrook Road,
Dublin 4
mail@molaarchitecture.com
218 3900



Best Interior Design Student

MOLA ARCHITECTURE
2 Donnybrook Road,
Dublin 4
mail@molaarchitecture.com
218 3900



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

Sponsor Awards



Best Use of Colour and Finishes in Interior Design

Divine Design
Interiordesigner.ie
info@divinedesign.ie
457 6236



Outstanding Furniture Design Student

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



A4 Sounds

St Joseph's Parade,
Off Upper Dorset Street
Dublin 1
a4sounds.org/contact
086 884 4617

Lecturing Staff

Tracey Dalton
Peter Dee
Orla Keane
Con Kennedy
Deborah Keogh
Neville Knott
Peter Mac Cann
Thomas Raven
Robert Tully
John Walsh

Visiting Lecturers

Paul Finnegan
Patrick Flynn
Eva Harryson
Arran Henderson
Donal Lally
Richard May
Sarah Wagstaff
Stephen Wall

Dedicated to the memory of Brendan Mc Donnell,
DIT design graduate and tutor 2016.

Dublin School of Creative Arts
Current Erasmus+ Partners

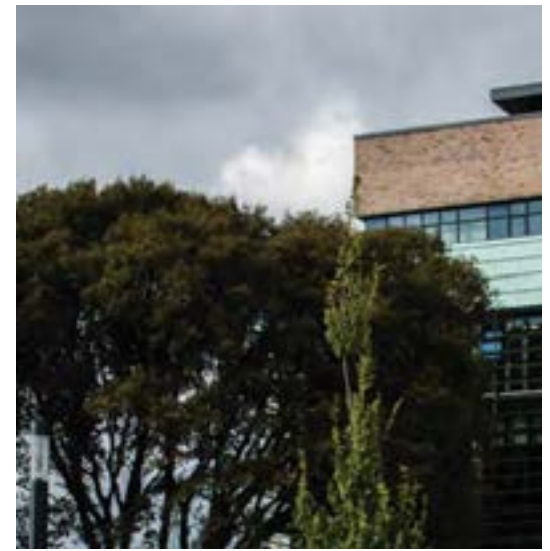
| | |
|-----------------------|--|
| Slovakia | Academy of Fine Arts and Design, Bratislava |
| France | School of Design, ENSAMMA, Paris L'Ecole de Design Nantes Atlantique, Nantes Ecole Europeenne Superieure d'art de Bretagne, Lorient |
| Netherlands | Fontys Hogescholen Fachhochschule fur Gestaltung Schwabisch Gmund |
| Germany | Hogchschule Munchen/Munich University of Applied Sciences Weissensee Kunsthochschule, Berlin Vilnius Gediminas Technical University, Lithuania |
| Spain | Ecuela De Arte Y Superior de Diseno de Valencia Universidad Politecnica de Valencia (UPV), Faculty of Fine Arts |
| Greece | Aristotle University of Thessaloniki, Dept of Visual and Applied Arts |
| United Kingdom | Birmingham Institue of Art and Design (BIAD), Birmingham, City University |
| Belgium | Karel de Grote-University, St Lucas University College of Art and Design, Antwerp |

Thank You

College of Arts and Tourism, Dean John O'Connor; Dublin School of Creative Arts, Head of School, Kieran Corcoran; School of Mechanical and Design Engineering, Head of School, Ger Reilly; Exhibition Coordinator, Peter Mac Cann; Project Management Advisor, Louise Reddy; School Administrator, Elaine Lawlor; PB Print, Paul Bolger; Professional Photographer, Gillian Buckley; Additional photography, Keith Moran and Kate O'Brien.









Colophon

Book design by Brian Lambert, Luke McLaughlin, Nola Mellon and Keith Moran. Book set in Din. Printed full colour and Pantone 012 U on 110gsm UPM fine offset. Cover printed on 250gsm UPM fine offset.



MAKING

A SHOW

Catarina Leone
Sarah Cullen
Jade Kenny
Aisling Gordon
Emma Roche
Antonia Kenny
Josef Kovac
Natasha Cleary
Lina Scalzo
Julia Delatowska
Oisín McFarland Smith
Shauna Lally
Stephan Keaveny
Alisha Doody
Teresa Kilker

OF

PHOTOGRAPHY

PHOTOGRAPHY

Catarina Leone / 04
Sarah Cullen / 06
Jade Kenny / 08
Aisling Gordon / 10
Emma Roche / 12
Antonia Kenny / 14
Josef Kovac / 16
Natasha Cleary / 18
Lina Scalzo / 20
Julia Delatowska / 22
Oisín McFarland Smith / 24
Shauna Lally / 26
Stephan Keaveny / 28
Alisha Doody / 30
Teresa Kilker / 32

Blurring the lines between the internal and external spaces of mind and body



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Chrysalis

This project explores the complexity of the human psyche and the multiple, intersecting factors that constitute female identity. The terrain is where the familiar and the foreign meet, blurring the lines between the internal and external spaces of mind and body in order to suggest diverse psychological states which, like identities, are constantly in flux.



Chrysalis draws on Julia Kristeva's concept of the Semiotic Chora and its association with the feminine, maternal body. This impulsive choric drive is deemed chaotic and unreliable, thus it must be regulated through the paternal aspects of language or the symbolic. The forest represents this unruly, natural terrain. The interventions point to the potential loss of self in terms of female identity within domestic space, but also to the struggle and demand for autonomy more broadly.



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You Shall Have Exactly What You Want

This work seeks to create a psychological landscape within the domestic space, which navigates the experiences of pregnant people in Ireland who are faced with crisis pregnancies. By interrupting the domestic space, the artist explores how the experience of this environment and the everyday changes when one learns of a crisis pregnancy and cannot seek reproductive health care in the country in which they reside. It uses visual triggers to evoke contemplation on the right to bodily autonomy, and critiques the institutions that withhold this right from the populace.

The camera is implemented as a tool to investigate the domestic space; to create and record interruptions and interventions into it. This work links to, and draws on, the history of women's use of textiles and embroidery as a means for resistance. It uses the subversive power of the beautiful object to draw the viewer in and consider what is below the surface.

It uses visual triggers to evoke contemplation on the right to bodily autonomy and critiques the institutions that withhold this right from the populace

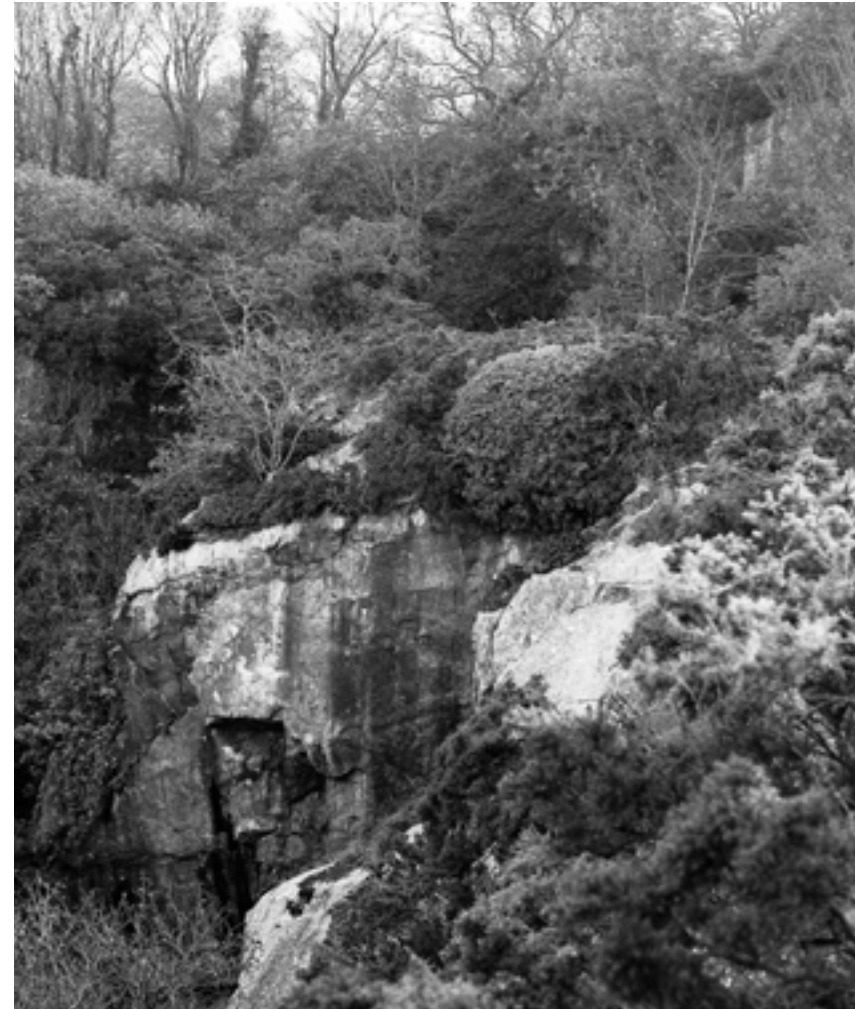




Jade Kenny
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Into the Forest

This project is a contemporary look at our forests and woodland. Forests have long been a source of fascination in Irish folklore and literature. We create imaginary spaces during times of uncertainty, in times of doubt and fear. They can provide us with comfort, certainty and reassurance. For some, this space does not necessarily exist in the real world, but can be a manifestation of thoughts and desires, a source of comfort for them or of fear for others. The forest in literature is not a literal space; instead it produces an idealised sense of serenity and openness, but alternatively it can also provide escape or a place to hide.



**They can provide us with comfort,
certainty and reassurance**



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Speaking of the River

Speaking of the River is a photographic exploration along the riverbanks of the Suir, taking us on a journey where we see how nature and the effects of river culture have combined over time to create a unique environmental ecology. As the river flows by, its edges seep into its banks and water runs into it from the land.

Pathways marked out by walking over years and years wind through these liminal spaces, found on the threshold of soil and mud, where people still come, stories are always told, histories shared and the future of the river dreamed of from its soft banks.

The effects of river culture have combined over time to create a unique environmental ecology





The Depiction of the Feminine

This work explores the representation of females. Does the media accurately represent the women of today? Or is the media creating an unrealistic image that women feel pressured to live up to? The aim of this project is to showcase the bodies of real women—this is what women look like in reality. The portraits are shot in their homes, a comfortable place where they can reclaim the space as their own. These women will not stand for being objectified any longer.

**Does the media accurately represent
the women of today?**



Emma Roche
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CCD (Colony Collapse Disorder)

This body of work explores the aftermath or consequences of an environment without bees, a kind of future anterior scenario. Bees play a vital role in our natural ecosystems, as they are responsible for the pollination of many fruit, nuts, vegetables and other species.

Only 100 crop species provide 90% of food worldwide and out of these, 71 species are pollinated by bees. The high mortality rates of bees in Europe, America and Asia significantly threaten global biodiversity and it's the desire to highlight this danger or sense of threat that underpins the work.

Bees play a vital role in our natural ecosystems, as they are responsible for the pollination of many fruit, nuts, vegetables and other species

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Josef Kovac
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086 303 1195

Ephemeral Uncertainty

This project is rooted in the obsessions and fears of enthusiastic ghost hunters. They work to capture images of spirits as proof that death is not the inevitable end of life but rather the transformation of life into a different form of being. *Ephemeral Uncertainty* evokes the split second when rational thinking is challenged by a seemingly inexplicable occurrence of sensation, either visual or auditory.

Such an occurrence can produce an uncanny effect, one which Freud describes as at once frightening, yet familiar. The ordinary or the known suddenly appears supernatural and inexplicable, a perception which is heightened when our own sense of mortality is invoked.

**This project is rooted in the obsessions
and fears of enthusiastic ghost hunters**





Natasha Cleary Re | Stage

In a series of self-portraits I explore themes of performance, gender and fandom. In the era of the 'selfie' which has fundamentally changed our relationship to photography and the circulation and consumption of photographs, I place myself centre stage in order to empower myself and reduce the passivity of being a fan. This durational process involves personal transformation to recreate images of iconic musicians (mostly men), who were dominant during the punk rock era from the mid 70s to early 80s. I use photographic tropes to inhabit these well-known figures and ultimately become them. This lengthy process demands a false state of consciousness in order to reach a seemingly unattainable goal—to become my heroes.

I grew up as a fan of these musicians and they still influence me today, all of which inspires this embodied work. *Re/Stage* raises important and timely questions surrounding participatory culture and gender empowerment as well as contributing to contemporary portrait photography.

**I place myself centre stage in order
to empower myself and reduce the
passivity of being a fan**



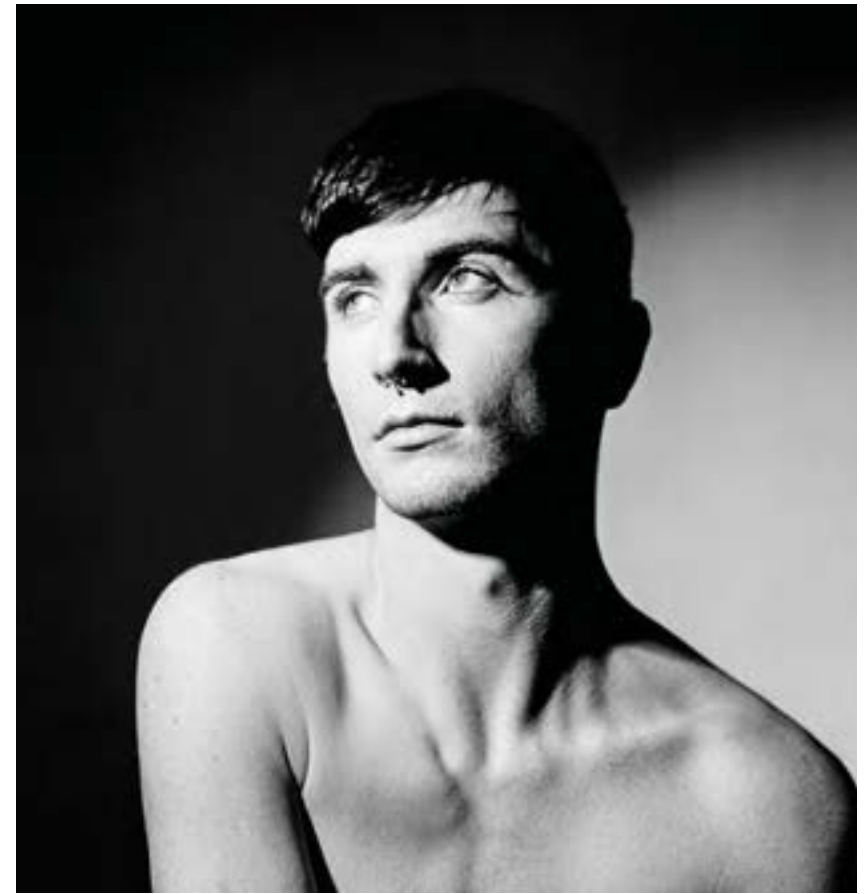


Lina Scalzo
087 755 2206

Triple X, Why?

Androgyny is the combination of both feminine and masculine characteristics in one person. It is also a state of being neither distinctly masculine nor distinctly feminine. As such, it deserves to be explored and represented as being more than the skinny, pretty, Caucasian cis-gendered archetypes in the media who look vaguely different to the gender they were assigned at birth.

Triple X, Why? presents young people who do not conform to the social expectations of cis-gender. It deconstructs gender norms using large-format, film-based photography. Photographing a cis-gender woman does not represent the life she lives as a man. Photographing a cis-gender man does not represent the life he lives as a woman.



Triple X, Why? presents young people who do not conform to the social expectations of cis-gender



Julia Delatowska **Topography of Silence**

"If there were a little more silence, if we all kept quiet...maybe we could understand something." Federico Fellini

Taking pictures, for me, is a reverse movement of fading, loosening, sheathing. It is movement in the direction of understanding silence. It is not about silence in the environment, but within us. In the creation process, internal silence lets us see harmony even in the biggest chaos. In a chaos that cannot be conveyed in words.

This body of work is a story about just these emotions and things that, metaphorically speaking, are beyond the words and which we must entrust to silence, to its poetry and to its quiet power of framing the images.

In the creation process, internal silence lets us see harmony even in the biggest chaos

Untitled

This work explores contemporary fears and phobias in society through a combination of super 8 and digital video footage.

This experimental film presents a visceral and unsettling exploration into conscious and unconscious social fears. As a single channel video, it shifts between realism and abstraction, reflecting an increasing phenomenon of metaphysical detachment in society.

An original soundtrack is choreographed with imagery to construct a hallucinatory inbetweenness. The film is arranged in a non-narrative form to highlight and contrast tensions between collective and individual fears, an unseen external force amplifying our vulnerability.



This project presents a visceral and unsettling exploration into conscious and unconscious social fears



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Shauna Lally
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Corpus

Corpus explores traces of Catholicism in contemporary Irish culture and the restaging of religious iconography, in particular how votive hand gestures are performed during everyday Catholic rituals. A central concern of this work is how ephemera retained by older generations, who still place considerable value on these objects and photographs, is evident within the family album despite the dwindling numbers of practising Catholics in Ireland today.

By rephotographing and reconstructing these votive gestures learned from childhood Catholic rituals, the work raises questions concerning the place of Catholicism in contemporary Ireland.

A central concern of this work is how ephemera retained by older generations, who place considerable value on these objects and photographs, are still evident today



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svky.com
087 295 0765

Confluence

Taking William Wilde's 1849 book *Beauties of the Boyne and the Blackwater* as a guide, this project surveys the intersection of 'the ruin' and the River Boyne. By probing the themes of time, landscape and memory, the river and its metaphors are explored. The ruins of the riverbank have evolved through cycles of collapse and regeneration while the river itself has flowed for aeons.

Cycles of collapse and regeneration



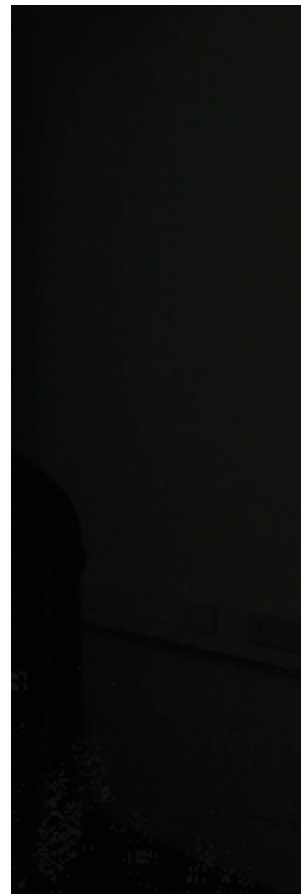


Alisha Doody
alisha.c.doody@gmail.com
alishadoody.com
085 837 1651

Tribe

This body of work takes the lesbian community as the starting point through which to explore lived experience in two contexts, the urban and the rural. By constructing a dialogue between two, self-identified lesbians—who have each inhabited both city and countryside—the project aims to highlight the role of space and place in building and sustaining communities. The importance of intergenerational communication for the construction of a lesbian identity is a significant feature of this relational understanding.

Through the use of the still and the moving image, the project invites the viewer to bear witness to the testimony of these women as they discuss their experiences, both past and present, of moving between the two locations. The work also interrogates the structures of rural and urban community development and how the notion of community integration may vary and unfold across time and in different ways.



The importance of intergenerational communication for the construction of a lesbian identity is a significant feature of this relational understanding

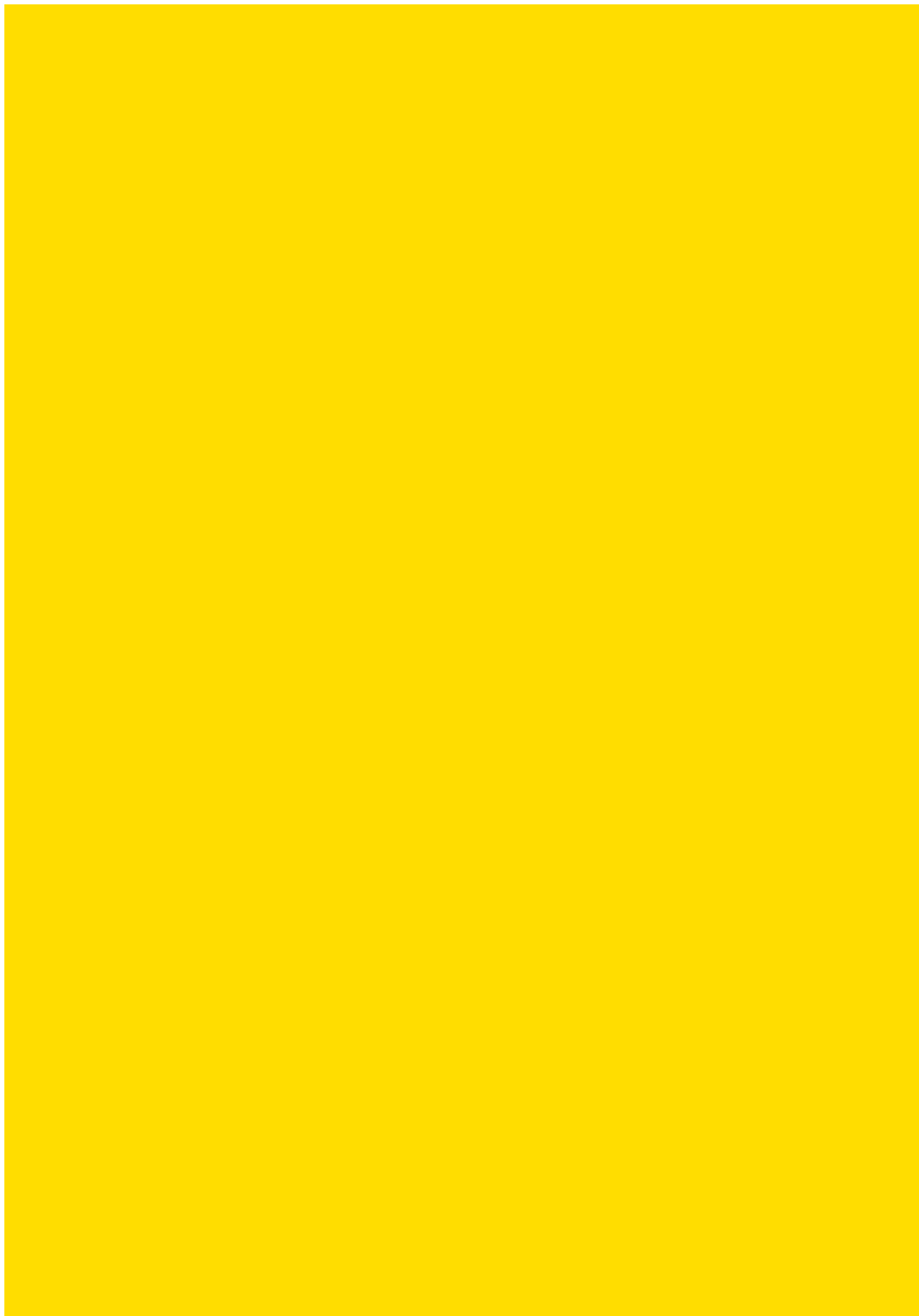
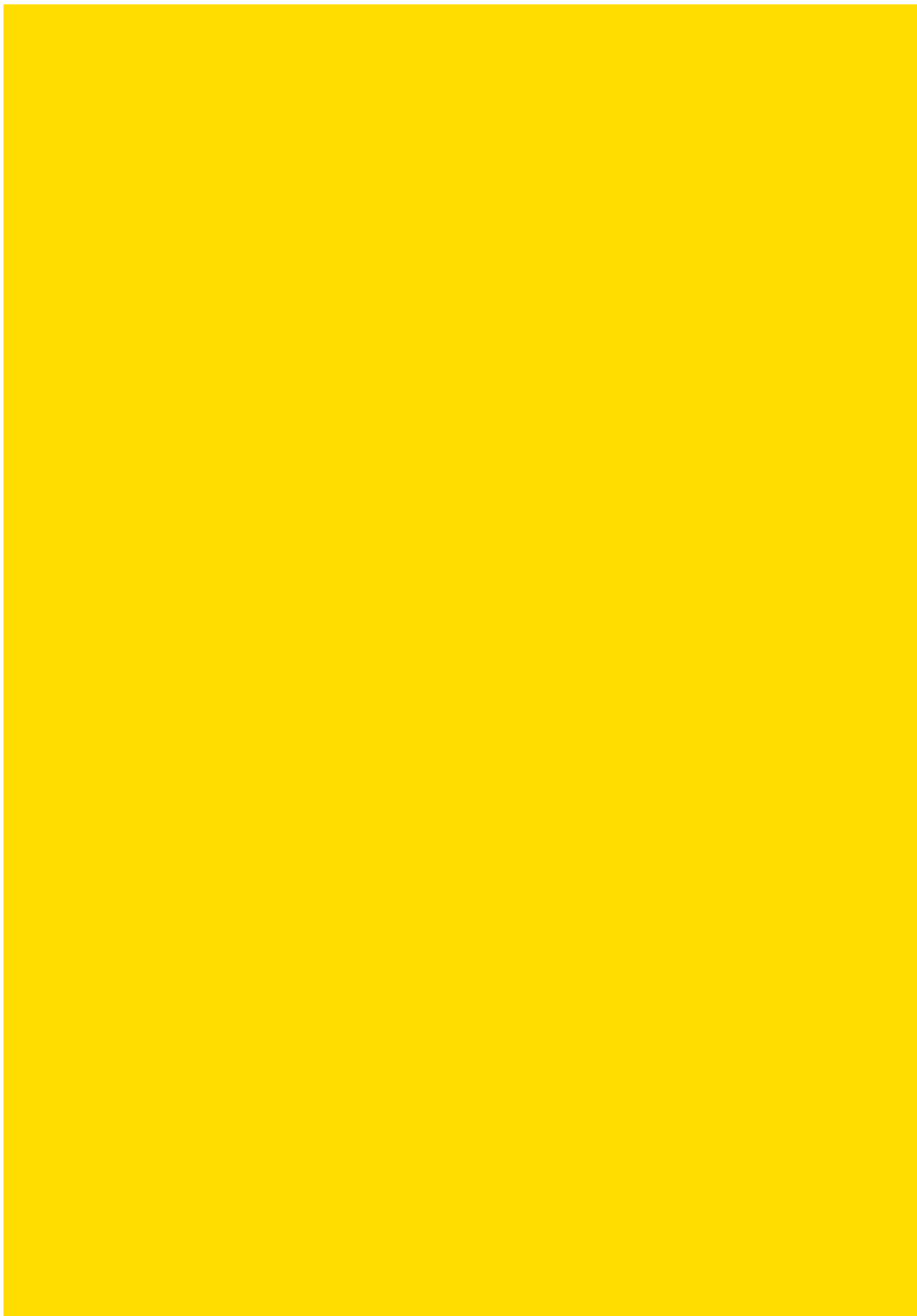
Untitled

This work investigates the idea of 'the absurd' with reference to the modern female pose. The project is built on research and inquiry and formed through various uses of media. In incorporating animated gifs the project takes on a new view of pose and movement, questioning an inherent awkwardness present in our performances for the camera.

The idea of the absurd with reference to the modern female pose



Teresa Kilker
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083 161 3916





Sponsor Awards

A4 Sounds

St Joseph's Parade
Off Upper Dorset Street
Dublin 1
a4sounds.org/contact
086 884 4617



Inspirational Arts Photography Award

7 Herbert Street
Dublin 2
inspirationalarts.ie

2017 DIT BA Photography Graduate Exhibition

Projects by BA Photography graduating students, including prints, photobooks and moving image installations, are on view at 'Liminal Acts,' the 2017 DIT BA Photography Graduate Exhibition at the Gallery of Photography from June 3rd–18th.

The exhibition will be officially opened on Tuesday, June 6th at 6pm by Ruairí Ó Cuív, Public Art Manager, Dublin City Council.

Gallery of Photography
Meeting House Square, Temple Bar, Dublin 2

Opening hours:
Tuesday–Saturday 11am–6pm
Sunday–Monday 1pm–6pm

Lecturing Staff

Valerie Connor
Ann Curran
Anthony Haughey
Tim Kovar
Martin McCabe
Evin McCarthy
Ellen Thornton

Visiting Lecturers

Darek Fortas
Arno Gisinger
Jane McGarrigle
Ruth Medjber

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Thank You

College of Arts and Tourism, Dean John O'Connor; Dublin School of Creative Arts, Head of School, Kieran Corcoran; Head of School, School of Media, Hugh McAtamney; Assistant Head of School, School of Media, Charlie Cullen; Photography Technician, Kate O'Brien; Head of School, School of Mechanical and Design Engineering, Ger Reilly Exhibition Coordinator, Peter Mac Cann; Project Management Advisor, Louise Reddy; School Administrator, Elaine Lawlor; PB Print, Paul Bolger; Professional Photographer, Gillian Buckley and additional photography, Keith Moran.







Colophon

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MAKING
A SHOW

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Helen McEvoy
Conor Ward
Andrew Loughnane
Darragh Sheridan
Darragh Hughes
Alex Service
Dominik Tokarski
Patrick Kenny
Karl Martin
Samuel Curtis
Shane Brennan
Paul McMahon
Sarah Lonergan
Ronan Hand
Samuel Savage
Tara Hennessy
Tim Pugh
Stephen Dingley

OF
PRODUCT
DESIGN

**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 runs 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 Grangeegorman and the School of Marketing (College of Business) based in Aungier Street.

The programme combines the best of all these in a true multi-disciplinary 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 as 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**

PRODUCT

DESIGN

Ciaran Brennan / 04
Helen McEvoy / 06
Conor Ward / 08
Andrew Loughnane / 10
Darragh Sheridan / 12
Darragh Hughes / 14
Alex Service / 16
Dominik Tokarski / 18
Patrick Kenny / 20
Karl Martin / 22
Samuel Curtis / 24
Shane Brennan / 26
Paul McMahon / 28
Sarah Lonergan / 30
Ronan Hand / 32
Samuel Savage / 34
Tara Hennessy / 36
Tim Pugh / 38
Stephen Dingley / 40

THRIVE

Beehives are traditionally boxes stacked on top of each other. This requires the beekeeper to lift boxes off one by one to access the bottom box which houses the queen bee. This process is haphazard, increases inspection time and can lead to back problems due to lifting heavy hive sections. *THRIVE* allows individual box sections to pivot away from the body of the hive for a quick and easy hive inspection, thus removing the need to lift boxes.

Another issue with beehives is transport. Beehives typically require two people to lift a hive due to the weight and size of the hive. This can cause issues when both beekeepers are not available to move a hive. *THRIVE* incorporates a removable handle and wheels to enable a beekeeper to move a hive by themselves.

Beehives need to be kept between 32–36°C to incubate bee larvae. Traditional hives use narrow wooden walls which leak heat in the winter and overheat in summer. *THRIVE* incorporates bee safe insulation to reduce the pressure on bees to regulate the temperature of the hive. This keeps the hive warm in the winter and cool in the summer, thereby increasing overall hive productivity.

Individual box sections pivot away from the body of the hive for a quick and easy hive inspection





It will delay the effects of the disease and lessen the impact and repercussions in the patient

Verge

Verge was designed in response to the symptoms experienced by people suffering from rheumatoid arthritis in their hands. Over time rheumatoid arthritis attacks the muscles and can make them stiff and painful to move. This becomes a major problem especially for working age people who often experience having to take time off to deal with the problem or worse still, leave their job. *Verge* is a way of exercising the hand muscles keeping them agile and movable as the conditions of having rheumatoid arthritis start taking its toll. The idea behind *Verge* is to strengthen the muscles in the hands and fingers as the fingers are clenched and released. By maintaining muscle strength in the hands of rheumatoid arthritis patients, it will delay the effects of the disease and lessen the impact and repercussions in the patient.

Strips of elastic are used to create a resistance on the fingers as they are clenched and released. Flex sensor strip monitor the movement of the fingers, record the data and relay it back an app so that the user can keep a record of their exercise sessions. The glove is worn for limited time periods daily when exercise will take place. The elastic bands are changed to increase in resistance as the user becomes stronger from the exercise.

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Referees have a very challenging and stressful job in refereeing a match

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Inter-Act

In today's sporting environments, referees have a very challenging and stressful job in refereeing a match. They are analysed on their performance and it does not help that the communication system currently in use in most county venues is not up to scratch. This can lead to the referee becoming distracted and losing focus on the game. Common problems include poor clarity of information in the communication system especially in windy conditions, the earpiece falling out of the ear, the unattractive, unprofessional method of taping it to the ear so it stays on, and finally, the 'belly band' that is uncomfortable and cumbersome to wear when running up and down the pitch.

Inter-Act aims to rectify these issues by creating a more secure, customisable and easy to use communication system, that allows the referees to have complete confidence in their job. *Inter-Act* comes with a wireless earpiece design that helps to keep it more secure on the ear and a watch solution as an alternative to the current waist belt. The watch allows the referee to time, calculate additional time, communicate with their officials and has the option of muting or adjusting volume levels.

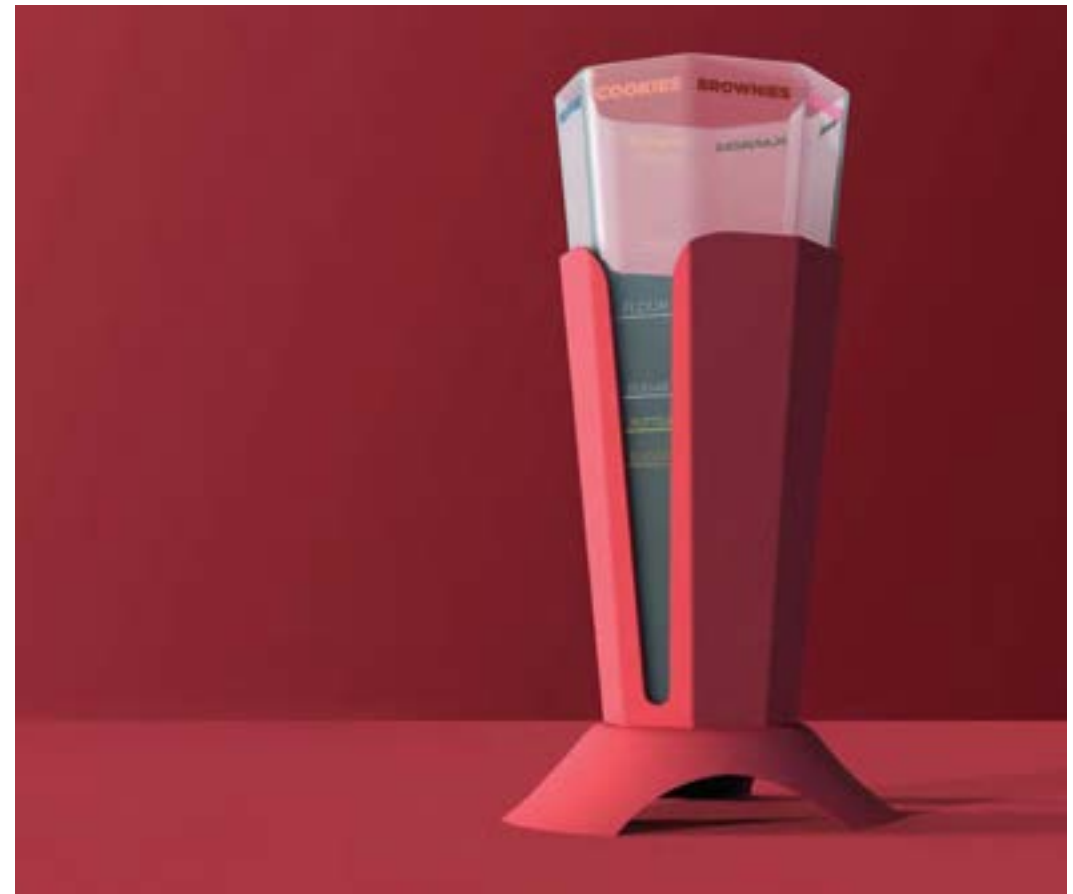


Rekindle the fun of home baking

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Kande

Over the past two decades the number of stay-at-home mothers has dropped by more than a third. While this decline has brought vital social progress, freeing millions of women to enter the workforce, it has also left a void once filled by the traditional maternal role of domestic cooking. The popularity of ready meals has soared, as families spend less time in the kitchen. In this context, products which offer easy and accessible recipes are increasingly desirable. *Kande* is one such product. It strives to rekindle the fun of home baking, and reconcile a modern family dynamic with proper, activity-based interaction between parents and children. No matter how hectic ones schedule, *Kande* provides the means to conjure up an array of baked goods. It will also introduce children to the delights of the culinary process, at an age where such exposure is likely to develop into a lifelong passion.



The product consists of a two-part baking set specifically designed to familiarise children with the kitchen. It features a cookbook and a unique recipe jug featuring measurement readings tailor made to each recipe. It eliminates the need for weighing scales by measuring by volume, thus simplifying and speeding up the baking process, making the kitchen accessible to everyone.



Reduce falls amongst the elderly by improving the tactile sense of feet

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Precep Insole

Precep aims to reduce falls amongst the elderly by improving the tactile sense of feet. The device integrates emerging technology into a neat wearable product that enhances the sense of feeling in the feet of users. *Precep* aims to re-sharpen the sense of feeling in feet, like a hearing aid to hearing. With diminished sense of feeling, the body's balance is blind. The ability to gauge the body's position and react to the loss of balance is inhibited. Essentially *Precep* enables the user to improve their own balance, rather than acting as an aid or replacement to their body's natural control methods.

Precep's integrated system is delivered through an insole, which sits in the user's footwear, working discretely throughout the day, without the user's awareness. The chargeable insole is customised to the individual's sensory threshold upon activation. *Precep* is a palliative product, improving the user's sense while in use. A pressure switch ensures the sole is only activated when in use. The inductive battery is charged using an external charging station, minimising the number of external parts. *Precep* communicates back to an app, wirelessly, informing the user of the vibration level.

HappyHaler

Fear in children when using asthmatic spacers is a common problem. The biggest issues are: the close proximity of the device, the size of the device, and the length of time that the child must stay in one position. The *HappyHaler* features an interactive LED countdown that lets both parent and child know how long to remain on the device. It has been designed in such a way that the child cannot see the full size of the *HappyHaler* during use. This makes it a much calmer experience for the child as well as being fun and interactive. The parent simply presses the activation button on the back of the disc and waits for the lights to flash five times. After this the countdown begins and the parent administers the medication. The *HappyHaler* eliminates the need for a canister holder and instead houses it internally making it easier for both child and parent to deliver the dosage. Above all, this product provides peace of mind for the parent, as they are assured that the child is getting their required dosage in a stress-free way.

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**A much calmer experience for the child
as well as being fun and interactive**



A redesign of the classic hot water bottle



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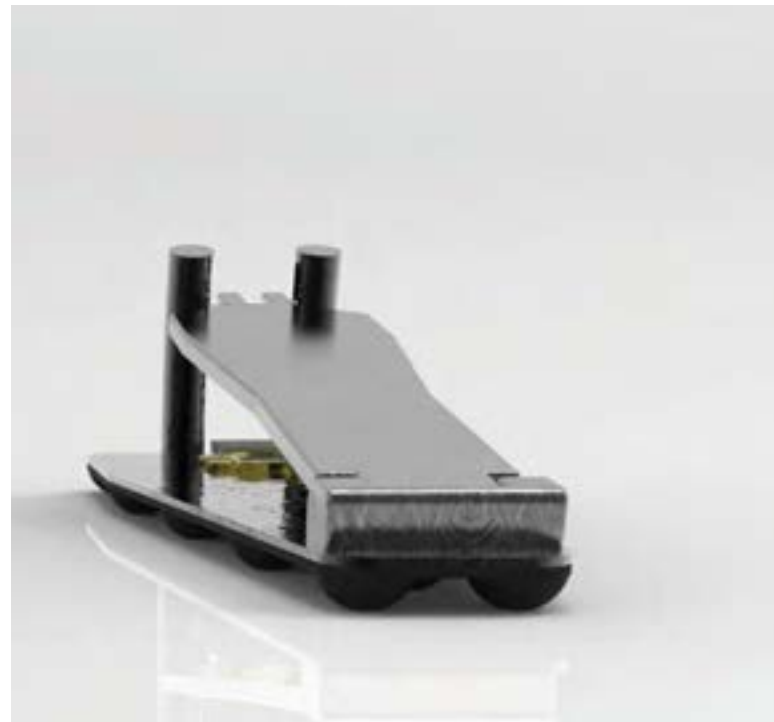
Ember

Ember is a redesign of the classic hot water bottle. *Ember* is fully sealed and uses electricity provided by a small on board battery allowing the user to have custom heat throughout the day or night. A small bedside unit into which the bottle is plugged to charge, doubles as a nightlight and can be easily turned on via a button on the bottle. The bottle has three heat options and is able to provide heat throughout the night.

During my initial research, I discovered that elderly people struggled to open, fill and close hot water bottles safely and with ease, leading to a large incidence of spillage and burns. Major issues included difficulty lifting a heavy full kettle of boiling water and trying to open and close hard plastic plugs on a hot water bottle with one hand.



Ember can help save money by only keeping the person and bed warm and not needing to heat the whole room and furthermore hopes to contribute to a reduction in the 36000 excess winter deaths in the UK of people over the age of 75. *Ember* will reduce injuries, burns and deaths, reduce costs, and improve aesthetics and usability.



Designed for both professional and amateur drummers and aims to develop and improve footwork and technique

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Praktiko

Praktiko is a portable practice pedal for travelling and touring drummers who are forced to practice in confined spaces. *Praktiko* is a substitute for bulky practice pads and pedals that touring drummers have to assemble each day for warm up session before concerts. With no need for assembly, *Praktiko* allows for smooth and productive warm up and practice time of every foot technique by any drummer. Its combination of compression springs and repulsive magnets make the pedal unique by giving user an impression of playing real a bass drum at all times.

The pedal is CNC machined using anodized aluminium materials and the base plate has been equipped with specially designed, soundproof and energy absorbing rubber to prevent unnecessary noises when practicing in hotel rooms and private houses. *Praktiko* has been designed for both professional and amateur drummers and aims to develop and improve footwork and technique.



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FrameWork

FrameWork is a wall mounted modular exercise system that consists of three units which includes the hand cycling unit, resistance band unit and the wooden wall bracket.

There are over eight million people who are wheelchair users in Europe and the USA. Every year there are two million people who become dependent on wheelchairs. 78% of wheelchair users experience shoulder pain. *FrameWork* is designed to rehabilitate the shoulder by strengthening the muscles within the shoulder by exercising with the resistance band unit.

Obesity rates are 57% higher for disabled users than able-bodied users as wheelchair users perform too few activities daily to achieve or maintain good physical health. *FrameWork* provides the means for achieving good physical health by providing a variety of exercises which includes hand cycling, aerobic exercise and many resistance band exercises. *FrameWork* helps the user with progressing their fitness by featuring a resistance control that increases the intensity of the user's workout.

Unlike current cardio products for wheelchair users, *FrameWork* requires less space, provides more exercises and a means to deal with shoulder injuries. *FrameWork* is universally designed by including height adjustments allowing any user, standing or sitting, to set the units to their most suitable position.

There are over eight million people who are wheelchair users in Europe and the USA



A non-invasive blood pressure device worn on the body for use outside of specialist clinics

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cord.

cord. is a non-invasive blood pressure device worn on the body for use outside of specialist clinics. Slow recovery time in blood pressure when standing is an early indicator of mortality in the elderly. Alongside this, a slow recovery can cause fainting and loss of consciousness. Active-stand tests help identify the key metrics associated with falls and delayed recovery responses by recording blood pressure changes over a length of time. Unfortunately, it is difficult to do these tests outside of specialist clinics due to the size of the monitoring system and lack of portability.

cord. acts as a screening tool by identifying symptomatic patients outside of specialised clinics thus initiating a preventative plan faster. Unlike existing products, *cord.* is worn on the body making it easily adaptable and transportable amongst other areas such as hospital wards or general practitioners. Applying this technology in other areas means only symptomatic patients are referred to clinics hence reducing patient waiting time.



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Maintain consistent sleep and ensure your body adjusts

Aurora

Aurora is device which optimises sleep through waking the body with appropriately timed lighting in order to simulate a sunrise and gradually ease the body out of sleep. Through optimising sleep, factors which reduce energy, such as jet lag or poorly timed sleep, can be eliminated and mental and physical performance increased. Standard alarm clocks often worsen these issues by waking the body abruptly and throwing off your body's hormone cycling, leaving the body feeling tired and the head feeling groggy. Muscular recovery, reaction times, split second decision making and reduced risk of injury are all enhanced as sleep quality increases.

Prior to travelling or any major sleep adjustment, *Aurora* gradually changes your body's internal rhythm by adjusting your waking times each morning to maintain consistent sleep and ensure your body adjusts to the desired time zone with the least disruption to mental and physical performance.





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Amble

A guitar is, by its very nature, a problematic object to use while travelling; it is big, bulky and awkward. This unique and highly compact design is perfect for any situation. It is more than just your standard travel instrument; it is a versatile and durable tool for rambling musicians and guitarists of all experience levels. Perfect for songwriting and technique practice, keeping your musical creativity sharp while on the road, or just to unwind after a stressful day of travelling. Its design is simple, light and easy to use. Just unfold, plug in your headphones and you are ready to play.

No other travel guitar offers the same amount of portability. *Amble's* folding design will follow you wherever you go, fitting into your backpack or carry-on suitcase with ease (at just 350mm in length when folded). It features a built-in tuner and headphone amp, while still being compatible with traditional amps. *Amble* encourages musicians to adventure wherever life takes them, and gives them the freedom of musical productivity anytime, anywhere.



**A guitar is, by its very nature,
a problematic object to use while travelling**



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Path

Path is a navigational and orientation device used to aid firefighters within tunnel and underground systems where navigational rope methods are difficult to implement and wireless transmissions are unreliable due to the obstructions and the hostile surroundings within the environment.

Path utilises a method of navigational awareness found in desert ants and directional commands found in moles to translate the distance and orientation travelled so that egress can be found successfully. The device applies the use of distance calculations through path integration and directional orientation recordings. These recordings are then reversed once prompted to guide users back to safety through vibrations transmitted to the body via waist mounted pads on the right and left of the body.



Path is a visually interface-less, unobtrusive and self-reliant device which requires no external communication other than the input of movement from the user to record and transmit data for safe and reliable egress.

Navigational and orientation device used to aid firefighters within tunnel and underground systems



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FootRight

FootRight is a device designed for patients with foot drop. Foot Drop is a condition that has multiple causes, resulting in the foot dropping downwards. This affects the individual's ability to walk as the foot can often drag along the ground. *FootRight* is a device which holds the foot in an upright and natural position, allowing the wearer to go about their everyday life.

FootRight was designed with the end user in mind. It is a discrete device which fits comfortably around the foot and ankle. It is also extremely slim, enabling it to be worn with multiple types of shoes. *FootRight* is easy to put on with one hand and there is little instruction required prior to use. It is made from materials which will not cause any irritation to the skin, as well as being durable and easy to clean. Expert input along with user feedback shaped the final design of the *FootRight*.

A discreet device designed for patients who suffer from foot drop



**Promotes
mindfulness and
positive
mental health**



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ensō
ensō is a device designed to grow kitchen herbs and salads indoors. It utilises rotary hydroponics, meaning no soil is used and the plants are rotated through a nutrient filled water basin, this rotation completes twice each hour. The inversion of the plants for half of their growth cycle helps to circulate the growth hormones throughout and nearly doubles both plant size and growth speed. This method also means you can fit twice the amount of plants you would in a horizontal layout, reduce lighting needs down to a single, central light, and uses up to 90% less water than traditional soil grown plants.



ensō also promotes mindfulness and positive mental health through interaction with nature. More than 50% of the world's population now live in cities, with this number predicted to rise to 70% by 2050. This lifestyle brings with it high levels of stress, has negative effects on mental health, and reduces attention capacity. It has been proven that introducing and promoting interaction with nature can improve attention capacity, reduce mental fatigue and decrease stress levels, and *ensō* reflects this.

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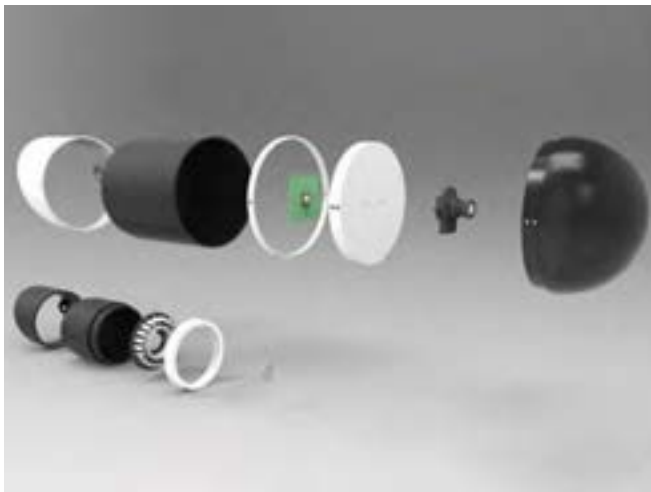
An innovative tool for the digital design process

Vela
Designers interact with CAD software in a very unnatural way, they create 3D models using a restricting variation of 2D tools. As the need for CAD continues to expand, developers focus mostly on functionality of the tool sets rather than making those tools sets primarily more usable. An innovative tool for the digital design process, *Vela* engages a two-handed workflow, providing a superior way of interacting with computer software. The process of designing within software does not feel natural and as the machines we use to bring our designs to life become increasingly more portable and compact, so does the ability to think freely. This device allows design professionals the ability to position views, digital models, and quickly access key features of design software while providing a new way to interact with technology and create in the most natural and immersive way.





A security camera designed to reduce the number of false alarms caused by non-human activity



Spydar

Spydar is a security camera designed to reduce the number of false alarms caused by non-human activity, in particular spider activity. All security cameras will detect false alarms where the camera thinks someone is intruding when they are not, however 40% of the time these false alarms are triggered by spiders. Security Cameras have been unintentionally designed to create perfect habitation for spiders. Spiders sit in front of the camera blocking the lens and triggering sensors. The camera's weather shield acts as a safety area for the spider to go when it senses danger. It is also a good environment for it to nest in. The IR lighting located around the lens attracts bugs like flies and moths which are prey to the spider. The shape of the camera has good angles for web building. The combination of a retreat space, a good web building structure and prey means security cameras are a perfect location for spiders to live.

Spydar has a fluid design making it less inviting for spiders. Its shape eliminates all hiding spaces for the spider to retreat to, and reduces the number of web building attachment points. A separate lighting component diverts any insects away from the camera lens while an ultrasound frequency emitter component disrupts the spiders presence further.

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Our bodies are forever changing and aging

Vi-Mate

As we get older, it can become increasingly difficult to complete daily and routine tasks as our bodies are forever changing and aging. It is important, therefore, to keep our bodies and muscular system in as good physical shape as possible. Exercise is key to maintaining a good standard of physical mobility and also has the added benefit of positive mental wellbeing. Other benefits of keeping our bodies fit and active include improved happiness, improved self-confidence and increased immunity against infection from common colds, flu, sore throats etc. Exercises that improve motor skills are highly important for the elderly population.

The *Vi-Mate* is a device that allows the individual to perform an aerobic workout whilst standing on a vibration platform. The product aims to improve flexibility and balance by alternately contracting and relaxing the muscles at work. Along with this, the platform promotes circulation and lymphatic drainage which are both important aspects of modern everyday life. An individual has the option to change the intensity of the device to suit their capabilities and present fitness levels. The *Vi-Mate* features side railings which are a safety measure to help more dependant patients exercise comfortably with the product and gain confidence in using it. The control pad on the device is simple to use and has a timer so that the patient or individual can monitor their progress. Sample aerobic exercises are provided to demonstrate the types of beneficial workouts.



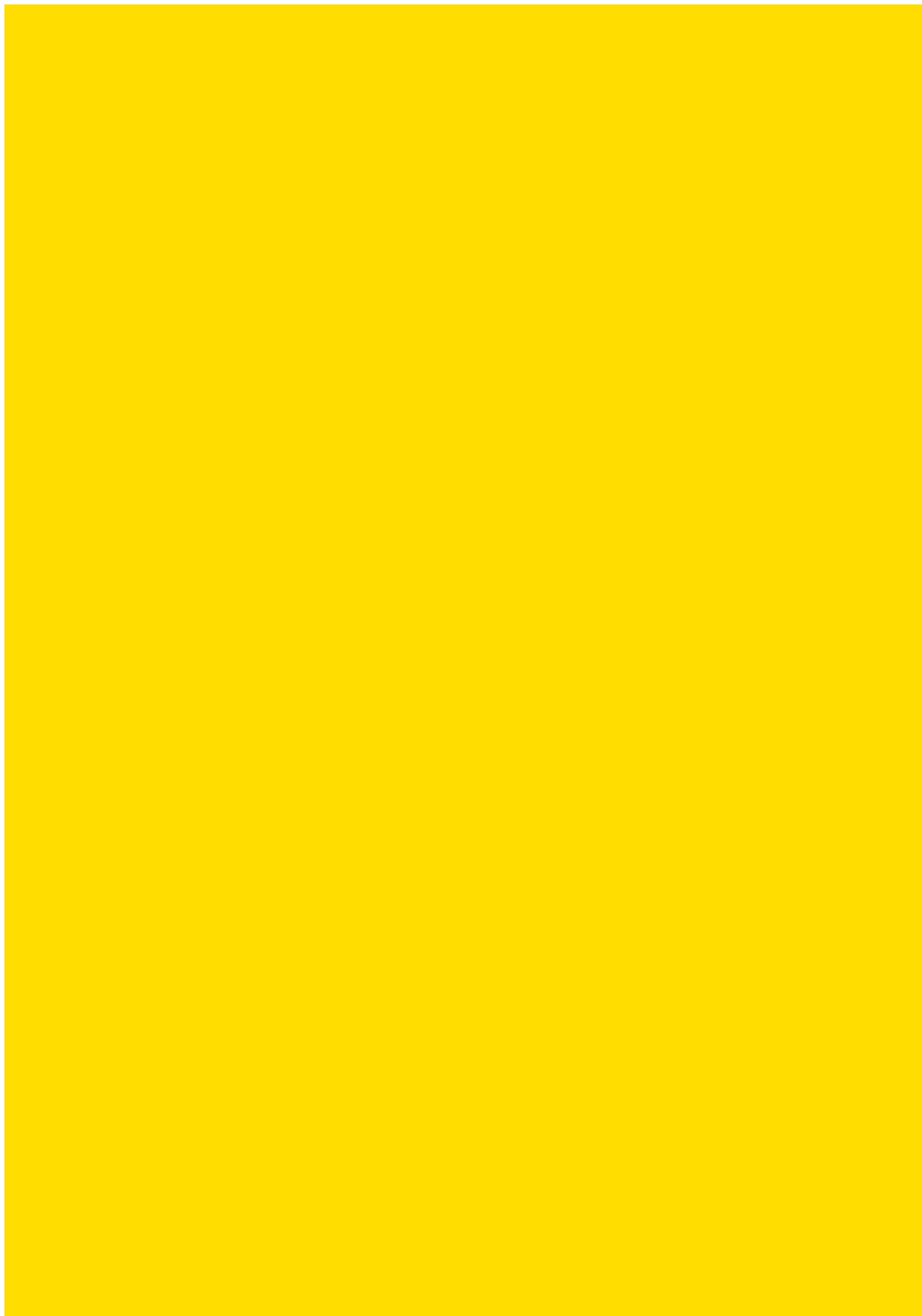
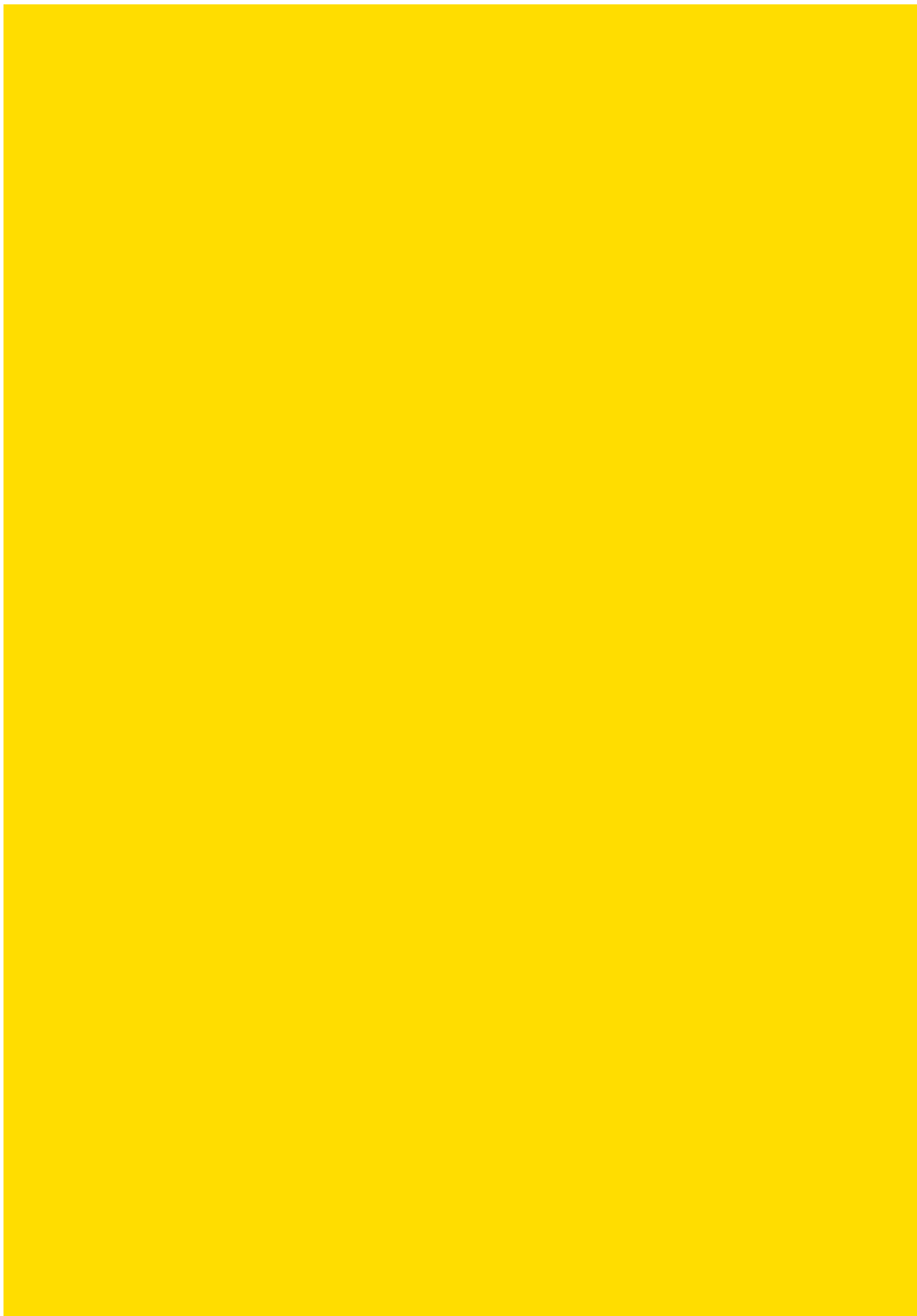
Designed to allow the user to self-diagnose and monitor their own blood pressure

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Pulse

Hypertension (High Blood Pressure) is the largest epidemic ever known to mankind. At present, a GP diagnoses hypertension by taking multiple blood pressure measurements using an ambulatory blood pressure monitor that takes readings over a 24 hour period. *Pulse*, is designed to allow the user to self-diagnose and monitor their own blood pressure, allowing them a better insight into their own personal health. The device is activated via Bluetooth, and is monitored via a mobile phone application. The mobile phone application will come with four modes that will vary the length of monitoring times from a single reading, a 24 hour reading, a 72 hour reading and a sports reading. Blood pressure readings will be taken every 20 minutes until the selected mode has completed except in the sports mode, when a reading will be taken every five minutes as the person exercises. In addition to self diagnosis and self monitoring of hypertension, results from the monitor can be forwarded to a GP to see if prescribed blood pressure medication is working or if the dosage needs to be adjusted.







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A4 Sounds

St Joseph's Parade
Off Upper Dorset Street
Dublin 1
a4sounds.org/contact



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

Student Awards

Universal Design Grand Challenge 2016

Ronan Hand: Finalist
Greg Butler: Judges Choice Award Winner

Enterprise Ireland Student Enterprise Award 2016

Shane Brennan, Ronan Hand, Dominik Tokarski: Finalists

Student Summit Start-up Pitch 2016

Shane Brennan, Ronan Hand, Dominik Tokarski: 2nd Place

Accenture Leader of Tomorrow 2017

Ronan Hand: Finalist

DIT/ Bolton Trust Student Enterprise Competition 2017

Ciaran Sullivan, Olivia Holbrook, Rachel Ryan, Evan Stuart: Winners

Network of International Business Schools Business Plan

Karl Martin, Ciaran Brennan and Darragh Sheridan: 2nd Place

EU-XCEL Virtual Accelerator Programme

Karl Martin: European Finalist

Institute of Designers in Ireland Graduate Design Awards 2016

Daniel Morgan, Eoin Bracken, Stephen Walsh: Highly Commended

Where There Is No Engineer, Engineers Without Borders Ireland

Daniel Morgan, Eoin Bracken, Eoin Cummins, Evan Dowling: Winner

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Thank You

College of Arts and Tourism, Dean John O'Connor; Dublin School of Creative Arts, Head of School, Kieran Corcoran; School of Mechanical and Design Engineering, Head of School, Ger Reilly; Exhibition Coordinator, Peter Mac Cann; Project Management Advisor, Louise Reddy; School Administrator, Elaine Lawlor; PB Print, Paul Bolger; Professional Photographer, Gillian Buckley; Additional photography, Keith Moran and Kate O'Brien.







Colophon

Book design by Brian Lambert, Luke McLaughlin, Nola Mellon and Keith Moran. Book set in Din. Printed full colour and Pantone 012 U on 110gsm UPM fine offset. Cover printed on 250gsm UPM fine offset.



MAKING A SHOW

OF

VISUAL

COMMUNICATION

Ann-Katrine Johansson
Aimee-Laura Flanagan
Helen McGlynn
Eoin Tracey
Keith Moran
Kerrie-Anne Roche
Aoibheann O'Sullivan
Beth Toner
Catherine Murray
Aeron O'Connor
Dylan Panetta
Clara Dowling
Emma Witter
Fatma Al Zahra Alboqub
Damien McGinley
Clare Okura McCay
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Adam Ingle
Mary-Rose Rafferty
Nick Geoghegan
Patrick Kelleher
Rachel Smith
Roisin McCann
Emma Monaghan
Shaun Gannon
Luke McLaughlin
Liudmila Varonik
Brian Lambert
Nola Mellon
Zie Kirk

VISUAL

COMMUNICATION

Ann-Katrine Johansson / 04
Aimee-Laura Flanagan / 06
Helen McGlynn / 08
Eoin Tracey / 10
Keith Moran / 12
Kerrie-Anne Roche / 14
Aoibheann O'Sullivan / 16
Beth Toner / 18
Catherine Murray / 20
Aeron O'Connor / 22
Dylan Panetta / 24
Ciara Dowling / 26
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Damien McGinley / 32
Clare Okura McCay / 34
Cindy O'Keeffe / 36
Ellen Gleeson / 38
Emma Gorman / 40
Joanna Zimnoch / 42
Adam Ingle / 44
Mary-Rose Rafferty / 46
Nick Geoghegan / 48
Patrick Kelleher / 50
Rachel Smith / 52
Roisin McCann / 54
Emma Monaghan / 56
Shaun Gannon / 58
Luke McLaughlin / 60
Liudmila Varonik / 62
Brian Lambert / 64
Nola Mellon / 66
Zie Kirk / 68



ISTD 2017: The Sorrows of Young Werther

The aim of the project is to create a typographic interpretation of Johann Wolfgang von Goethe's novel 'The Sorrows of Young Werther', written in 1774, in order to highlight the emotional journey that led to his eventual suicide. This book was said to be responsible for a number of copycat suicides so the intention in this digital interpretation is to chart the emotional extremes of the protagonist, giving the reader direct access to particular passages relevant to his changing moods. The overall layout is a graph analysing Werther's decline.

It highlights the construction of the book as a collection of letters written over a period of almost two years, through a timeline layout which tracks Werther's emotions during this period. His letters are broken down into a series of dates and emotions, where the y-axis shows his emotions and the x-axis shows time.

The dots graph is based on which emotions, people, and words appeared most in the novel, as a way to navigate and analyse Werther's emotions. When the reader clicks on a dot, that word is highlighted throughout Werther's letters. This way you are able to track and try to understand Werther's emotions and how they eventually lead to his suicide.

A central theme of the novel is happiness, or the lack of happiness, and Werther states "Must it so be that whatever makes man happy must later become the source of his misery?" Werther is at first happy with Charlotte, but later on he is suicidal because he cannot be with her. I wanted to typographically interpret the variety of emotions expressed in the book and his eventual decline over time, through the dynamic interface of a digital book. This project was submitted for the ISTD annual competition and achieved a Pass award.

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The intention is to chart the emotional extremes of the protagonist, giving the reader direct access to particular passages relevant to his changing moods

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ISTD 2017: Dance Marathons

The ISTD brief asked you to design a typographic piece of work that explores a particular subject of 'fads'. The fad I chose is the dance marathon craze that swept America in the 1920-30s. Dance Marathons were human endurance contests in which couples danced almost non-stop for hundreds of hours competing for prize money. The concept of the book is to inform people of the harsh conditions that contestants faced through a chronological order of events following important dates throughout 'dance marathon' history. The main aim of the book is to showcase the endurance aspect of these events from the perspective of the dance contestants themselves and how overtime they lost their mental and physical health.



The book cover is designed with ephemera in mind. Over time the belly band will be disconnected from the book—possibly getting lost—mirroring the breakdown of the contestants physical and mental state. The content of the book mirrors this breakdown of the contestants with pages beginning bright white, evolving to become darker and darker, eventually ending in the pages being black. The intention is that the type becomes increasingly difficult to read. This allows the reader to understand and experience the intense tiredness and strain felt by the dancers. Throughout the book there is a series of black and white patterns. Just as the contestants endurance begins to breakdown, the patterns begin simply as black and white lines but as the book progresses the breakdown becomes more complex. The last few patterns are intended to have hallucinatory effects, which echoes the decline of the mental stability felt by dancers after enduring many hours of constant dancing. The patterns in the book work in conjunction with the typography and page tints to highlight the confusion and tiredness felt by the dancers. The text was sourced from the book 'Dance Marathons: Performing American Culture in the 1920s and 1930s' by Carol Martin.

The patterns are intended to have hallucinatory effects, which echoes the decline of the mental stability felt by the dancers after enduring many hours of constant dancing



Each illustration is cut by hand in paper and displayed against natural light to compliment the power of light in promoting plant life

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Botanic Gardens Storyboards

The idea behind this project is to highlight the hidden gem that is the Botanic Gardens in Dublin by illustrating the stories behind a selection of the plants that can be found within the two greenhouses.

There are fascinating and esteemed stories behind each of the plants in the greenhouses that show both the inexplicable wonder and the dynamic importance of plant life to human existence. From a sheep-eating plant, Egyptian Papyrus, a deadly ricin plant and the vegetation that produces tea, coffee and potatoes all living under one glass roof in Glasnevin, it is unfortunate that each of these stories go forgotten and underappreciated. However, this project aims to bring a fun focus and detailed attention to a culturally rich and vital site in Ireland. With this project, I wanted to encourage engagement with the plants in a different, more exciting way by exploring their history and stories. To allow me to do this in a unique and absorbing way.

Each illustration is cut by hand in paper and displayed against natural light to compliment the power of light in promoting plant life and also to imitate the fragile and subtle delicacy of the plant's natural existence on Earth.



08/09

Eoin Tracey
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Homeless Awareness 2017

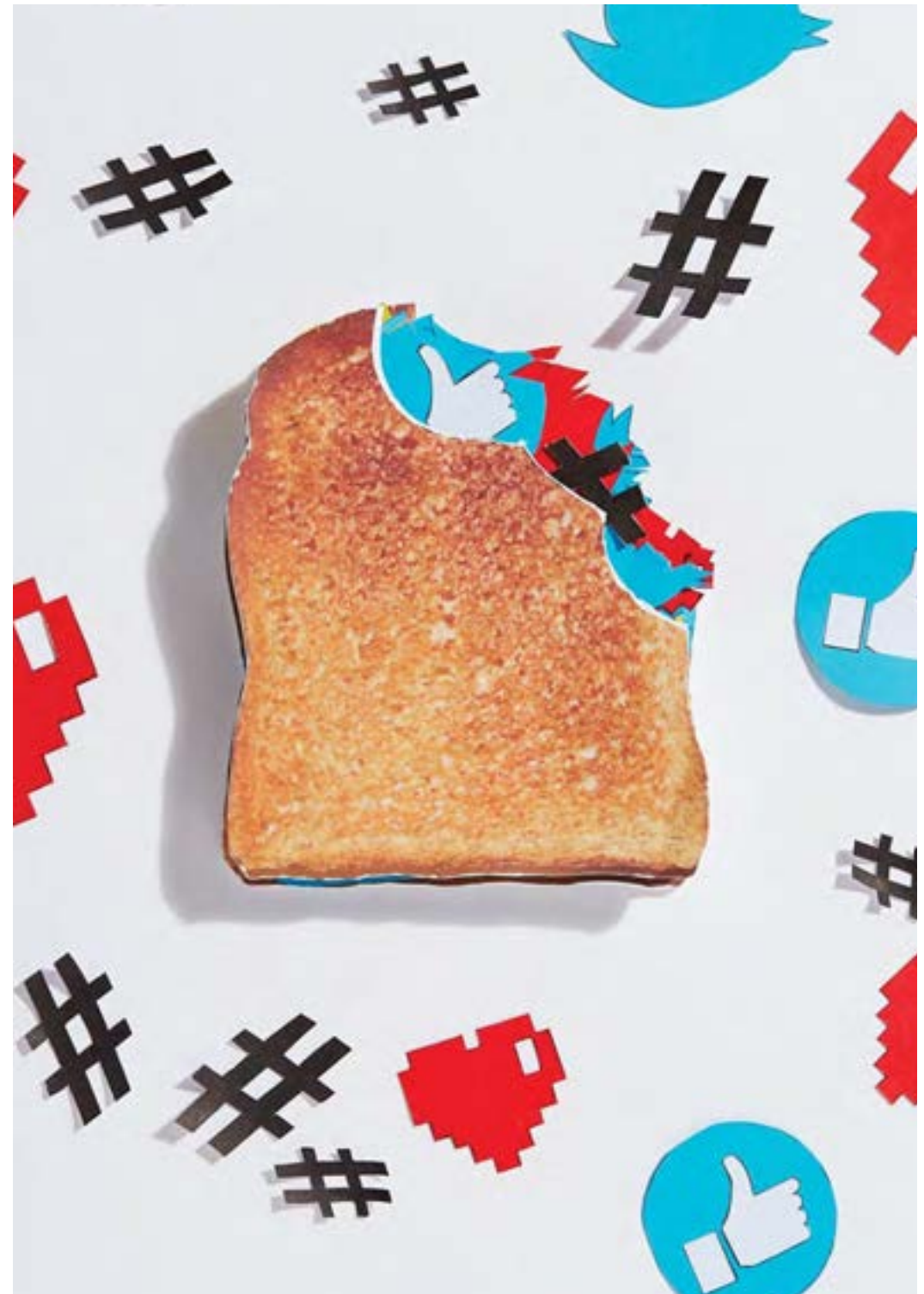
The aim of this project was to create a 30 second video to raise awareness of homelessness and show how this can happen to anyone. I decided to use the coffee cup as my concept as this is an object used for begging on the streets and has become associated with being homeless. The video begins with the coffee cup filled at the top and then transitions to an empty dirty cup with money. By doing this it shows the transition from normal average working people's hands to the cold, dirty and rough hands seen at the end.

I decided to have each image quickly change to the next to show how fast the process from working life to homeless can happen. Each image fills up a quarter of a second to create the quick effect from one image to the next. The reason for the transition to the black and white images is to show the change from normal images portraying everyday people to the slow change of black and white. As this occurs it shows the hands and cup becoming dirty and worn away towards the end and then the final image of the hands with the cup full of coins showing the end result of homelessness.





The aim was to create a 30 second video to raise awareness of homelessness and show how this can happen to anyone



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#NEWSFEED

The aim of this project is to show that social media can become overwhelming for people. Social media is an addiction. For individuals, who already have high levels of anxiety, social media sites may have a negative impact on their face-to-face encounters. Too much social media can make you sick. There needs to be a balance and people need to know when to take a break. #NEWSFEED is a campaign that will promote and create awareness on how social media is affecting people's health and perspective on daily life. To do this I created a 25 second stop motion video using handmade paper crafted social media objects and icons. The video can be used across multimedia platforms to get the message out to the world, that social media can make you sick. The stop motion film took over seven hours to make. This project was a final year image-making project. It was my first ever stop motion film, nor have I done papercraft design before. I wanted to take a different approach by working off screen by incorporating a handmade feel to the stop motion. Humour was a major element in promoting the campaign's message to capture the viewer's attention.



For individuals, who already have high levels of anxiety, social media sites may have a negative impact on their face-to-face encounters

12/13

Delving into a dystopian world of monsters and fish folk creatures, the story unravels how Tadgh pays dearly for becoming involved with Aoife



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Queen of Atlantis Comic Book

Queen of Atlantis is a short tale of lust, desperation, monsters and horror. The story is based on the 'Mermaid Rocks' in Co Sligo, with my own personal twist. It centres around Tadgh and Aoife, a Medusa like creature, who is searching for souls to lure back to Atlantis. Upon meeting her, Tadgh becomes instantly hypnotised by her siren like appeal, and becomes powerless to resist her. Delving into a dystopian world of monsters and fish folk creatures, the story unravels how Tadgh pays dearly for becoming involved with Aoife.

My aim for this project was to illustrate the myths of the 'Mermaid Rocks' and Atlantis, in a style that combines surrealism and horror aesthetics. I focused on creating detailed, dark illustrations with a vivid colour palette. I also wanted to create a comic with a strong female as the main character. Researching 1950s comic books, female characters were supporting characters and most often portrayed as the "damsel in distress". Unlike these, Aoife is a confident, powerful female reflecting the change in gender roles and ideals seen in comic books.



The doctor's interface would allow them to prescribe medications, handle renewals or change the dosage at any time





Pharme Prescription System

Healthcare is an ever changing and evolving industry, and digital technology has an integral role in this. The *Pharme Prescription System* reimagines repeat prescriptions in a digital context. It is comprised of three interfaces, a patient application, a doctor interface and a pharmacist interface. These three interfaces work together to make the experience of prescribing and having a repeat prescription as easy as possible. In my system each patient would have a Pharme card, which would store prescriptions. This would be used by the doctor to add prescriptions and the pharmacist to read the prescriptions upon purchase. The doctor's interface would allow him/her to prescribe medications, handle renewals or change the dosage at any time.

The pharmacist would be able to see all the patient details but would not have the same editing capabilities. The patient would have the option to use the Pharme app, for smartphones or the Pharme text service, for older phones or the less technically literate. The app and text service remind the patient to take their medication, when it is time to collect their renewal and when they need to go to their doctor for an appointment. The application provides additional information about the prescription and functions as an information leaflet also. This ensures patients do not have to try and make out the sometimes illegible text present on the leaflets and can have quick, easy access to the precise information they require. My goal for the *Pharme Prescription System* is that it would be taken up by the HSE to improve experience of patients and medical professionals.

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ISTD 2017: The Song of Songs

The Song of Songs is said to be 'the greatest of all love songs', a series of poems from the Old Testament of the Jerusalem Bible. This story is one about a king and his lady and their love for each other, which serves as a representation for the Lord's love for his church. This is the allegorical interpretation that is accepted by the majority of Catholic commentators today. Other scholars prefer the more obvious meaning, for them the Song is a collection of hymns about true love sanctified by physical union. The aim of this biblical redesign was to celebrate the evolution of *The Song of Songs*, and what this biblical story represents that is relevant in the 21st century to a generation now strayed from religious obligation.

This book was a response to an ISTD brief and was granted a pass. It serves as an open invitation for its young readers to compose their own interpretations and opinions on whether the content of this story is morally correct or not. As a celebration of the pen flourishings and ornamented details of illuminated religious manuscripts, Hebrew typography is used throughout for decorative purposes alongside discursive footnotes both translating and posing questions to the reader in a purple, pink and red colour palette to represent the steamy historic controversy of this biblical story. Do you think it is a story of 'true love'?





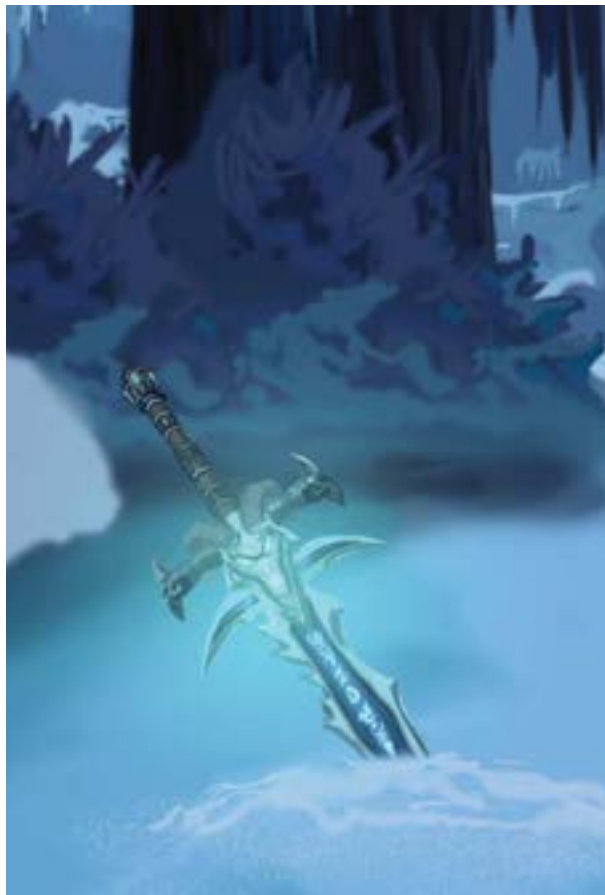
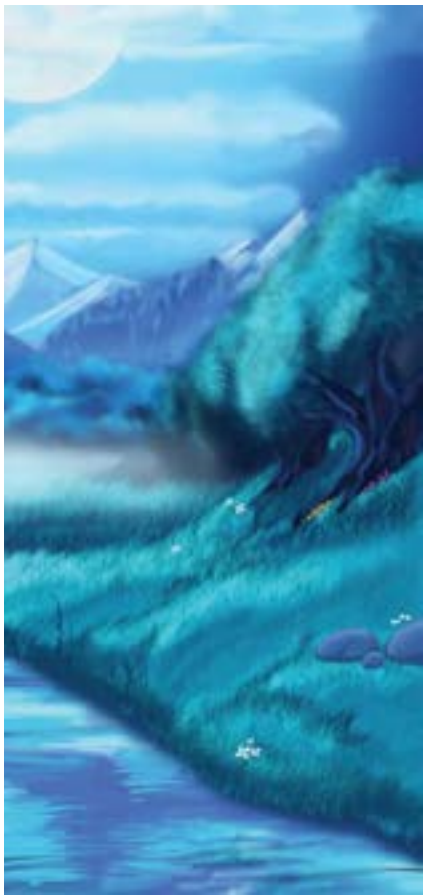
A celebration of the pen flourishings and ornamented details of illuminated religious manuscripts



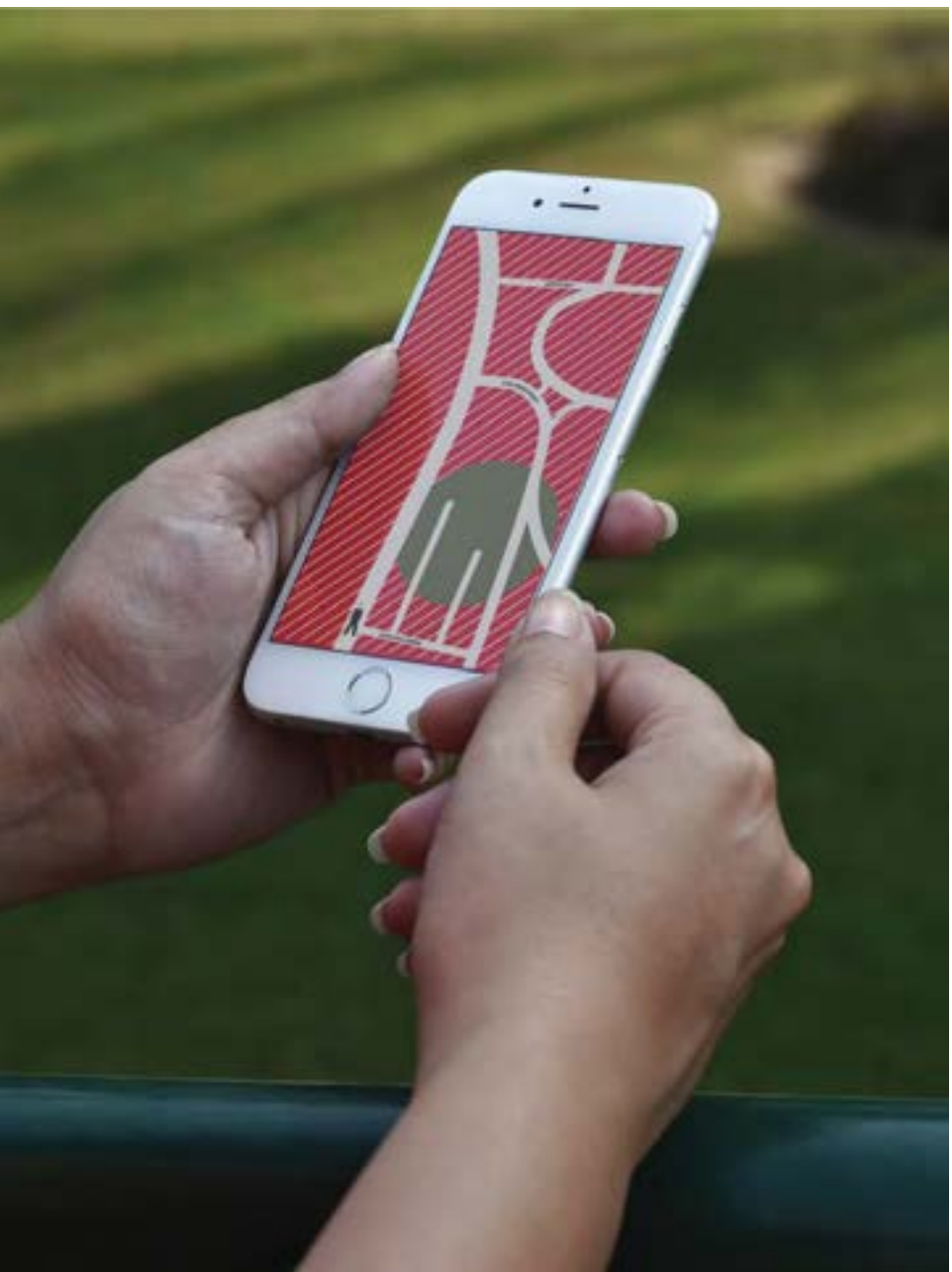
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Design for Computer Game Environment

As an avid fan of video games and illustration, in my final year of Visual Communication I decided to design a concept for an open world video game. The aim of this specific project was to design the environment for a game in which players could explore and travel through different lands on quests and adventures. This involved creating vast, expansive, and epic environments. My goal was to bring to life the mountain ranges, forests, and other regions of the vast world and to immerse the player into these fantasy lands. The environments were illustrated so that each area is unique, which gives the player a fresh environment to level and explore through. They contain varying foliage, skies, buildings, etc. These designs come together to create a distinct visual style which captivates the player and transports them to a new fantasy world.



The aim of this specific project was to design the environment for a game in which players could explore and travel through different lands on quests and adventures



The challenge was to marry the history of the profession and the social and contemporary atmosphere of the shop

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Platinum Barbers rebrand

The aim of this project was to create a new brand identity for an existing barber shop in north Co Dublin. An internationally recognised and award winning shop, this establishment wanted a more urban and contemporary identity, and a deliberate attempt to avoid the current barbering aesthetic. They wanted the identity to show they are barbers by trade but also a social centre for men's culture and style. The approach was inspired by the physical methods of barbering, their current physical space and the relationship between the barbers and customers within that space.

Within the logotype there are two typefaces in place, a serif to show the history of the profession and a sans serif to show the contemporary environment within the shop and the hide-and-reveal design of the text is a nod to the act of cutting hair. The challenge was to marry the history of the profession and the social and contemporary atmosphere of the shop. The brief required a range of materials, to track the transition from the existing brand to the new identity and the first year of business under the new identity.

The materials covered both physical and digital platforms, from loyalty cards, posters and a look book to a promotional video, a desktop and mobile version of the website and a range of images to be posted on social media.



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Themes of censorship and surveillance play an instrumental role in the book and are as relevant today as ever

George Orwell's '1984'

'1984' was written by George Orwell in 1949 and was heavily influenced by the war, and in particular Stalin's totalitarian state. Themes of censorship and surveillance play an instrumental role in the book and are as relevant today as ever, with the likes of large corporations such as Google, or Apple knowing so much information about us, our locations, our habits, our searches and interests which all reflect Orwell's forward thinking back in 1949. Orwell's use of the "telescreens" throughout, and the 'thought police' listening, connecting into one's mind at any given moment to make sure the masses are behaving in a particular way, all reflect how relevant these themes are today.

The aim of this project was to explore these themes and create an entirely new experience from '1984'. Throughout the book, Julia and Winston arrange to meet up in various locations scattered throughout the fictional landscape of 'Oceania'. Once at these locations, without the presence of 'telescreens' or the 'thought police', they can be human with each other, talk without fear, and express their love.

With my app, designed for phones, the user must navigate through the real world with the aid of the app to go to certain locations to uncover parts of the story. The user must navigate quickly from one location to the next, as the 'thought police' may appear and quickly cover parts of the story the user uncovered.

All of this reflects the inciteful nature of '1984' with the themes of censorship and surveillance prevalent throughout.

These intense 54 hour events are designed to let new technical and non-technical entrepreneurs launch a startup in a single weekend

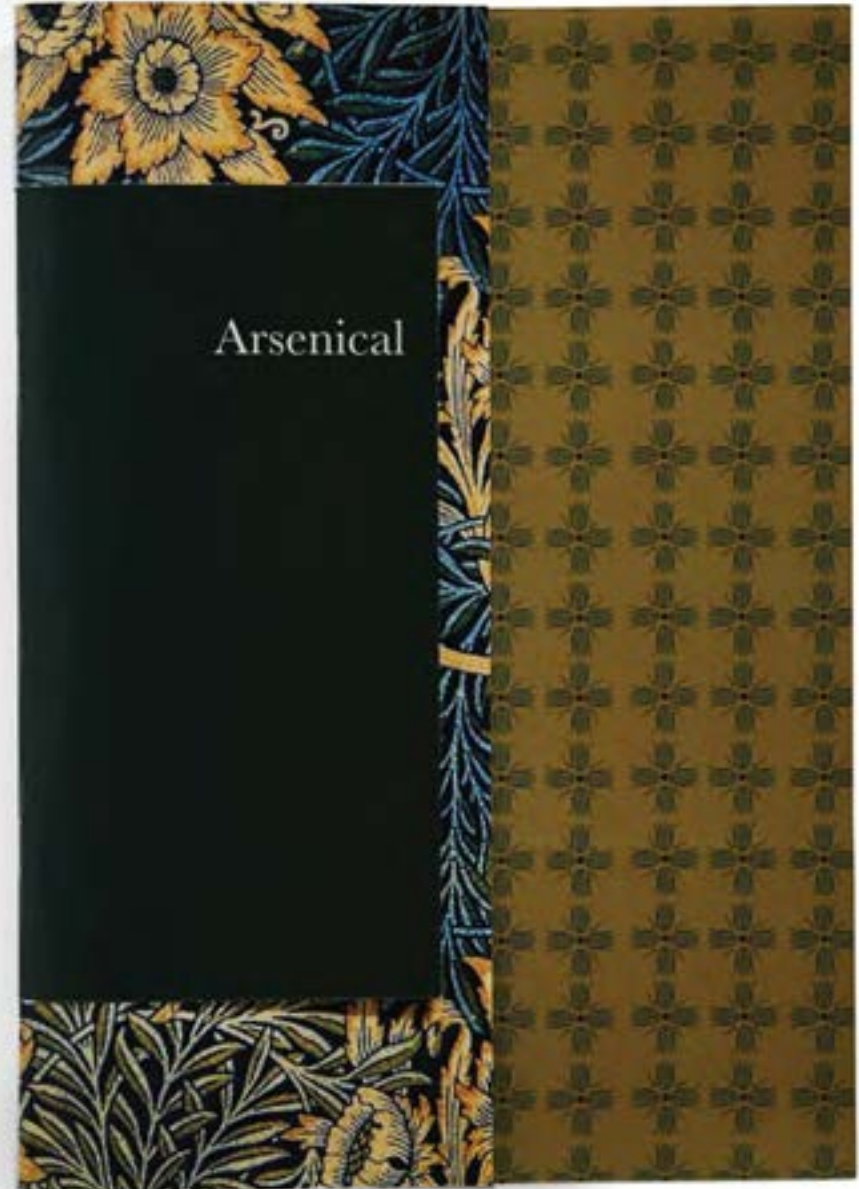


Startup Weekend Dublin: Student Edition

This new identity of the student edition keeps the key elements of the Startup Weekend, one being the colour scheme (green and white), the beaker image, which must remain readily identifiable and intact and also the backers, which is powered by Google for Entrepreneurs.

I decided to look at my college environment and what items are commonly used, ie coffee, laptops, glasses, backpacks etc. This was my starting point and using a grid I created vectors of the items and laid them out as if it was a desk in a classroom. The beaker is located in the centre, and because this was for an education edition I created characters based on the beaker. The characters are graduating and this added a personal connection to the brand identity and could be used for social media aspects. The font used was created to link in with the grid style of the logo. Many versions were created to enable multi-useage ie Twitter/Facebook banners. This new brand was printed on t-shirts, hoodies, used for the 'Google's Foundry' screen presentations, social media and the tickets.

Startup Weekends are intense 54 hour events designed to let new technical and non-technical entrepreneurs launch a startup in a single weekend. Beginning with Friday night pitches and continuing through brainstorming, business plan development, and basic prototype creation, Startup Weekends end with Sunday night demos and presentations. This event is open to students at second and third level. *Startup Weekend Student Edition* will be hosted at the Google HQ Campus. Sponsorship from Bank of Ireland, DCU Ryan Academy, EU Welcome Project, Google for Entrepreneurs and Enterprise Ireland.



The publication is designed to have arsenic poisoning—the white pages are the skin and the patterns are the poison

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ISTD 2017: Arsenical

The aim of this project was to design a typographic publication which explores a particular fad. *Arsenical* is designed around the dangerous use of arsenic in the home, at work and in beauty products in the late nineteenth century. It will be part of a hypothetical exhibition at Science Gallery Dublin which will explore the impact the deadly chemical had on people's well being. The publication is designed to represent arsenic poisoning—the white pages are the skin and the patterns are the poison. By the end of *Arsenical* the patterns are everywhere, similar to the chemical in the 1870s. People were prepared to endanger themselves in the name of fashion. All the patterns in *Arsenical* are created by typefaces and are inspired by the many arsenic containing wallpaper designers such as William Morris and Walter Crane.

Wallpaper pattern books had an influence in the format of *Arsenical*, a large size to display the patterns clearly. The exhibition along with the publication is called Arsenical after James C Whorton's comments in 'The Arsenic Century' that the term *Arsenical* came about in the late nineteenth century due to the high usage of the chemical.



The café will offer great events, such as movie nights with cats, delicious food and beverages for visitors as well as cat toys to keep both consumers and cats entertained

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Cat Café and Adoption Centre

Cat café is a scheme to help cats in shelters find loving homes and for busy people to leave their cats for a short period of time. All the money given by owners to take care of their cat would be used to help cat shelters. The main aim of the café is to prioritise live engagement with cats and get them familiar with new people and a home-like environment. The café will offer great events such as movie nights with cats, delicious food and beverages for visitors as well as cat toys to keep both consumers and cats entertained.

The branding identity reflects the simplicity and cleanliness of the café space through the use of minimal typographic forms that represent cats' actions and personality. The logo has a typographic cat sitting on the word 'café' which reflects the majority of cats' habits of sitting on top of everything and anything, especially if the cat's owner is using it. The logo is designed to be simple, easy to remember, and unique. On the front of the coffee cups there are minimal cat personality/behavior illustrated and they are made into short animated videos for the café's online marketing campaign. The hypothetical brief is created as there are no cat cafés in Ireland with the hope of making it reality sometime in the future.

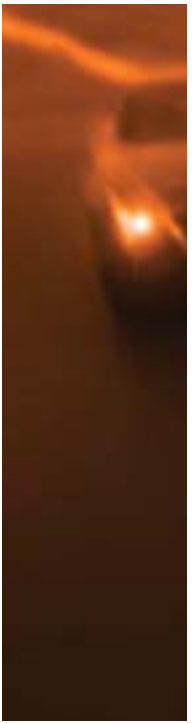
The story red Riding Hood as an international drugs smuggler working for a drug cartel run by the boss known simply as 'The Granny'

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Red Handed

The brief was to visually interpret the folk tale 'Red Riding Hood' using whatever medium and style of your choice, this project also allowed for the original story to be altered to give it a more modern feel. For my interpretation of the story I decided to twist the roles of the main characters from the original folk tale, whereby Red Riding Hood becomes the villain and the wolf becomes the hero.

The story is set in the present and sees Red Riding Hood as an international drugs smuggler working for a drug cartel run by the boss known simply as 'The Granny'. On Red Riding Hood's tail is DEA agent Jack Wolfe. As the story unfolds we actually see that Jack Wolfe is in fact working undercover as 'The Granny' and captures his target when all seems lost. This project was done with the use of toys, set design, photography and illustration.





Momo went to Master Hora for help, and he told her "I will pause time for one hour, but only for those with their own time. You would have to put out and destroy all the cigars the gentlemen have, and save everyone's Hour Lilies from them. Only then will every thing go back normal. I will give you this Hour Lily so that you can move in the frozen time. Remember, you have an hour exactly until this Lily's time runs out."



My goal was to explore the use of colour and composition, where each piece would work as its own unique piece

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Momo Picture Book

This was a self-directed project to create a picture book with 12 illustrations that accompany some text. It was based on a fantasy novel by Michael Ende called 'Momo', originally published in 1973. It was also known as 'The Grey Gentlemen'. I took some inspiration from the film adaptation also, and this project took four weeks to create. This is a mixed media illustration, aimed at children around the age of eight.

I aimed to take this story and provide a series of modernised illustrations for the story which inspired me when I was a child. I originally saw it as a stage play when I was eight years old. I enjoyed it so much I named my family cat after it, who makes an appearance in the story accompanying the protagonist. My goal was to explore the use of colour and composition, where each piece would work as its own unique piece, but also would fit with the entire set to show and tell the quirky story of Momo and everything that happens to her.



This story is an exaggerated depiction of their antics

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Dancer and Hobo: A Cat Tail

This project is a stop frame animation with the characters made from plasticine. It is a story based on my pet cat, Dancer, and a fat stray alley cat called Hobo, who sometimes stops by my house hoping to get some food. They have got a love/hate relationship, as in all is fine between them until I appear onto the scene. Dancer wants all the attention for himself. If I pet Hobo or acknowledge him in any way, Dancer lunges at him, even though they were chilling together two minutes prior to me arriving onto the scene. This story is an exaggerated depiction of their antics. What Dancer might do to Hobo... if he could of course!



They hold themes of sex, drugs, space and the occult, with a badass feminist influence

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Babes in Orbit Tarot Cards

The *Babes in Orbit* tarot deck is a modern take on traditional tarot decks. The traditional tarot illustrations reflect a reverence and serious belief in the forms of divination. Unlike these decks, my illustrated cards are approached with a sense of humour. Items such as bras and tampons replace the traditional suits and provide a humorous and entifiable approach to modern women. I wanted to create a deck that would not necessarily have to be taken seriously, rather they would provide a fun and cheeky approach that is more lighthearted and less intimidating to beginners.

They hold themes of dark matters such as sex, drugs, space and the occult, with a badass feminist influence. My goal was to express girl power and cater to those who afraid to be themselves. I did this by creating a set of characters that express this fierce and self-empowering lifestyle. In my deck, these cosmic cuties are powerful, confident and sassy with a cut-throat attitude.



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NUTA

Most people can not imagine their day without music. People enjoy different mystical styles but not many can create their own. Based on my personal experience with 13 years in classical music education I realised at a later stage that music composition through improvisation can be quite easy. Often students quit learning instruments because they do not enjoy the process of learning how to perfectly perform someone else's compositions and they are not given freedom to experiment.

I wanted to change a student's attitude towards playing guitar by demonstrating a few simple techniques and providing basic tools to encourage the student to make music. This method of teaching encouraged a student who had become frustrated or disillusioned with playing guitar and instill confidence to make music.

Using the common terms of music and graphic design, such as colour, transparency, rhythm, and pattern, the aim here is to create a visual system for music composition accessible to everyone. Welcome to NUTA, which endeavours to bring the joy of music to people who would not necessarily experience it in this way. The word 'nuta' is a polish word that can be translated as note, tone, tune, melody or score.

The aim here is to create a visual system for music composition accessible to everyone



Basketball Ireland

Latest News

- // Discover Basketball Ireland's History
- // Irish International teams return
- // B.I. introduce a new logo & identity

The Official Basketball Ireland Magazine

Issue 1 January 2017 €9.99



Basketball in Ireland was once a thriving and popular sport that was surrounded and supported by an excited and loyal basketball community



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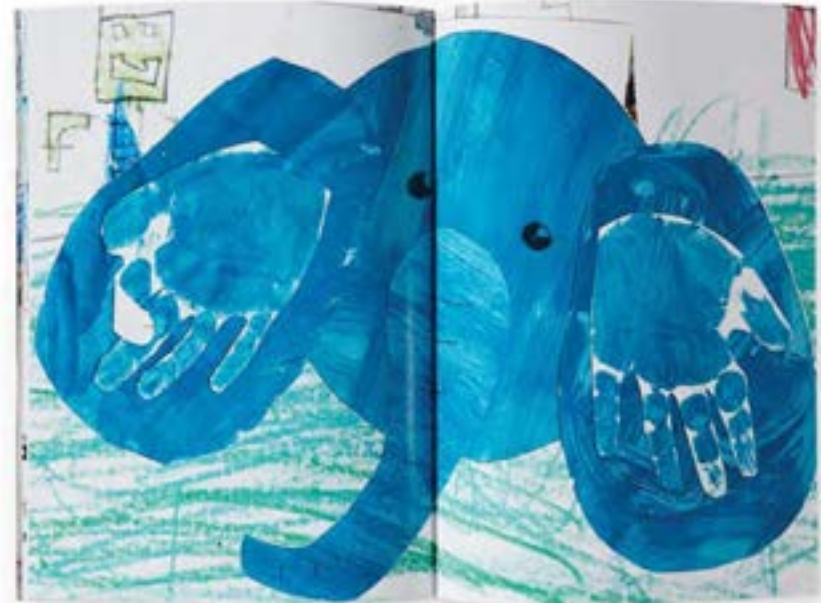
Basketball Ireland Rebrand

Basketball Ireland is the national governing body for the sport of basketball on the island of Ireland. Research showed that a lack of communication from Basketball Ireland toward its targeted audience was evident throughout much of its media channels and brand identity. Thus, the primary aim for this project was to rethink and develop an appropriate identity for Basketball Ireland. The proposed solution had to embody the essence of Ireland as a nation in the sport of basketball and communicate these values to both a national and international audience.

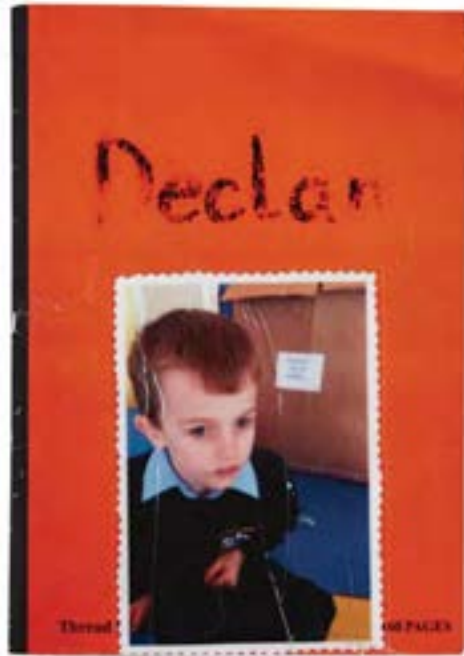
Their current identity highlights a lack of understanding for the role that design plays in communicating a brand values to its intended audience. Its identity fails to convey what Basketball Ireland is and what it does. This is why I felt it was necessary to propose an overhauled logo and identity system that aims to promote, inform, educate and visually reflect the essence of Irish Basketball to a national and multilingual international audience, while remaining unique in the sporting sector.

Research showed that basketball in Ireland was once a thriving and popular sport that was surrounded and supported by an excited and loyal basketball community. This was published through the use of monthly Basketball Ireland magazines that showcased some of the top Irish talent, news, updates and fixtures. This was the biggest and most popular communication channel Basketball Ireland possessed between it and its audience.

This inspired my concept of a 32 page magazine that features some of the biggest Irish basketball news and updates in the last year, the new Basketball Ireland identity and apparel; in order to remind the Irish basketball community of the progress Basketball Ireland and the sport has made in recent years.



The narrative was kept simple helping adults and children to understand that each child is unique



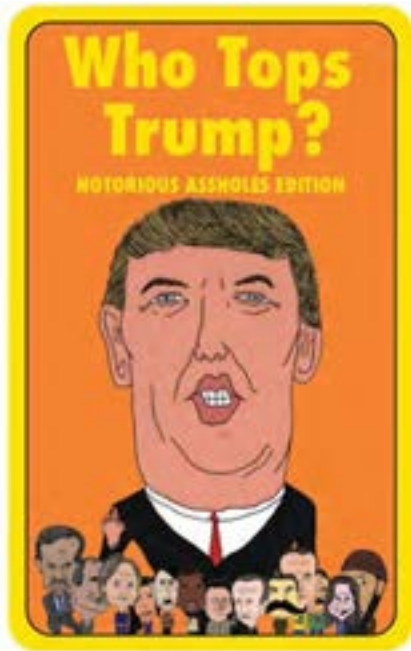
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Handle With Care

Declan is a 10 year old boy with ASD (Autism Spectrum Disorder). This book consists of Declan's illustrations and a photographic documentary capturing moments throughout his first 10 years. The concept of this book was that it could help parents of children recently diagnosed.

This is a project created in third year. A small personal book allowing the reader to get to learn about a 10 year old boy who is on the Autism spectrum, the narrative was kept simple, helping adults and children to understand that each child is unique, not one child is the same. The book was narrated by Declan's mother, myself.





The perfect platform to create a unique edition of notorious villains and controversial figures

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Who Tops Trump

Due to the public's fascination with villainous people I wanted to do a project based on them.

In the beginning I deliberated how I could present these characters in a fun and informative way. After coming across my old Top Trumps, the popular card game, I thought it would make the perfect platform to create a unique edition of notorious villains. Playing on the name Top Trumps, I focused on current controversial figures—thus *Who Tops Trump* was born as a spin off to the popular card game.

This project takes some of history's widely known dictators, current celebrities and sports personalities to make a satirical card game that anyone can play.

Incan | Celtic

The aim of this project was to reinterpret Incan gods and Celtic gods and create a poster series that celebrates being both Irish and Peruvian. The finished posters celebrate the Peruvian Irish community here in Ireland that gather once a year on Peru's day of independence, July 28th, named 'Fiestas Patrias'. The reason for this project's specific focus on gods of both Celtic and Incan mythology, is due to the heavy influence of these gods from storytelling through schooling but also passed down from family members.

Upon researching both sets of mythologies it was clear there were relevant connections. Many are connected, with Incan gods being interpreted as a family. Similarly, the Celtic gods too have connections through the 'Tuatha Dé Danann' that translates to the 'Tribe of Gods'. The poster series was created through the process of line etching, which adds to the character of the mythical gods, and are packaged as a special edition set. Within this special edition set there is additional information that adds perspective to each poster giving an extra insight to each god and giving the viewer the chance to see the connections between the two mythical cultures.



Posters celebrating the Peruvian Irish community here in Ireland that gather once a year on Peru's day of independence, July 28th, named 'Fiestas Patrias'



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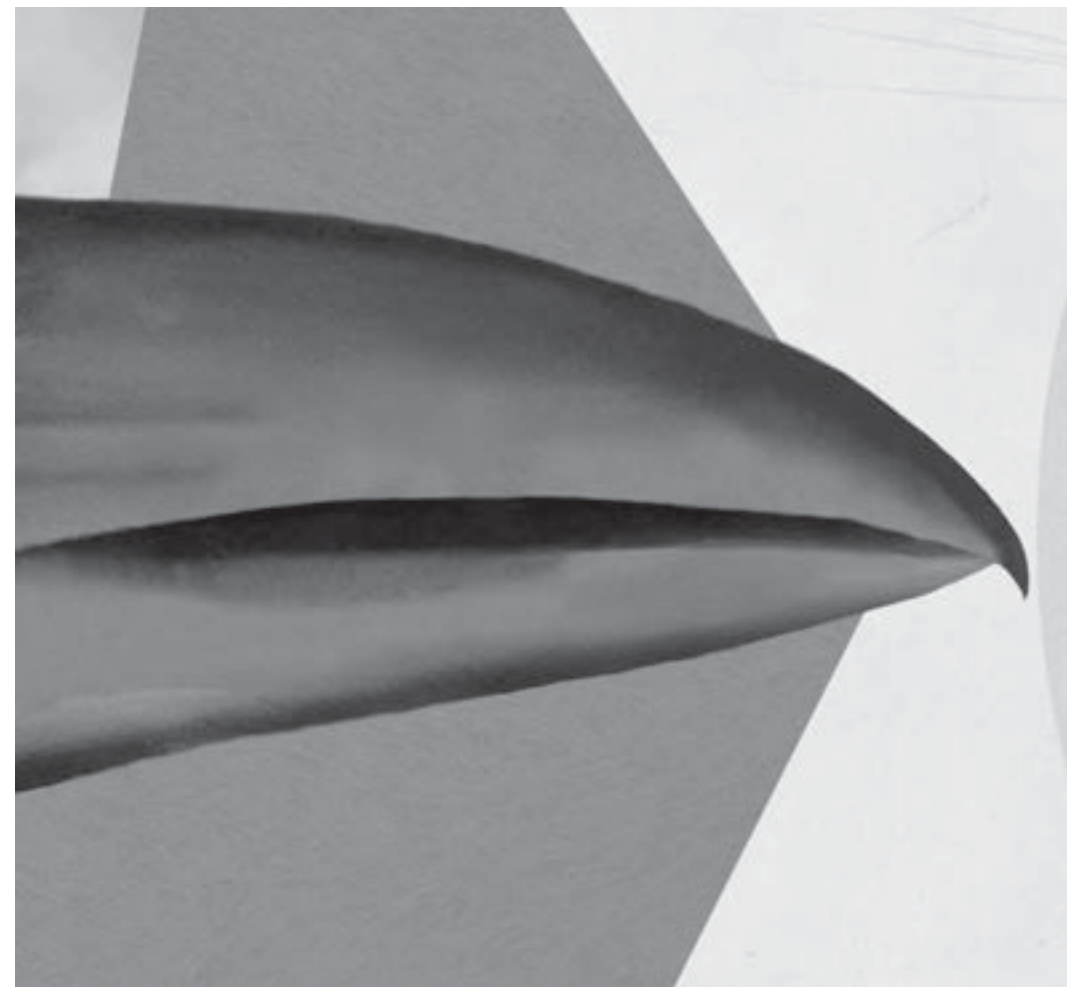
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Idiom Greetings Cards

The purpose of this series of greetings cards was to illustrate a variety of English and Irish sayings in a fun and quirky way. I decided to do this by looking at what phrases mean today compared to the interesting origins of these sayings. The main feature of this project was to focus on different styles of hand lettering, which is displayed on the front of each greeting card. During this process, I also designed my own hand-lettered typeface. This hand lettering is placed on the back of each card to explain the origin of the phrase, accompanied by my logo design.

Illustrations also play an important role, which work with the hand lettering. These illustrations have been created in my own personal style of fine liners, which include detailed drawings, and ones that reflect a cartoon feel. This allows each greeting card to be illustrated in its most suited style depending on the saying.

To make these cards stand out, a bright and vibrant colour palette has been used. In the series there are 4 colours: red, blue, green and orange. Each colour features on the back of each card in the logo, which alternates depending on the colour of the front. This consistency ties these 20 greetings cards together as a series of a hypothetical brand, *Idiom Greetings* cards by Rachel Smith.



The purpose of this series of greetings cards was to illustrate a variety of English and Irish sayings in a fun and quirky way

Roisin McCann
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Untitled

In my final year as a Visual Communication student, with the freedom to self-direct projects, my work has focused on storytelling: writing my own stories and illustrating them.

My focus for this project was to create something that blurs the line between text and image, creating a seamless piece. This project follows the lighthearted short story of one young man's experience of the end of the world in Dublin, the result of armageddon, and the consequences for him and how he reacts to them.



This project follows the lighthearted short story of one young man's experience of the end of the world in Dublin

'Nerd culture' still relies heavily on printed cards to describe and play games, whether it is tabletop games or videogames

Dragon Hunt

This project was inspired by gaming promotional cards, and card games in general. Despite the deeply digital world of modern times, 'nerd culture' still relies heavily on printed cards to describe and play games, whether it is tabletop games or videogames. The aim of this project was to tap into 'nerd culture', and make a set of ten promotional gaming cards for a game of my creation.

Firstly, I designed 10 characters for the promotional pack, followed by developing their backstories to get a sense of the backgrounds the characters would be set in. Once the images were illustrated with their backgrounds, they were scanned and digitally coloured in. After they were digitised I designed the layout of the promotional cards, with their backstories written on the back, and the image on the front.

The game I created is called *Dragon Hunt*, and was based on a tabletop game I had developed in third year. It was created as a strategy arena fighting game. The game is set in a dystopian fantasy world, with the protagonists being an ancient race of people known as 'Dragons' and the antagonists are a group of corporations called 'SELLERS'. The premise of the game is that the 'SELLERS' capture the 'Dragons' and pit them against other 'Dragons' in an arena (called the 'Auction House') for sport.

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On this midsummer's night enchanted trees move from place to place and talk to each other

Slavic Festival of Ivana Kupala

My project is a series of gift card illustrations on the theme of the *Slavic Festival of Ivan Kupala*. Initially, before the spread of Christianity, the Slavic Fest of Ivan Kupala was associated with the summer solstice—June 21. The summer solstice is when the sun reaches the highest point in the sky and stays there for some time. The adoption of Christian ritual resulted in this becoming a holiday dedicated to the birthday of John the Baptist on June 24th.

According to the peasant legend, *Ivana Kupala*, the shortest night, evil spirits—witches, werewolves, snakes, goblins, mermaids and lord of rivers—cannot sleep, being energised and particularly active. On this midsummer's night enchanted trees move from place to place and talk to each other.

Based on these legends, I have drawn 12 illustrations in vector graphics. The project used stylised Slavic ornaments and folk costumes which complemented the drawings and gave national style. Graphics with the help of a certain colour palette created an interesting effect, which helped create a number of fantastic characters. This project helps us become familiarised with certain traditions and legends of the Slavic countries and to find similarities and differences with the traditions of other countries. These illustrations can be used for books, for postcards, for gift sets, and for phone and computer screen savers.



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The overall aim of the piece is to typographically simulate the emotional and mental state of Holden Caulfield

ISTD 2017: Banned Books

This project was a response to the International Society of Typographic Designers 2017 brief 'Banned Books'. I chose to use *The Catcher in the Rye*, the book was predominantly banned in the U.S in public schools and libraries, it was banned for the promotion of drinking, smoking and sex before marriage. The overall aim of the piece is to typographically simulate the emotional and mental state of Holden Caulfield in order to evoke feelings of unease, caution and a sense of worry in the user. The typography in the piece is set formally and represents Holden's privileged, upper class background and his continual struggle with education. This text is carefully interrupted and distorted to indicate the underlying issues which are beginning to surface and interrupt Holden's mental state. The use of touch in the piece is very important, in order to progress through the chapter it requires you to touch the screen, when this happens the user is met with typographic intrusions and an increase in the regularity and intensity of sound, creating chaos, confusion and disorientation both visually and audibly. These typographic intrusions represent the intrusive thoughts Holden experiences as a result of previous traumas which ultimately lead to his mental breakdown. The sounds in the piece are audio recordings of particular emotional or mental states Holden documents in the book, it is predominantly audible during the typographic intrusions but occasionally seeps into other parts of the text, this reflects the way the problems affecting Holden seep in and affect him in unexpected places and times.



Close-knit

Close-knit uses observational drawing and notes as a form of ethnography when examining a knitting group in a local Starbucks in Blanchardstown.

The group gather every Tuesday, without fail in the same seats and knit. Comprising solely of women, all aged similarly, in their late 50s to early 60s, they gather, knit, talk, gossip, exchange equipment such as wools, patterns and pattern books and use the experience as a time to bond and show and tell what they are working on. I discovered this knitting group during the writing of my thesis. I found myself questioning the relationship between what they were doing and what was going on around them.

I used loose line gestural drawings in the project to allude to the yarn the women knit with and then blocked in any shading with repetitious lines in different directions. The repetitious lines are inspired by the re-occurring gestures associated with knitting, while the sounds of keystrokes from laptops in the background gently beat out a rhythmic harmony—a form of binary code —knit one, purl two—a visualisation of knitting patterns.

Brian Lambert
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behance.net/BrianLambert
085 730 1194

I used loose line gestural drawings in the project to allude to the yarn the women knit with and then blocked in any shading with repetitious lines in different directions



This project examines the damaging words and connotations associated with femininity and the female body



Nola Mellon
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behance.net/nolamellon
086 150 6382

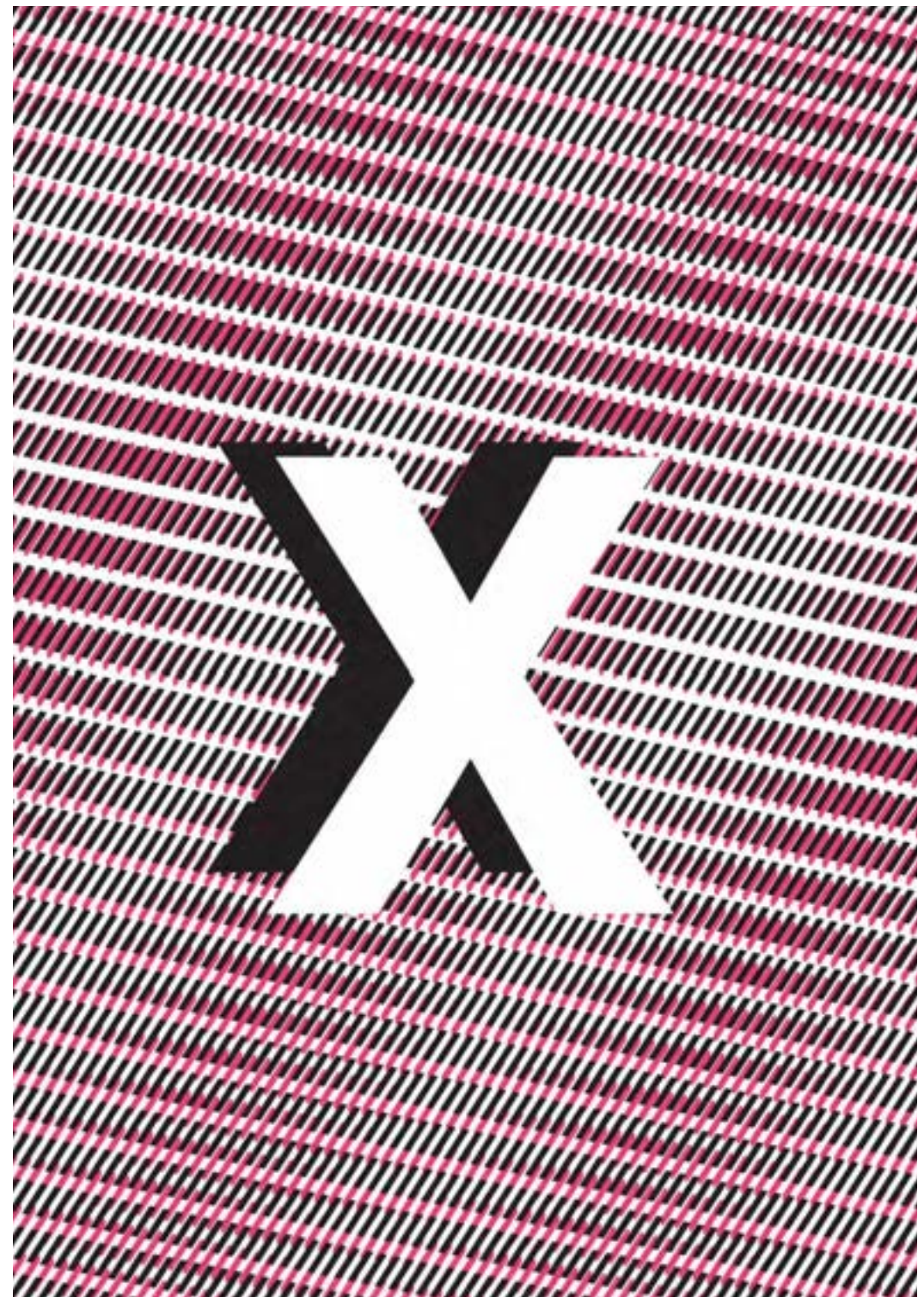
ISTD 2017: Dead Wood Archive

This project was created in response to the 'Dead Wood Archive' brief from the International Society of Typographic Designers annual competition. I chose the chapter 'Gender and Psyche' in a book called 'Shadow of Spirit: Postmodernism and Religion'. This chapter explores feminist thought on internationally recognised scholars with regard to the category of 'woman'.

My project examines the damaging words and connotations associated with femininity and the female body. I projected these words onto the female body to communicate how a woman is branded by them from birth and ultimately dehumanised.

I photographed these projections and used them in my publication which was A2 in size to reflect the size of the body. Readers are forced to interact with it physically.

This chapter resonates with me because I saw parallels with the political climate around the Irish government's ownership over women's bodies in regards to abortion rights, that I believe stems from religious powers and archaic attitudes.



**It is sometimes tough to keep your sanity
while working through a creative problem.
Why stare at blank walls?**

Zie Kirk
ziekirk.com
086 207 9934

FU & FOCUS

FU & FOCUS is a typographic interpretation of the hiccups and frustrations that interrupt a creative workflow. These letterforms were produced through papercut and then translated into digital form to celebrate both traditional and contemporary typographic design. It is tough sometimes to keep your sanity while working through a creative problem, why stare at blank walls?



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Communication Design 2017**

Image Now
17a New Bride Street
Dublin 8
411 3310
Imagenow.ie
Darrell Kavanagh, Managing Director

DYNAMO

Best Visual Communication Student

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



Best Thesis Visual Communication Design

The Open Book Company
Library Services Ltd
Unit 9 Kinsealy Business Park
Kinsealy, Dublin
846 3715
openbook.ie

Student Awards

International Society of Typographic Designers

(ISTD) Student Assessment Scheme

Tutors: Brenda Dermody MISTD Ireland Coordinator ISTD,
Clare Bell, Peter Maybury, Oonagh Young, Post Studio
BA Visual Communication students awarded membership
Ann-Katrine Johannson MISTD
Rachel Smith MISTD
Beth Toner MISTD

Jacques Teljeur Award for Excellence in Typography

The Undergraduate Awards 2016

Paulina Biskup Highly Commended
Grace Enemaku Highly Commended

Lecturing Staff

Clare Bell
Mary Ann Bolger
Anthony Collins
Kieran Corcoran
Brenda Dermody
Steve Doogan
Brenda Duggan
Colin Farmer
Robert Farrelly
John Greene
Anita Heavey
Peter Jones
Stephen Lohan
Tom Kelly
Con Kennedy
Peter Maybury
Andrew McNamee
Sean Mongey
Conor Nolan
Thomas Raven
Ben Readman
Louise Reddy
Dr El Putnam
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John Short
Dr Tim Stott
Dr Connell Vaughan
Oonagh Young

Visiting Lecturers

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Grainne Barry Wallace
Dr Teresa Breathnach
Scott Burnett
Oran Day
Claire Dowling
John Paul Dowling
Andrew Emerson
Marie-Louise Fitzpatrick
Jamie Helly
Katy Judge
Darrell Kavanagh
James Kelleher
Dr Tina Kinsella
Stephen Ledwidge
Paula McEntee
Mary Murphy
Brian Nolan
Ciaran ÓGaora
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Vilnius Gediminas Technical University, Lithuania

Spain Escuela De Arte Y Superior de Diseno de Valencia
Universidad Politecnica de Valencia (UPV), Faculty of Fine Arts

Greece Aristotle University of Thessaloniki, Dept of Visual and Applied Arts

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Belgium Karel de Grote-University, St Lucas University College of Art and Design, Antwerp

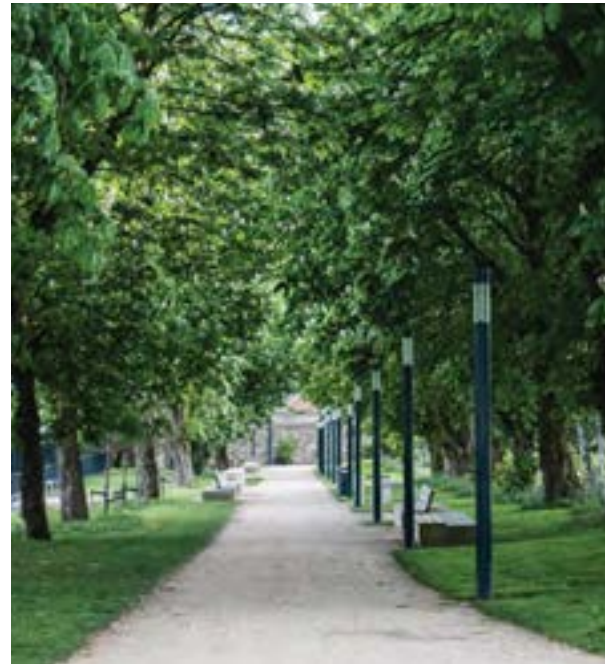
Thank You

College of Arts and Tourism; Dean John O'Connor, Dublin School of Creative Arts; Head of School, Kieran Corcoran, School of Mechanical and Design Engineering; Head of School, Ger Reilly, Exhibition Coordinator; Peter Mac Cann, Project Management Advisor; Louise Reddy, School Administrator; Elaine Lawlor, PB Print; Paul Bolger, Professional Photographer; Gillian Buckley and additional photography: Keith Moran and Kate O'Brien.













Colophon

Book design by Brian Lambert, Luke McLaughlin, Nola Mellon and Keith Moran. Book set in Din. Printed full colour and Pantone 012 U on 110gsm UPM fine offset. Cover printed on 250gsm UPM fine offset.



MAKING

A SHOW

OF

VISUAL

MERCHANDISING

Fiona Clare
Denise Teelin
Jade Ryan
Michaela Reilly
Emma Dwyer
Heather Fox
Claire Bonass
Aoife Moylan
Soho Kim
Hollie Geoghegan
Tianna Barrett
Liam King
Jessica O'Brien
Sibeal Grace Ito
Catherine Wrigglesworth
Saoirse Ebbs
Mandeep Samra
Aoife O'Neill
Jenny McLaughlin

VISUAL MERCHANDISING

Fiona Clare / 04
Denise Teelin / 06
Jade Ryan / 08
Michaela Reilly / 10
Emma Dwyer / 12
Heather Fox / 14
Claire Bonass / 16
Aoife Moylan / 18
Soho Kim / 20
Hollie Geoghegan / 22
Tianna Barrett / 24
Liam King / 26
Jessica O'Brien / 28
Sibeal Grace Ito / 30
Catherine Wigglesworth / 32
Saoirse Ebbs / 34
Mandeep Samra / 36
Aoife O'Neill / 38
Jenny McLaughlin / 40



The use of soft and inviting materials encourages the consumer to take time and have a minute of pause, away from the hectic shop floor and gives them the opportunity to engage with the product

Fiona Clare
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085 181 3164

IKEA

With the everyday lifestyle becoming increasingly fast-paced, it is important to find time for relaxing, unwinding and allow yourself to create a low-tech state of mind. This project was inspired by the COS X Snarkitecture's material cave at Milan 2015 and combining it with "The IKEA way". The use of soft and inviting materials encourages the consumer to take time and have a minute of pause, away from the hectic shop floor and gives them the opportunity to engage with the product. The function of lighting here is to create a calm and tranquil environment, setting the lighting so it gives a subtle and meditative glow. This is giving the light the ability to blend seamlessly into its environment.





The idea of nature fighting back in urban settings is what inspired the concept for this project

Denise Teelin
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IKEA

The idea of nature fighting back in urban settings is what inspired the concept for this major project in *IKEA*. Embracing the beauty of nature was the main focus. The calming green colour and botanical elements in the display create the ideal background. The display also required a strong commercial element to integrate the *IKEA* approach to visual merchandising. The display features *IKEA*'s timeless ÅRSTID lamp and products from their popular traditional style expression. Elements considered were lighting, colour and the correct display techniques to complement the product and create a visually striking installation.

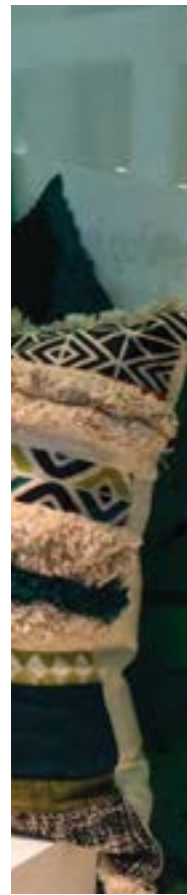


Jade Ryan
jade.341@hotmail.com
085 718 8212

Topshop

Topshop Boutique is a luxurious capsule wardrobe for the discerning modern women. Based on WGSN's Spring/Summer 2017 trend, 'Pause', a floor installation was designed for this range. The 'Pause' trend is driven by a seven year pause in technology which sees consumers embrace a low technology state of mind. Through the use of a muted colour palette and variety of textures this portrays the calming atmosphere and sense awareness intended by trend.

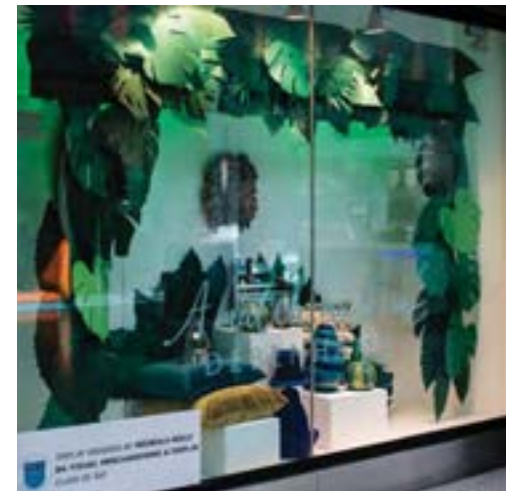
The 'Pause' trend is driven by a seven year pause in technology which sees consumers embrace a low technology state of mind



The key colours used in this display are kale and greenery which helps capture the lushness of the jungle

Michaela Reilly
 michaela_reilly@hotmail.com
 085 158 3208

Debenhams
 Inspired by the WGSN Spring/Summer 2017 trend 'Encounter Culture', this display is based on the concept of a tropical paradise. 'Encounter Culture' is the high-summer colour vehicle for Spring/Summer 2017, offering a ray of sunshine as the palette sweeps from the sea to the sand, to the edge of the jungle. The key colours used in this display are kale and greenery which helps capture the lushness of the jungle and evokes tropical travel, traditional floral-based Hawaiian prints are replaced with a new direction featuring palm leaves.





Home is where the heart is, and from where creativity flows

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Industry & Co

Industry & Co is a lifestyle store situated on Drury Street, in Dublin's creative quarter. This final project was to provide *Industry* with a Spring/Summer 2017 multi-media campaign, such as Instagram, online presence, points of sale and a look-book. This was a challenging creative process, meeting client expectations as well as developing a creative vision for *Industry & Co*, one of Dublin's most dynamic home and lifestyle stores. WGSN's fashion trend 'Edgelands', provided inspiration as it focuses on a new centre of creativity, urban lifestyle in suburban areas. 'Edgelands' living reveals the beauty in the everyday. The idea of housewarming is key: home is where the heart is, and from where creativity flows. Using the artisan products, a new light was shone on how to create a little bit of Danish hygge in the Irish home.



Arnotts

This major project window installation was based on the WGSN Spring/Summer 2017 trend, 'Edgelands'. On exploration, a final concept was developed, which focused on the floral elements and prints evident in the 'Edgelands' trend. Abstract floral designs created a striking display allowing the viewers eye to be drawn to the focal point. A commercial element was paramount as it was located at one of *Arnotts* prime visual merchandising points, therefore contemporary furniture and homeware accessories were featured.



Heather Fox
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086 038 0390



Abstract floral designs created a striking display allowing the viewers eye to be drawn to the focal point



Claire Bonass
clairebonass@yahoo.com
085 100 9428

The sound of birds calling is a soft reminder of the long, warm evenings enjoyed outdoors with family and friends

IKEA

To synchronise *IKEA*'s seasonal message, "A social outdoor barbecue in the summer", with the Spring/Summer 2017 'Edgelands' trend, a link was sought that represented both concepts. Nature was that link. Consideration was given to elements of nature common to both urban and rural environments.

Birds were the perfect fit. The sound of birds calling is a soft reminder of the long, warm evenings enjoyed outdoors with family and friends. The birds are made from untreated MDF; unfinished materials give the aesthetic of simplicity, to prevent overshadowing the display's main product. The plate display layout creates movement, which attracts interest, and inspires the customer as they browse the shop floor.



This display takes inspiration from that Cuban experience, primarily the textures and fabrics

Aoife Moylan
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085 751 8133

Arnotts

While spending time travelling in Cuba, Aoife was greatly influenced by the country which is renowned for its colour and flair. One of the key trends for Spring/Summer 2017 is 'Encounter Culture', which focuses on new cultural perspectives. This display takes inspiration from that Cuban experience, primarily the textures and fabrics. The concept was to mimic the effect of weaving by creating structures intertwined with varying shapes and materials. As the aim was to provoke and inspire, Aoife created a display that would engage and captivate the customer.



Women's rights across the globe are still an issue, with many countries still restricting the rights and freedom of women

Soho Kim
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087 281 5778

Dunnes Stores

This is the second part of an on-going Lady's Travel series. In 2017, women's rights across the globe are still an issue, with many countries still restricting the rights and freedom of women. The treatment of young women in some countries must be considered a tragedy. This window display focuses on showing the latest fashion trends for *Dunnes Stores*, but also for this series. Meaningful matters are reflected in a subtle way.



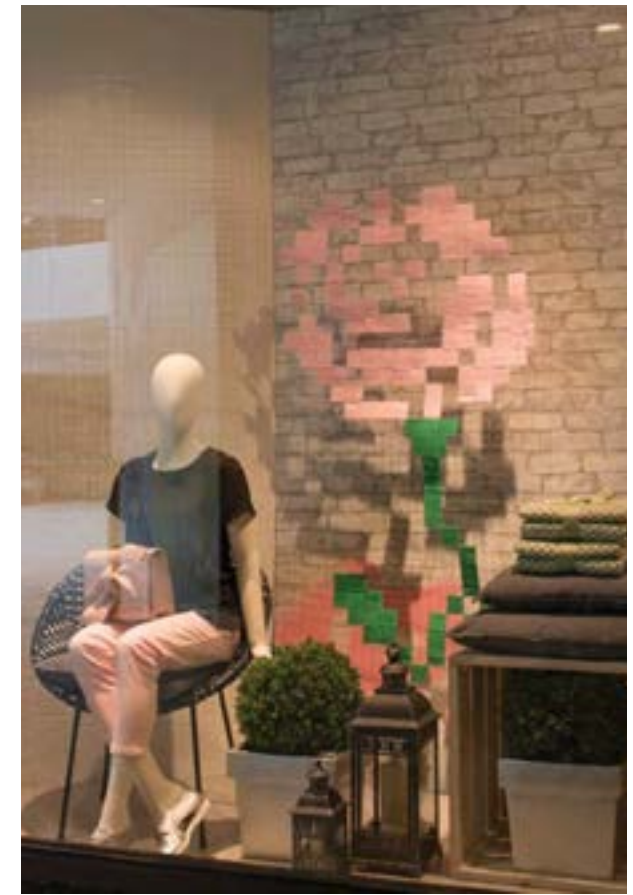
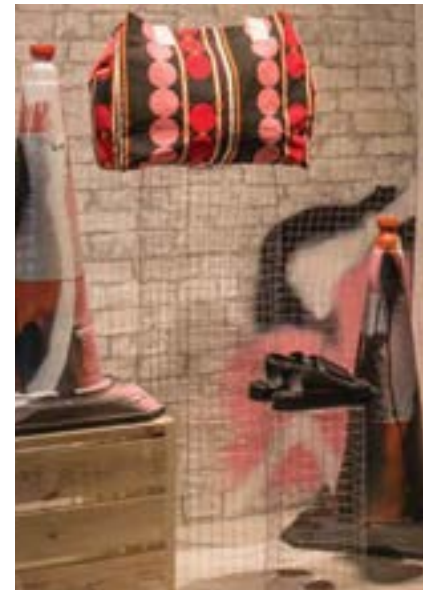
For that, there was a calm, peaceful and restful ambience created in the display, rather than one of excessive exuberance, in point of fact, a woman on top of the world's highest landmark building, on a very foggy day. There was also some fantasy injected within a picturesque scene, a favourite theme of the designer, with preferences in terms of style in relation to visual merchandising. This is apt and timely for 2017 as a key trend is to 'Pause'.



The concept is based around the idea of a type of art called 'yarn bombing'

Dunnes Stores

This display was based on a WGSN trend called 'Edgelands', which focuses on the hidden creativity found in suburbia, borderlands and second-tier metropolises. It is characterised by a gritty, raw look, yet with a homely feel, the juxtaposition of urban and suburban and rural is key. The concept is based around the idea of a type of art called "yarn bombing", which essentially means, taking a working class area that's under construction and adding beauty by making patterns and images using yarn and wool.



Hollie Geoghegan
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085 179 8374

Using the visual merchandising principles of repetition, colour, flow and seasonal styling a richness is created in the display



Tianna Barrett
tianna.g.b@gmail.com
083 172 7231

House of Fraser

This display installation is based on the WGSN (the global trend forecasting bible) Spring/Summer 2017 trend 'Digital Wave'. Inspired by the post-internet art movement, 'Digital Wave' will plug into the dynamic spirit of the 80s but in a simple, modern, slick way. Saturated tones and high-octane colour will add life to the display and draw in the viewer. It uses one of the key colours of Spring/Summer 2017, 'Black Plum', which draws focus to the 80s monochrome styling inspired by French photographer Patrick Demarchelier. Using the visual merchandising principles of repetition, colour, flow and seasonal styling a richness is created in the display.



The white plinths have contemporary clean lines and feature a peacock made from coloured buttons

Liam King
kingliam4@gmail.com
089 452 9455

Avoca

Avoca encourages the promotion of products unique to its Irish brand. This display promotes the Avoca Button Ceramic range, exclusively sold throughout Avoca stores. Parklands and mature trees surround the Avoca store at Malahide Castle, with peacocks freely roaming the grounds. 'Encounter Culture' was the Spring/ Summer 2017 trend chosen, adding a contemporary exhibition take to displaying the button ceramic range. The white plinths have contemporary clean lines and feature a peacock made from coloured buttons. The buttons relate to the ceramic range and the peacock relates to this unique area.





Kildare Village

Kildare Village has many international visitors throughout the year. This display was inspired by summer and travel. The design concept is shown through the maps and the product used in the installation. It shows the different cultural styles worn and carried when travelling around the world. Wood was the best source of material for the design. The design also meets the requirements of the *Kildare Village* brand, which focuses on clean finishes, a contemporary approach and meets the target market for their luxury brands. The design meets their expectations and requirements. It shows a range of suitcases from the brand Tumi, but also shows the fashion and accessory side of the brand as well.

Jessica O'Brien
Jessicaob15@hotmail.com
085 148 4308

The design concept is shown through the maps and the product used in the installation





Síbeal Grace Ito
sibealito@hotmail.com
085 191 8686

Brown Thomas

Fashions ongoing love affair with florals continues in this season's trends. For Spring/Summer 2017 florals can be seen used against prints or used on their own in simple designs; the range by Erdem being a classic example. Síbeal Ito was inspired by these floral trends and has designed and installed a floral display in *Brown Thomas*. Inspired by WGSN's mood boards, Síbeal has hand made dozens of garlands and floral props. In previous displays she has used similar techniques and believed that was a suitable direction to take.

Fashions ongoing love affair with florals continues in this season's trends





Merging contemporary chic with nature's flourishing vegetation creates a balance between two styles



Catherine Wrigglesworth
wrigglesworth.catherine@gmail.com
085 175 3725

IKEA

Merging contemporary chic with nature's flourishing vegetation creates a balance between two styles. A bathroom is a sanctuary for reflection and individuality. *IKEA's* Fräjen towel is transformed into overgrown vegetation in contrast with the clean lines of the Dynan shelves, one of *IKEA's* new products manufactured from steel and bamboo. Greenery, the Pantone colour of 2017, conveys a personal passion and vitality, which provided the inspiration that brought the *IKEA* bath shop displays to life. Using the skills and knowledge Catherine has obtained at *IKEA* and throughout her education at DIT, she has strived to communicate a relaxing and personable touch to this particular display. Comfort and functionality meet as the vibrant colour palette of this display convey an approachable and inviting atmosphere.



The continuous advancement of technology is affecting culture globally, particularly through art and design



Saoirse Ebbs
saoirseebbs95@gmail.com
085 115 5253

Dunnes Stores

The continuous advancement of technology is affecting culture globally particularly through art and design, with the populous embracing this era of digital technology. The inspiration for this concept came from WGSN'S Spring/Summer 2017 'Digital Wave' trend, which focuses on high-octane colours and geometric structures. This allowed for the creation of a fun, young, bold window display for the *Dunnes Stores* 'Savida' range. Achieving the digital aspect of the trend, with geometric patterns to add a technical element. Focusing on the geometric fun pop art inspired elements, a sculptural piece was designed which doubled as a display unit.

Mandeep Samra
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086 669 4001

Brown Thomas

This concept took a different approach to the Spring/Summer 2017 'Hyperfloral' trend. Taking inspiration from the WGSN trend 'Pause', a more modern aesthetic was created by designing a pixelated formation from a traditional floral theme. The feminine colour palette exhibited in both the styling and the prop contrasts with the severity of the installation.

The feminine colour palette exhibited in both the styling and the prop contrasts with the severity of the installation





Aoife O'Neill
aoifeoneill94@gmail.com
085 749 2431

Nicyoa, Costa Rica

This project is based on the colours and the wonders of nature of Costa Rica, the rich variety of landscapes and microclimates make this country a paradise. The brilliant vibes and culture of Costa Rica inspires and delights the senses. As food is the essence of life, nutrients are the essence of the body; colour is the essence of the display. Having worked in an environment selling food and home-ware, this display aims to capture the zest of life, the home and the exotic nature of different culture.

As food is the essence of life, nutrients are the essence of the body; colour is the essence of the display

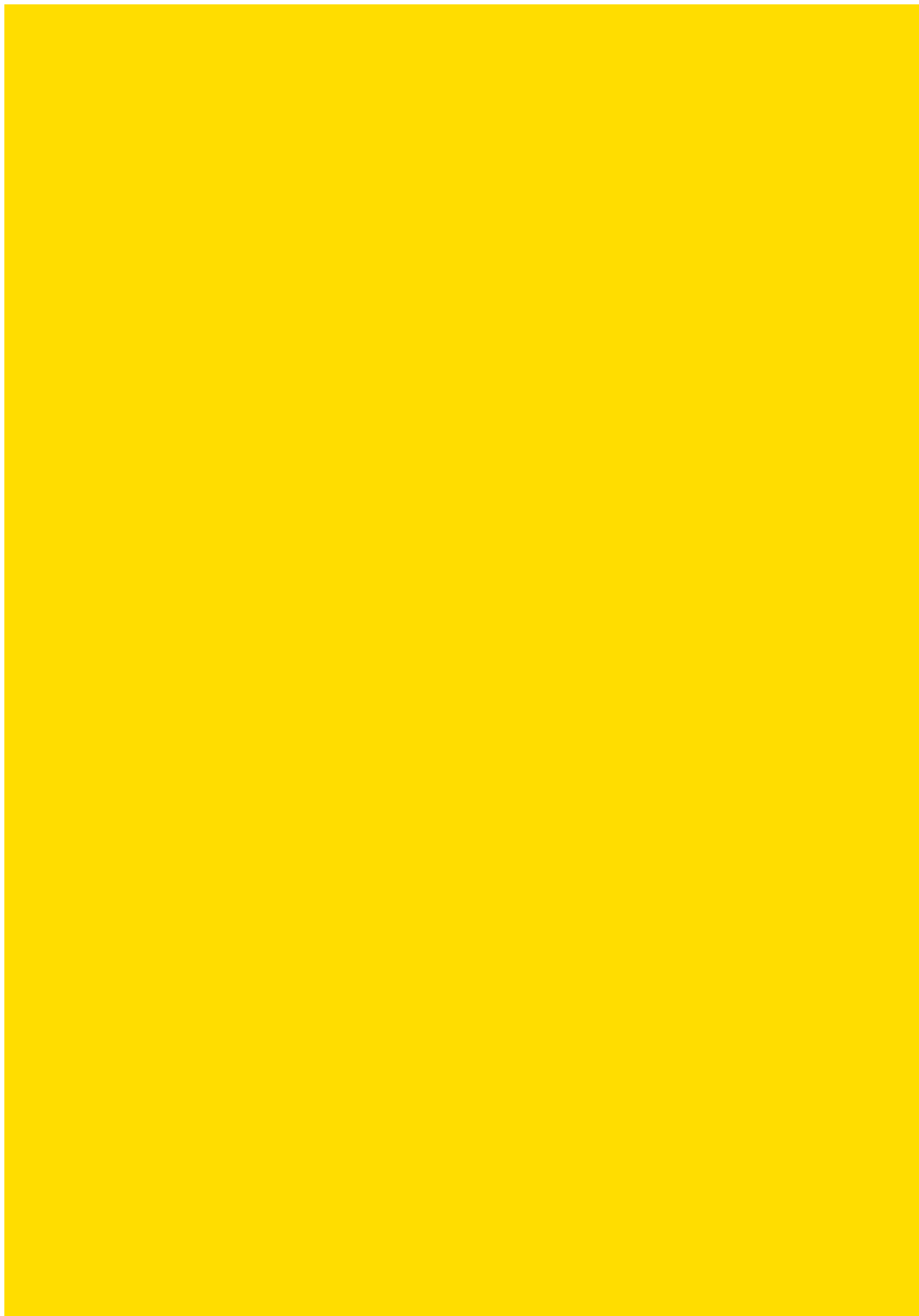
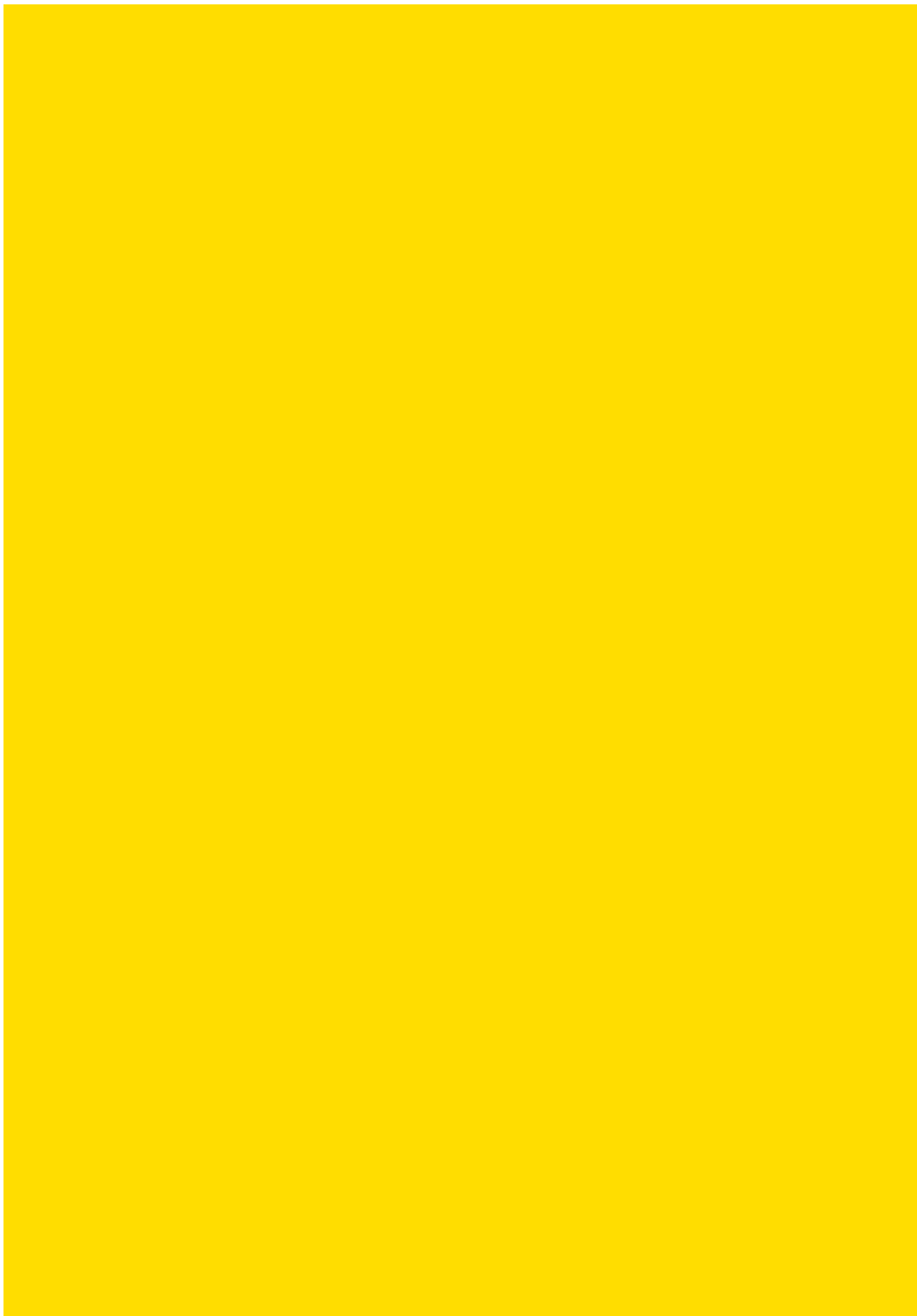
Jenny McLaughlin
jennymclaughlin84@hotmail.com
087 614 8617

Arnotts

Based on the concept the city is my garden, the concept for this installation was about bringing the outside in. Research took place on various sculptures by the artist, Peter Gentenaar, with the natural elements of his work providing the main inspiration. The framework of old greenhouses provided further sculptural pieces, therefore old and new were both effectively and uniquely combined for a concept that worked well with *Arnotts* ethos.

Old greenhouses provided further sculptural pieces, therefore old and new were both effectively and uniquely combined





Sponsor Awards



Best Visual Merchandising Student

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



Best Visual Merchandising Installation

Arnotts
12 Henry Street,
Dublin 1
arnotts.ie



Most Enthusiastic and Engaged Student

IKEA Dublin
St Margarets Road, Ballymun,
Dublin 11
ikea.ie



Best Original and Creative Installation Project

Kilkenny Shop
Nassau Street,
Dublin 2
kilkennyshop.com



Patrons Award, John Creagh Annual Memorial Trophy for Outstanding Studentship

Dublin School of Creative Arts



A4 Sounds

St Joseph's Parade,
Off Upper Dorset Street
Dublin 1
a4sounds.org/contact
086 884 4617

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Thank You

College of Arts and Tourism, Dean John O'Connor; Dublin School of Creative Arts, Head of School, Kieran Corcoran; School of Mechanical and Design Engineering, Head of School, Ger Reilly; Exhibition Coordinator, Peter Mac Cann; Project Management Advisor, Louise Reddy; School Administrator, Elaine Lawlor; PB Print, Paul Bolger; Professional Photographer, Gillian Buckley; Additional photography, Keith Moran and Kate O'Brien.







Colophon

Book design by Brian Lambert, Luke McLaughlin, Nola Mellon and Keith Moran. Book set in Din. Printed full colour and Pantone 012 U on 110gsm UPM fine offset. Cover printed on 250gsm UPM fine offset.

