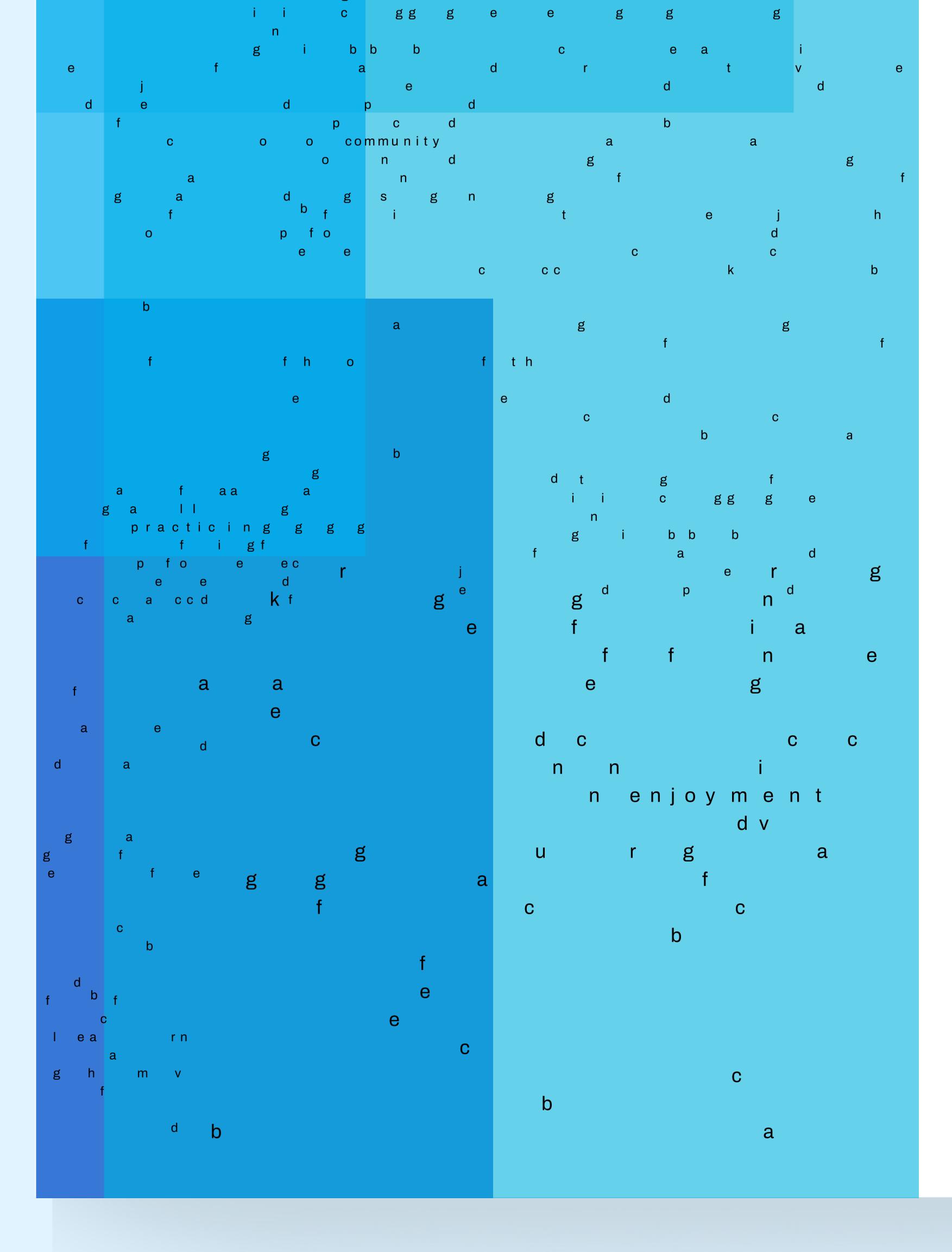


# TU Dublin School of Art and Design Research Symposium 2024. Book of Abstracts.



Our vision is to develop innovative and critical approaches to research and innovation in art, design, and visual culture. We aim to establish the TU Dublin School of Art and Design as a benchmark nationally and internationally. Through our research, we demonstrate the value of art, design, and visual culture in addressing social, environmental, and technological challenges. Our innovation supports a more sustainable and responsible society. The School of Art and Design aims to become a center for excellence in research-based art and design education within the university. Our students are taught to create innovative forms of art and design that can bring about positive change in their communities through sustainable and interdisciplinary creative practices.

Aoife Maher / From Film Frames to Footsteps: Exploring Ireland's Cinematic Landscape in Tourism.

This study examines the intricate interactions between tourism dynamics, cultural identity creation, and cinematic storytelling in Ireland. It highlights the transformative effects of film-induced tourism on Ireland's socio-cultural dynamics, environmental sustainability and economic landscape through a multidisciplinary approach involving desk-based research and critical cinematic analysis. The research includes six case studies of five films, selected for their significant impact on Ireland's tourism and cultural perception, portraying landscapes such as cliffs, fields, and small towns. These films shape Ireland's international image and influence tourist behaviour.

A central theme is the theory of the 'tourist gaze' by sociologist John Urry, which suggests that tourists view places through a lens shaped by cultural norms and film representations. This study examines how this gaze is constructed and influences the tourist experience. Through cinematic narrative analysis, it explains how idealised portrayals of Ireland in films generate aspirational tourism motivations. However, it also addresses the negative aspects, such as overtourism leading to environmental degradation and socio-cultural commodification. Case studies of famous film locations like Skellig Michael and Cong illustrate the real-world effects of film-induced tourism, from cultural homogenisation to ecological pressure. The study emphasises the tension between sustainable tourism management and the affective impact of cinematic narratives. It underscores the challenge of balancing economic benefits with the preservation of cultural authenticity and environmental integrity.

In response to these challenges, the thesis advocates for proactive interventions to mitigate the negative effects of overtourism and suggests strategies for using cinematic storytelling to support sustainable tourism development. It offers valuable insights for policymakers, tourism managers, and scholars interested in the intersection of film, tourism, and cultural identity, contributing to the discourse on sustainable tourism and the media's role in shaping tourist behaviour and destination image.

Thesis supervisor Dr. Nora Duggan



# Barry Sheehan / jj21k: Discover Dublin by Reading and Running

In 2012 I started researching James Joyce and the City of Dublin. In 2014 I created a half marathon route based on the novel Ulysses and ran it on Bloomsday. After this I created a website www.jj21k.com where I wrote blog posts about running in Dublin and reading the works of James Joyce, comparing the Dublin of our time with the Dublin of Joyce's time. I also turned all of Joyce's major works into half marathons. A half marathon is 21 kilometres distance, hence the name.



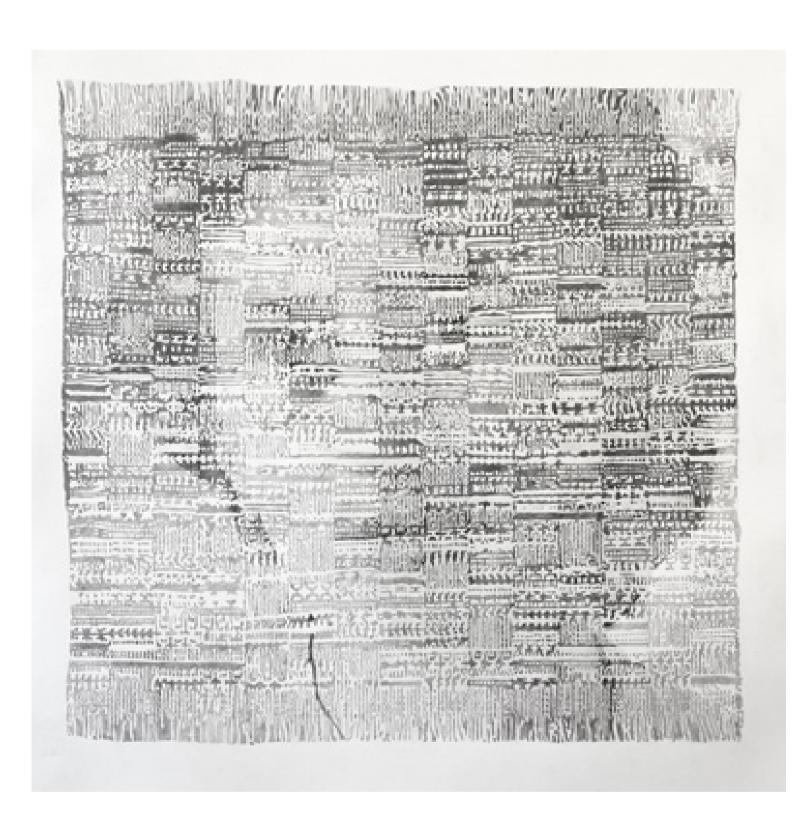
# **Dr Brian Fay /** On Weaving Distinct Threads: Drawing Anni Albers.

Following an artist residency at the Josef and Anni Albers Foundation in Connecticut in 2022, where I conducted archive research on Anni Albers' diagrams for her seminal text On Weaving (1965), I have been developing a drawing series responding to these works.

Albers' diagrams were made to be photographed and reproduced in On Weaving rather than as drawings in and of themselves. Over time, through the quality of reproduction in the various editions and reprints of Albers' instructional book, the diagrams take on different revitalised characteristics and qualities. This contrasts greatly with the actual condition of the original works that were made for camera. The different states of the drawings existence from archival status to 'performing' to camera present a richness of distinctive temporalities.

Following a recent shift in my work where the integration of the artists biographical time encroaches into a temporal consideration of their artwork, I sought to find ways to incorporate the nature and specifics of Albers' weavings into her biographical representation.

This presentation will outline the thinking and progression of the dynamics at play in my new series of drawings.



### Ceri Almrott / Low Tech for Sustainability, an Erasmus+ Project.

We live in a society that increasingly defaults to technology to solve our everyday problems. The world around us and the products we create and use have become increasingly complex, embedded with electronics, and dependent on energy for their usefulness. They are often manufactured using finite resources and materials that are becoming increasingly scarce.

This project aims to promote a low-tech mindset to future generations and raise awareness of the potential of low-tech solutions to everyday problems or activities. It extends beyond the typical understanding of low-tech. It looks at how low-tech thinking can contribute to a more sustainable future for all and be applied in both developed and developing countries and communities.

LT4SUSTAIN is not just a project; it's a movement, a transnational initiative funded by Erasmus+ that aims to address the growing concerns of young people and the wider society regarding environmental and climate challenges and the demand for social justice. This project is a collective effort, bringing together six institutions, including higher education institutions, private companies, and associations, to promote Low-tech awareness.

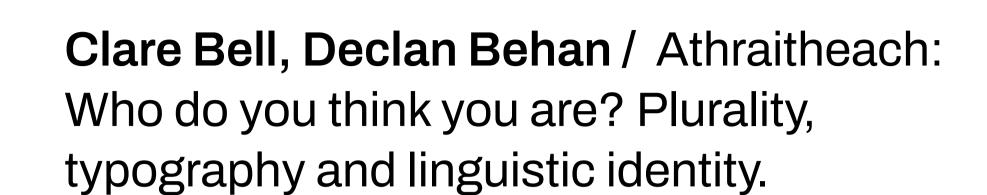
The project is not just about enhancing inclusivity in technology; it's about empowering individuals. By developing hackathons and other hands-on events targeted at students and industry professionals, we will equip individuals with the capacity to undertake entrepreneurial ventures in sustainable and valuable solutions using a Lowtech paradigm.

Chris Kenny / An outline of the process and outcomes of designing a new fatal Opioid prevention device.

After the mass over prescription of high strength opioid pair killer in the late 90s, cases of opioid addiction, and fatal overdose have seen a dramatic increase globally. In America where this problem first took effect, opioid abuse is now at an epidemic level with 100,000 people dying every year from accidental overdose. With the advent of a far stronger synthetic opiate fentanyl becoming ever more prominent, the problem is only set to get worse. There is a lifesaving drug that can stop overdose, its called naloxone. If administered it can nearly instantly revive someone.

Current naloxone administration products on the market have one key limiting factor. They require a third party for successful administration. In cases where an individual is using opioids alone, and they overdose they have nothing to save themselves. This project involves the research and development of a product to address this problem.

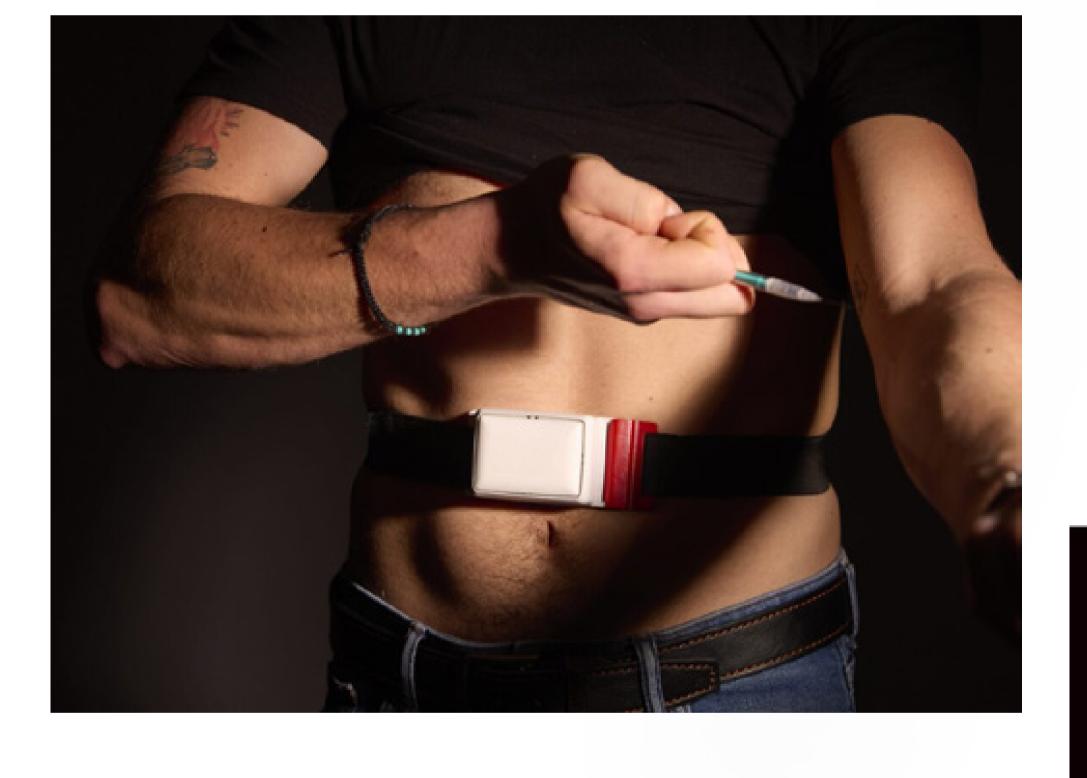
Thesis supervisor Ina O'Connor



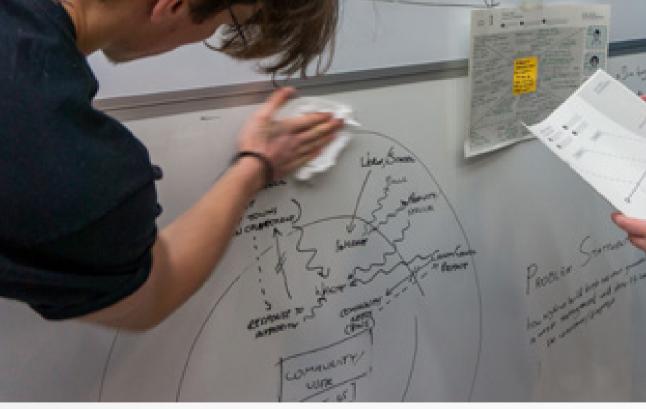
(Athraitheach: changeable; changing; fluctuating; shifting; varying.[1]) Conceptually informed by, and materially embedded in, the recent technological developments and innovation in typeface design, this project, 'Athraitheach: Who do you think you are?', takes the form of a 'variable font'[2] that, via the visual representation of language, aims to capture and engage with current public discourses around linguistic diversity and national, cultural and social identities active currently in the jurisdiction of Northern Ireland.

It also aims to demonstrate how language and identity can, within particular contexts, become inextricably bound together, often being absorbed into, or constitutive of, the process of community and identity construction[3]. By focusing, in this instance, on 'Irish' and 'British'[4] cultural, social and political identities as mediated through the material aspects of language via typography and lettering[5], the project hopes to initiate a discussion on the identities (and degrees of therein) that may be revealed or activated by a less fixed, or fluid, approach to the substantiation and representation of these languages and identities.

Selected for inclusion in the Build Peace 2018 Exhibition, Ulster University Art Gallery, October 29–31 2018; Exhibit: Typeface design, interactive website, booklet and poster; Web developer: Simon Sweeney



engage/grow/speak/express/
fluid/history/find/future/you/
hidden/community/yours/
remembered/question/code/
reality/forgotten/alive/make/
complex/current/nowhere/me/
transform/speak/them/answer/



#### Dr Connell Vaughan, Brenda Duggan / AesTHiCo: Examining aesthetics and ecology in Technological Education.

In this presentation we will introduce the key stages and findings from the AesTHiCo project. This is an Erasmus+ Cooperation Partnership in Higher Education, that aims to develop a framework for teaching an Aesthetics of Care with Ecology in Technological Education. Situated in the European Culture and Technology Lab and working across eight partner universities of the European University of Technology this project sought to define what is meant by an Aesthetics of Care, catalogue a repository of relevant practices and develop both a teacher training and student focused module. In its final year, this research considers an Aesthetics of Care to be a process. Its aim is ethically responsible action, informed and activated by sensory experience and knowledge(s) in a relational world. It entails caring for ourselves, others, and the planet (by attending to sustainable forms of creative practice and attitudes of caring). Accordingly, an aesthetics of care covers a range of practices. Fundamentally, these practices are ways of approaching and relating to the world ethically both in terms of action and thinking. This framework will be made available as a modular toolkit for educators to deploy in a variety of pedagogical settings. The objective is to provide the transformative skills and competences needed to prepare a generation of students for the new challenges of building the innovative, sustainable and circular economy of the 21st century.

#### D. Martins / Collective Care Towards Homeostasis in the Collective Body.

The published article explores how rest as resistance pushes back against self-exploitation to introduce the concept of hegemony as organic matter. The author proposes we look at present and historical hegemonies as one unified growing organism, a collective body we ourselves are a part of, and is in a state of imbalance. Homeostasis is introduced as a concept that connects care, rest and collaboration as critical elements to bring about equilibrium. The author presents their previous degree project: a collaboration born as a survival strategy for two exhausted and almost burnt-out students – The Quiet Room. The author points into how the project is evolving today with an environmental focus and calls for care to be adopted as methodology.

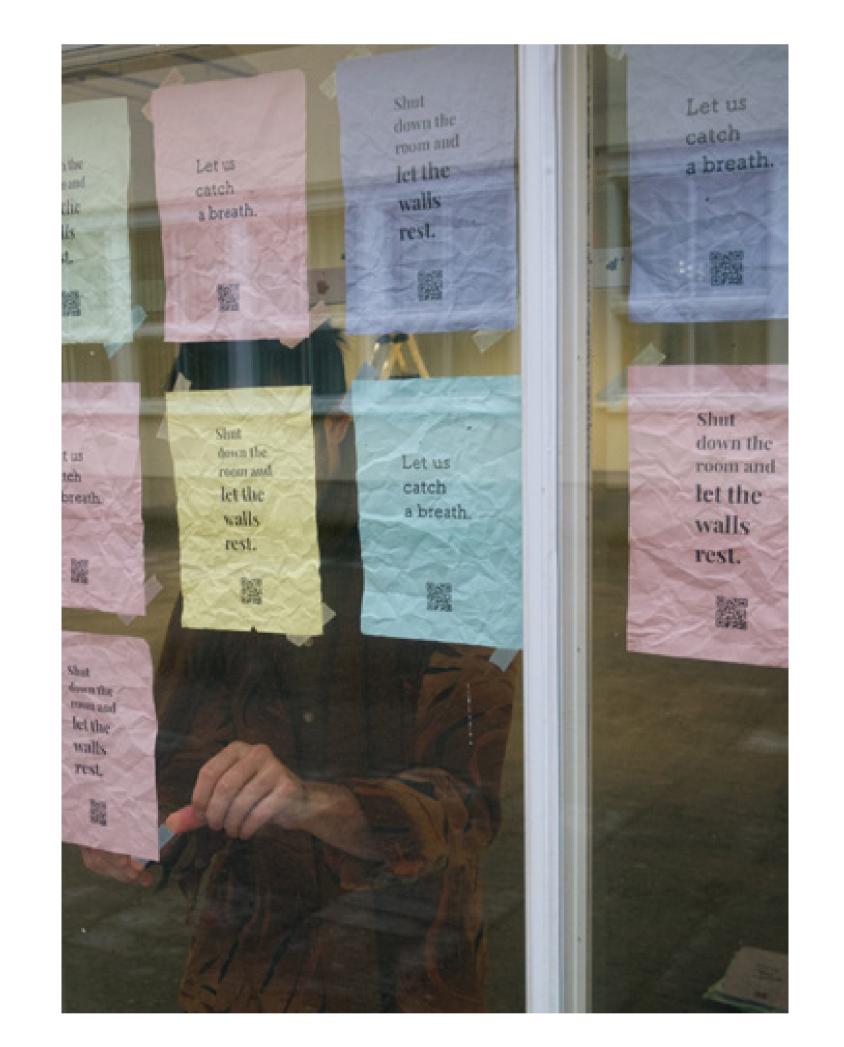
Darby Arens / The Longest Way Round: Investigation of a Slow Design Methodology for Freelance Graphic Designers.

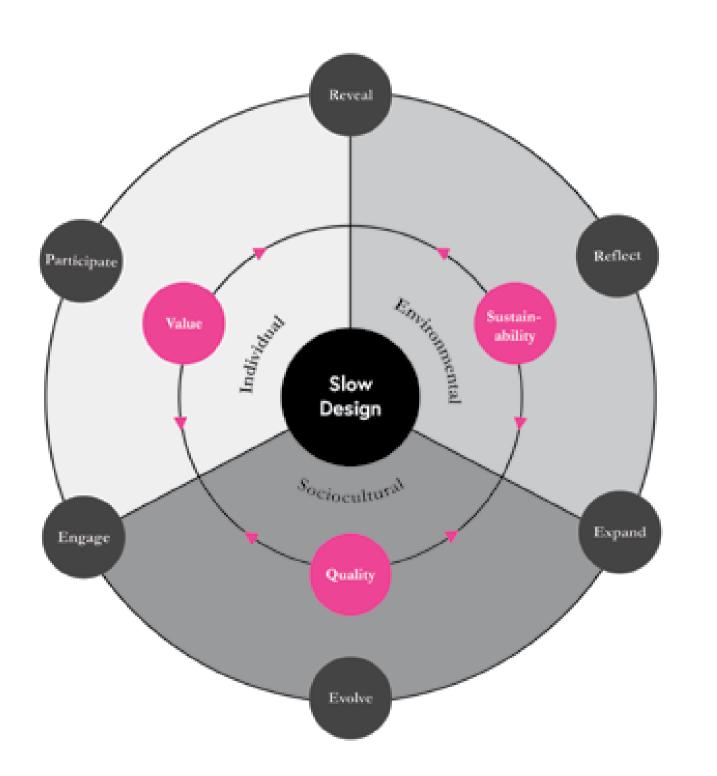
'The longest way round is the shortest way home.' (Joyce 1922, p.360). This seemingly paradoxical quote from Joyce's Ulysses poetically captures the ethos behind the evolving theory of Slow Design; pathways to meaningful enquiry are not always linear or predictable. Slow Design, in its most simple definition, is 'an approach that encourages a slower, more considered, and reflective process with the goal of positive wellbeing for individuals, societies, environments, and economies' (Fuad-Luke 2008, p.361). The focus of this research is concerned with identifying the potential affordances of a Slow Design framework for freelance graphic designers. While the findings may be applicable to the wider international industry of graphic design, for the scope of this study the research is primarily concerned with the affordances within the location of Vancouver, British Columbia, Canada. The context of Vancouver serves as a case study of a large North American city with a documented influx of freelance graphic designers and propensities toward social and environmental values that align with the priorities of Slow Design.

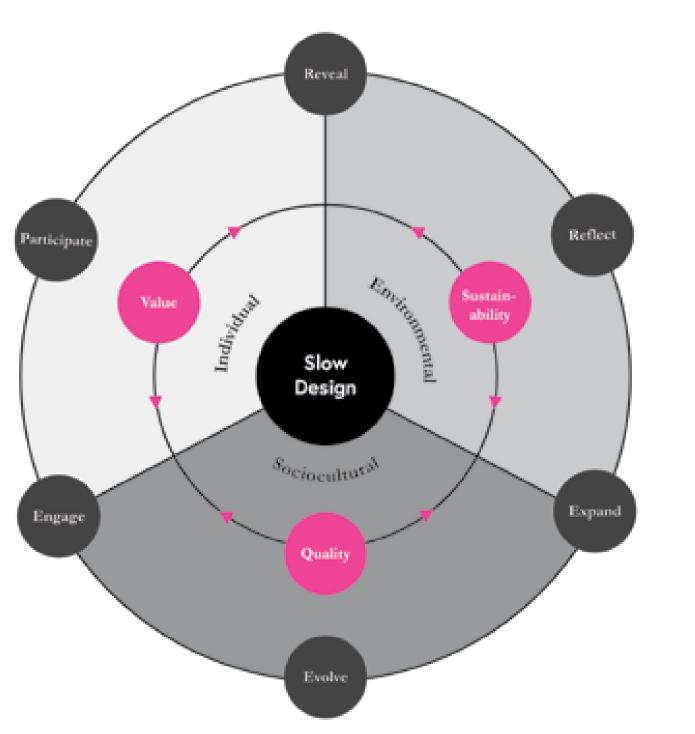
Through analysis of its history and literature this study identifies the main tenets of Slow Design as being concerned with wellness for individuals, societies, and the environment through slowing down design processes, outputs, and experiences of engagement. As demonstrated within other creative fields that have embraced Slow methods, including Slow Food and Slow Fashion, actions and outputs are evaluated in relation to their value, quality, and sustainability. Within current literature, there is a lack of explicit references to graphic design practices in relation to Slow Design, which the study bridges through outlining suggested parallels between them.

Given the vastness of practices within the graphic design industry, the study focuses on freelance graphic designers given the identified propensities many of them possess towards operating outside of more mainstream graphic design contexts. Correlations between the practices and further affordances for adoption of Slow Design amongst freelance graphic design practitioners are strongly suggested in the literature and further substantiated through a series of semi-structured qualitative interviews. The culmination of this study proposes a flexible Slow Design methodology that presents the foundational philosophy, key elements, and guiding principles of Slow Design for further adoption and implementation within freelance graphic design practices.

Thesis supervisor Louise Reddy







Dr David Ellison / A LONG CUL-DE-SAC; SHIPBUILDING.

This current research is the third and final instalment of a sustained research period to resolve and publish three monographs about the region of Cumbria.

The first book, Herdwick Common published in 2014 was the first book that reworked the imagined romantic landscape and notions of the picturesque. From James Rebanks' book 'The Shepherd's Life', This research traces the rise to prominence of the unique Lakeland breed of sheep as a photographic representation and a brand of the English Lake District and incorporates writings by Giovanni Aloi, John Berger, Steve Baker and George Monbiot amongst others.

The second book Tek Hod: Embroidered Wrestlers of the North published in 2020 was a 15 year study of embroidered motifs of homemade wrestling costume. The uniquely embroidered costumes of the sport and sites of practice in northern England present a dichotomy and a paradox between the 'post-industrial' landscape of Cumbria and the 'protected' Lake District National Park. The spectacle of wrestlers involved in the 'performance of tradition' in intricately embroidered costumes, depicting symbols of preindustry in the English Lake District on post-industrial sites, is the focus for this research. The outcomes of this researc widen the legacy of the Arts and Crafts Movement in the English Lake District.

The third book, 'A Long Cul-De Sac: Shipbuilding' planned to be published 2025 is the current body of work and the final instalment. It is intended to bind all three instalments into a slip case designed by Graphic designer; Patrick Fry.

The final instalment revisits an earlier sustained period of time documenting the industrial coastline of Cumbria, specifically Barrow in Furness which has a history of shipbuilding. The digitisation of the unrecognised Sankey Photographic Archive is utilised adding to the contextualisation of the publication.

Emma Foley / You are a Product of your Designed Environment The Effects of Urban Space Design on our Health and Well-Being.

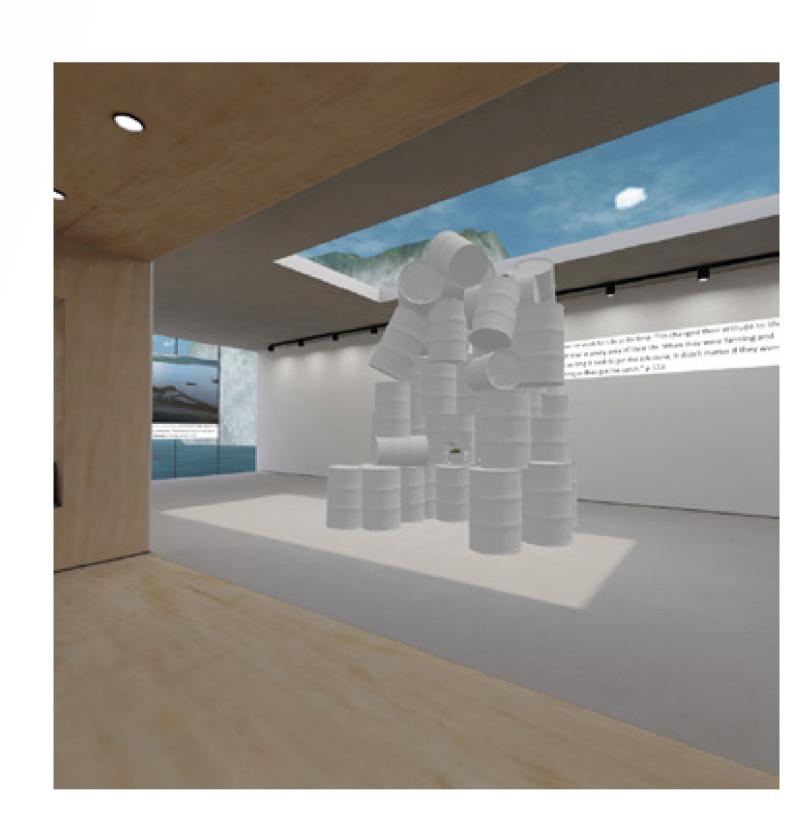
This thesis investigates the effects of design on mental and physical health in urban built environments. The investigation examines space design in private, public and semi-public spaces. The quality of design of such spaces has been shown to have significant effects on mental and physical health. To create optimum environments for our mental health it is necessary to have separation between rest, work and social spaces. Optimum design for physical health requires consideration of health effecting factors such as physical activity, indoor environment, safety and inclusion of nature. Each type of space should be designed according to the needs of its primary function. For physical and menta health private spaces should prioritise adequate size, layouts, lighting, thermal conditions, aspect, view, acoustic and inclusion of nature. In public spaces, circulation, walkability, connectedness, green and blue spaces, safety and human scale design are crucial to support good health and well-being. Semi-public spaces combine elements of both public and private, with an emphasis on human activity and social interactions, as well as factors such as thermal conditions, acoustics and ergonomics. This thesis examines a case study of the city of Copenhagen, Denmark to investigate the benefits of designing with such needs i mind. To achieve this understanding I undertook a researc trip to Copenhagen to conduct primary research of space design within the city. Copenhagen continuously ranks highly on metrics relating to quality of life and well-being and my research supports this conclusion. From my research trip I can see the benefits of designing with such factors at the forefront. This thesis concludes that design of your built environment affects your mental and physical well-being and the design factors identified in this thesis should be regarded as best practice and should be mandatory when designing

Thesis supervisor Dr Aija Freimane

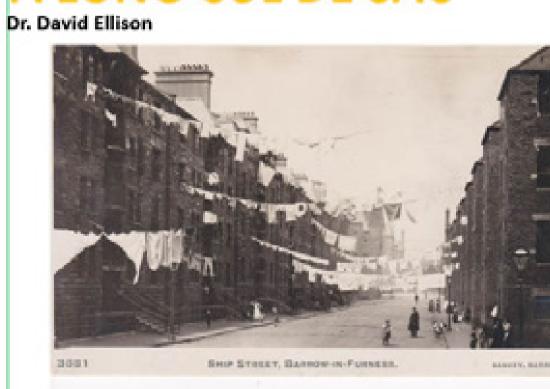
urban space.

Dr Glenn Loughran / Tinkering in the Metaverse: Field-notes on im-potentiality in immersive art education.

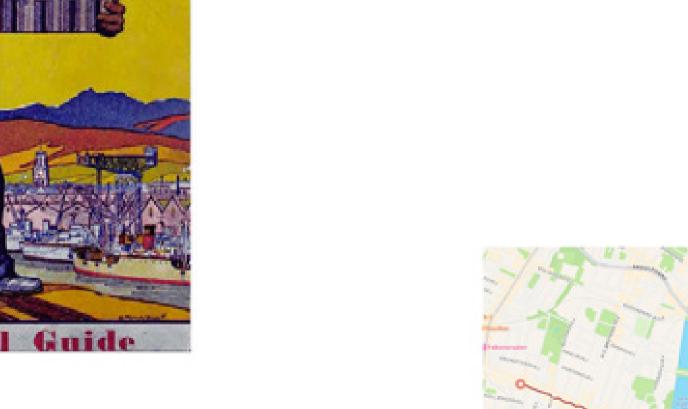
Much of the rhetoric around virtual reality in education relies on the assumption that technological innovation is inherently revolutionary of educational practice. While educational processes and mediatic forms are fundamentally linked, historical research shows how education is often sceptical, stubborn and slow to adopt technological solutions (Freisin, 2017). This cautious, traditional approach was significantly interrupted by the COVID-19 pandemic when the use of educational technologies accelerated globally. Unsurprisingly, the industry for educational technologies grew exponentially throughout the pandemic (WEF, 2020), significantly influencing educational discourse and leading to further emphasis on economic instrumentality (Masschelein, 2022). Promoting increased retention, increased motivation, increased effectiveness and increased employability, educational problems are often invented to validate the use of immersive technologies in education and to further expand the ed-tech market. Characterised by an over-generalisation of what education is, these impacts are insufficient for understanding the role of studio pedagogy in immersive art education. The first part of this paper will reflect on some inconsistencies with the language surrounding immersive education, the educational problems it proposes to solve and whether they are applicable to art education. Focusing on distance education and third-level study in an island-based art school, the second section of the paper will develop a more critical perspective on instrumentality, the institutional rhetoric of potentiality, and the need for im-potentiality in immersive art education. This argument will be supported by practitioner reflections on teaching and learning experiences in virtual reality, developed through the MA Art and Environment (2020). www.art-environment.com

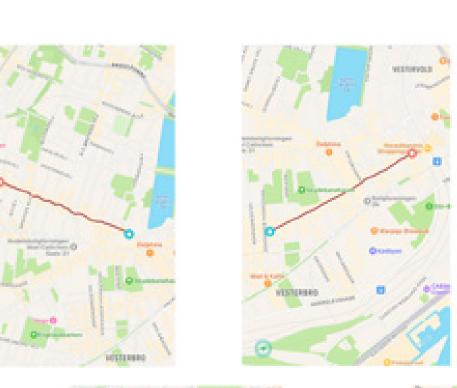


A LONG CUL DE SAC

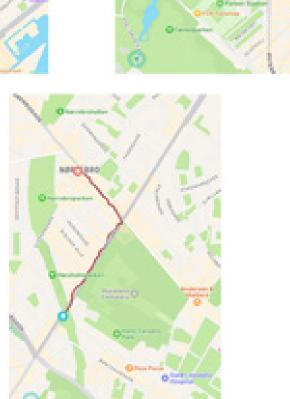


BOOK A LONG CUL DE SAC; SHIPBUILDING (Centre Centre) 2025

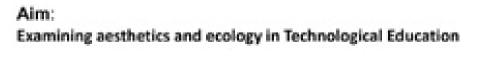












#### James O Donoghue / De capo goldsmith.

This design research project focuses on the Object known as the Diamond Ring, which can be described as ubiquitous, familiar and universal. In particular we want to look past the gemstone and interrogate the physical form of the engagement ring, the metalwork and the craftsmanship of the Goldsmith.

The purpose of this research is to provide an opportunity for critical analysis, reflection and debate about the aesthetic of these Diamond Rings and their relationship to the time period in which they are being made.

The physical form and aesthetic of Diamond Rings appear relatively resistant to change over time, seemingly caught in a stasis which can be traced back to their emergence approximately 120 years ago. We explore and illuminate the context and some of the influences that helped shape the Object at the Moment of its emergence. We provide a corresponding context to our current Moment, considering the same Object and how its manufacture, use and motivation may have altered or remained the same.

To illustrate the time and distance between these two Moments, we chart and outline the technological progress between them. Utilising as a starting point Lewis Mumfords cataloguing of technology in his book Technics and Civilisation, which charts a progress as far as 1934, we add to his periods of Eotechnic, Paleotechnic and Neotechnic with a fourth period; the Digitechnic.

We then perform an exercise to identify a sample methodology in response, rooted in these technological points of difference between the two periods. This is in order to indicate potential for the craft of the Goldsmith, to stake out new territory without losing the associated societal values and relevance of the Object to the wearer.

Jessie Aylmer / Through the Lens of Time: A Comparative Study of Women in Image Making from the Victorian Era to the 21st Century.

This body of work aims to explore the significance of personal photography, photo collage, and album-making for Victorian women, their names are Lady Mary Georgina Filmer, Lady Clementina Hawarden and Anna Atkins.

Through photography and photocollage, women were able to express themselves and feel empowered, challenging traditional gender stereotypes and claiming their individuality. This thesis places personal photography within its social, political, and historical contexts by comparing Victorian photographers to contemporary photographers from the 20th and 21st centuries, making thematic and technical connections between six women photographers. This thesis seeks to expand the understanding of the value of personal photography as a form of fine art and a tool of empowerment for women spanning centuries.

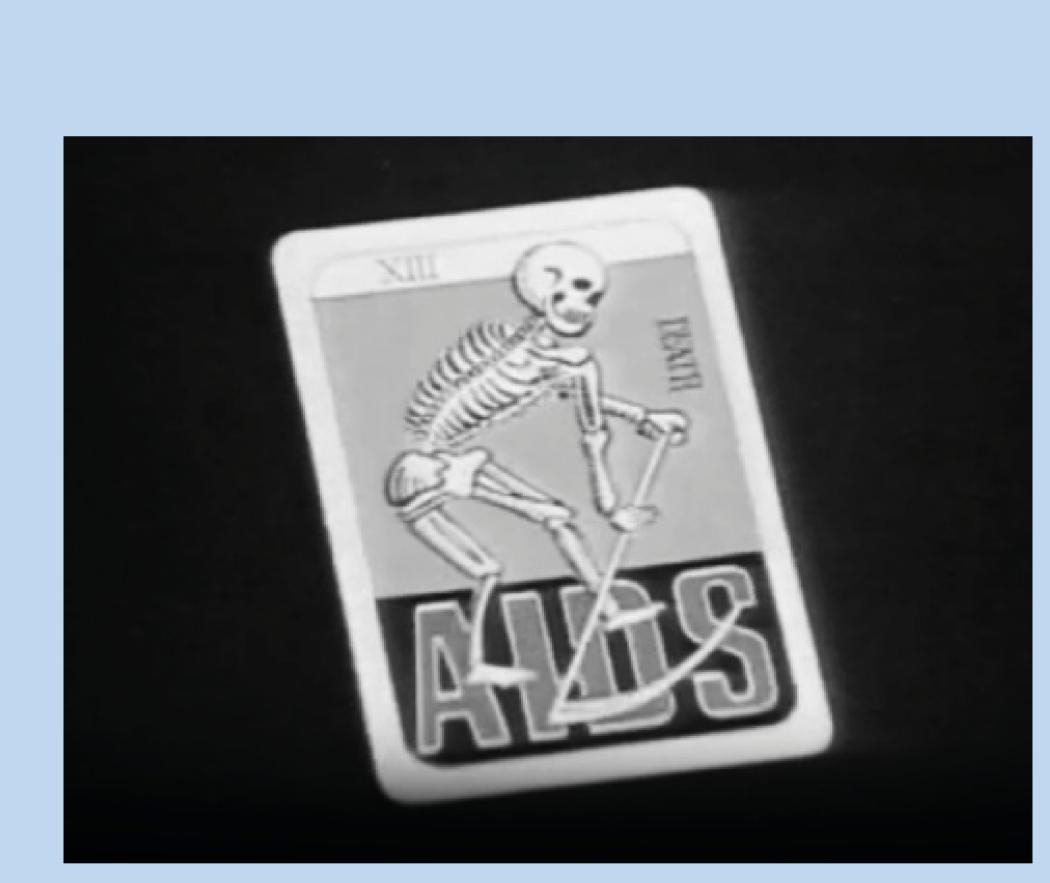
Thesis supervisor Anne Mary Walker

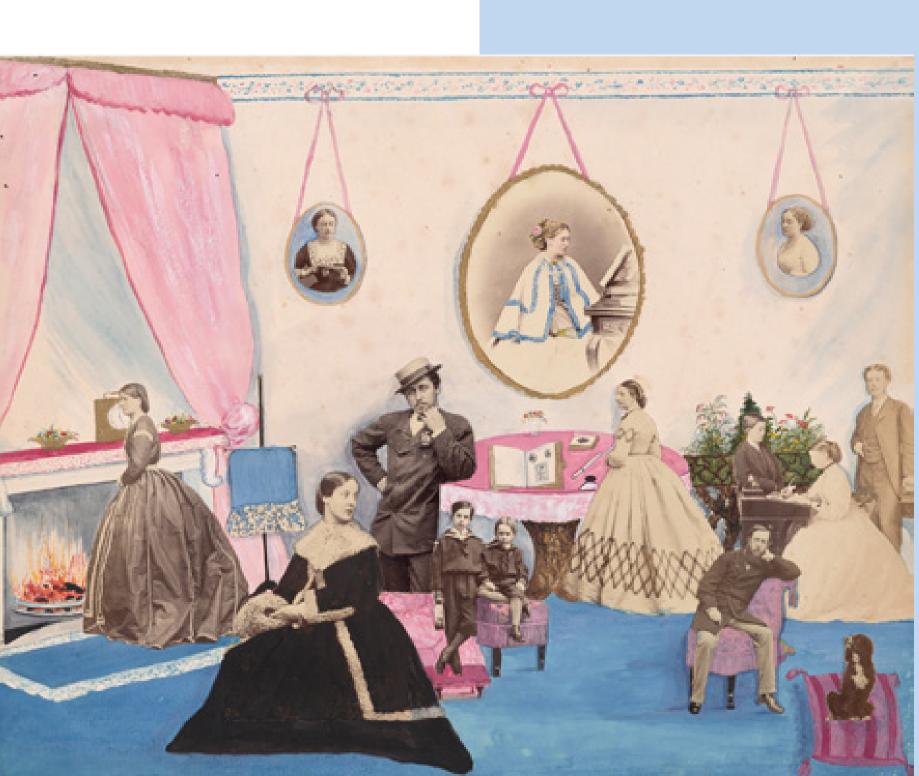
Leah Clarke / Designing a Narrative: A Multimodal Analysis of HIV Awareness Campaign Videos from Two Separate Time Periods, 1987 and 2017 to 2023.

This study aims to explore the formation of narratives in HIV awareness campaign videos to examine how socially sensitive topics were designed. It considers how the campaign videos amplified their sociocultural and epidemiological contexts and constructed social perceptions and narratives about HIV. A multimodal analysis was conducted for eight HIV awareness campaign videos from four countries, Ireland, the United Kingdom, Germany, and Australia, in two time periods, 1987 and 2017-2023. The framework for analysis consists of a storyboard, a colour palette, and an analysis under three modes: 1. Visual, 2. Gestural and 3. Audial. The study found a distinct difference in the campaign designs between the two time periods. The campaigns released in 1987 conveyed a bleak and sensationalised narrative, whereas the contemporary campaigns communicated a hopeful and authentic narrative. The research concludes with recommended ethical and semiotic considerations to encourage future designers to engage in conscientious design practices.

Thesis supervisor Dr Aija Freimane







#### Dr Mark Garry / To hold or to be held.

To hold or to be held was manifested as an exhibition and related publication. The work stems from an extended period of textual and processes driven artistic research that engaged broadly and specifically with forms of empathy and altruism and the complicated nature of how these elements are understood, felt, experienced and manifested or lacking in social situations. Whilst my research integrated a range of textual sources, two books; The Sleeping Beauties and other stories of Mystery Illness by Suzanne O'Sullivan and The Price of Altruism: George Price and the Search for the Origins of Kindness by Oren Harman were particularly

All societies are dependent on forms of inter-reliance that are enabled through a series of social relations. Forms of care, kindness and co-operation are fundamental characteristics of all successful societies. Altruism is both, the principle and moral practice of concern for the well-being of others and is a traditional virtue in most cultures and a core tenet of sociocultural evolution in both religious and secular worldviews and governance structures.

The title of the exhibition in addition to referencing human intimacy and connectedness also acts a form of methodological approach. The fold is a persisting element of the art works where the fold is implicated as an artistic methodology and as a means of reflection or consideration. When one folds a material, one engages in an intimate haptic act that leaves and imprint, a memory of an action that endures. The fold acts as a method of enabling form, or new possibilities with a material, possibilities that are simultaneously elaborating and stabilising, revealing and concealing. In this instance the fold is also a means of articulating various forms of transformation, such as the folding of voices into harmony or the folding of the self into another or the folding of logic, poetics and aesthetics in artistic meaning making.



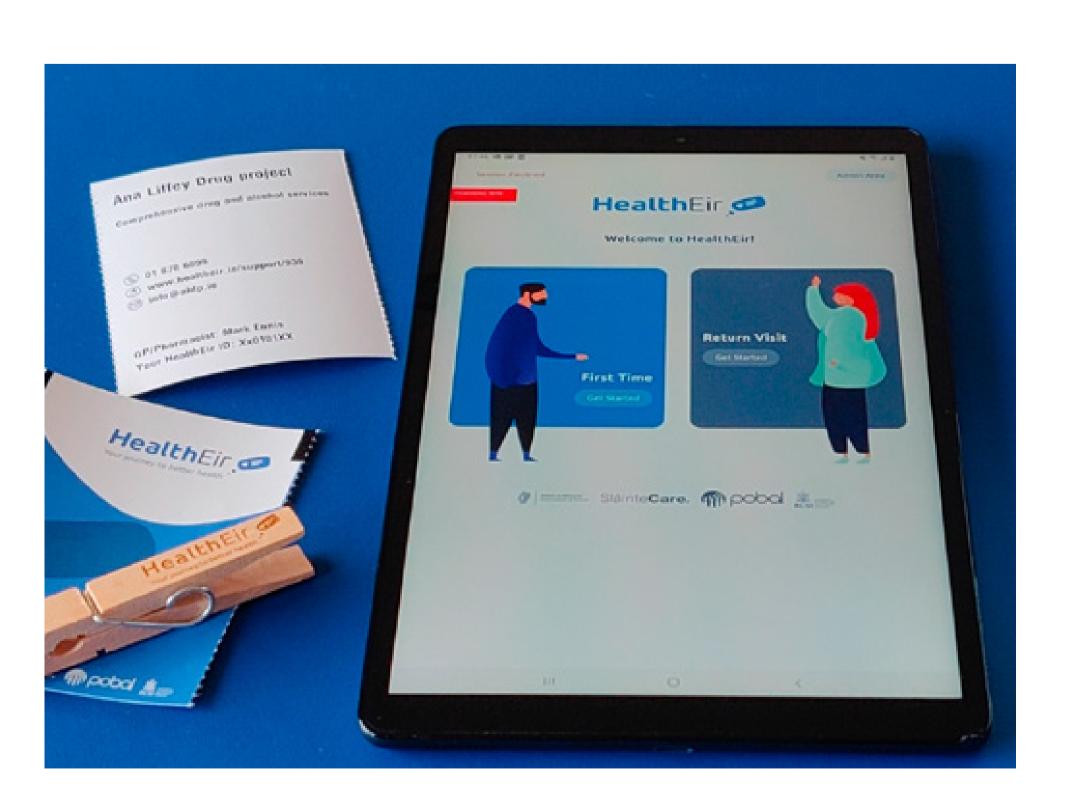
# Mark Ennis / Design in primary care — An overview of the MECC Digital project.

Partners: This project was a collaboration between researchers in RCSI, NCAD, UCD, TU Dublin and the HSE Dept of Health & Wellbeing supported by project funding from the Irish Department of Health. Preliminary work was funded by the Sláintecare Integration Fund.

Background: rief interventions are an effective approach for health promotion in healthcare settings. The strong evidence base that shows their potential to support health behaviour change has led to the introduction of programmes such as Making Every Contact Count (MECC) at a national level in some countries including Ireland. However, barriers such as resourcing, physical environment, healthcare professional confidence, and lack of referral pathways have proven problematic. MECC Digital is a co-designed digital health intervention designed to support brief interventions by improving efficiency, providing a directory of local and national support services, facilitating record-keeping and data collection.

Objectives: This pilot study aimed to evaluate the implementation of MECC Digital in hospital and community sites in collaboration with the Health Services Executive (HSE) in Ireland. The study objectives were to (1) evaluate MECC Digital use and impact using system data, (2) evaluate healthcare professionals' experiences of using MECC Digital during the pilot, and (3) to consider any seasonal variation and estimate potential reach at full usage. Methods: Thirty-two sites (two-thirds community-based, one-third hospital-based) volunteered via an expression of interest to participate in the pilot for two to 12 months. System data were used to explore use and establish seasonal variation and potential reach. A survey designed for the project was sent to all who had participated in the pilot to evaluate their experiences. The Consolidated Framework for Implementation Research (CFIR) was used to analyse free-text comments.

Findings: Of the 32 registered sites, 29 actively took part in the pilot from September 2022 to September 2023. Approximately 80% of people offered MECC Digital during their appointment agreed to use it (n=497 people). Physical activity was the most popular topic chosen (31%) followed by healthy eating (26%), with drugs (2%) and managing other conditions (1%) chosen least often. Healthcare professionals found MECC Digital design (69%) and content (74%) engaging, and felt patients responded positively to the support services offered (65%). Some experienced organisation-related challenges that affected delivery (37%). Conclusions: MECC Digital helped address key challenges associated with implementing brief interventions at scale by digitising part of the process, providing an inbuilt comprehensive service director, and the ability to anonymously aggregate data to facilitate recording and generate evidence of MECC impact. Implementation challenges related primarily to conflicting priorities, organisational factors such as staffing, local factors such as challenges connecting to mobile internet.



#### Dr Nora Duggan, Brenda Duggan / Intuitive Action, A Sensing Workshop. ELIA Application process

Our current relationship with the world frequently utilizes a dominant form of knowledge-making that privileges intelligence as a rational and objective means to appraise the world. This manifests in an anthropocentric perspective in which we increasingly position ourselves as separate to our environment that in turn justifies our claim on its rich resources.

Taking a cue from Henri Bergson's 'invitation to act' we propose a sensing workshop that will prioritise intuition and is designed to stimulate an affective performative being in and with the world. We will pick a space close to the university as a site to move in. Participants follow a series of walking, sitting and note-taking exercises that first remove ocularcentric analysis by wearing eye masks. We therefore rely on hearing, touch, and smell to experience and map our surrounding environment that allow us to develop an ecology of sensing practices in the world.

This is a counter-mapping that locates us differently. It is a practice in quieting down the rational, externalized form of perception so that Bergson's intuitive knowing from within a 'zone of in-determination' takes precedence. Participants will be asked to think and act in unfamiliar ways. The workshop will culminate in the assemblage of a map that acknowledges the shared internal, involved and relational knowing we are part of.

Walking is a way to think-in-movement, as a technique in relational knowing. It draws lines between things as an embodied sentence-ing, joining person, memories, place, things – as a disorderly syntactical practice in a place. This experiential walking questions affective intuitive knowing, unthinking a default distribution of the sensible.



## Renata Pekowska / Multimodal exhibition related practices as sites of attention care.

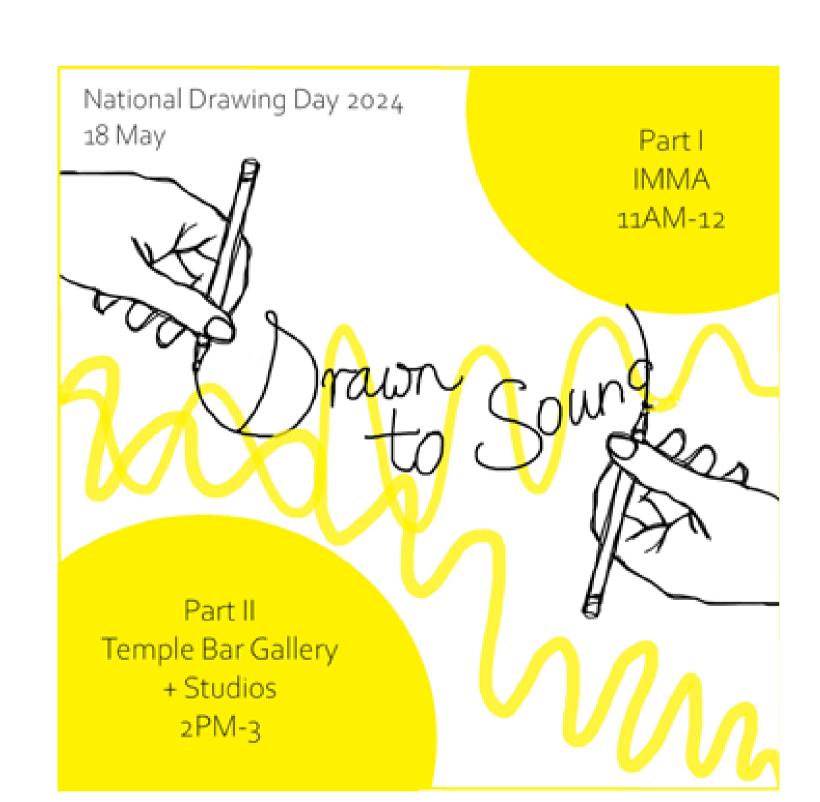
My PhD project considers multimodal and multisensory exhibition related practices as sites of attention care, in the context of the attention economies of online platforms. I presently investigate the format of a drawing workshop, constructing and assembling multimodal sequences as ways to activate non-ocular and non-explicit modes of attention through potential crossmodal correspondences. My current practice-led research interrogates expanded iterative drawing workshop practice in the context of extractivist techno-capitalist agendas of attention economy models and hyper-ocularcentrism of eye-to-screen interactions.

I investigate and construct sites of outreach and engagement as multimodal drawing workshops/events and probe their role in attention maintenance. Maintenance and care often go unnoticed as unspectacular events and actions, as opposed to growth or degrowth concepts.

I look into discursive potential of sites of presence and co-presence, generating sociable togetherness or hybrid togetherness through liveness and embodiment. The expanded format of a drawing workshop is also considered in the context of three ecologies: individual, social and environmental.

As outreach and education roles within exhibition practices become increasingly gendered and undervalued as creative endeavours, I reclaim them as research and artistic practice.

In the age of the AI generated imagery I posit the process and act of drawing as non-verbal communication which can translate and express not only visual clues and concepts but other modal input and thought processes, while activating modes of creative attention less profitable and therefore not supported by attention economy modes of technocapitalism.



## Robert Tully / Provocation in theory and practice – Design Manifesto

The format of the professional practice module on the year 4 BSc. Product Design is underpinned by provocation and discussion with a view to enabling students to negotiate and consolidate their professional identity. Hjorth (2011) suggest that provocation is a crucial element in the knowledge-creation process. According to Mills (1998), the goals of provocation in teaching are grounded in a conceptual framework of critical thinking. Mills goes on to point out that "knowledge without personal meaning is passionless, while personal belief without knowledge is blind". Through challenging assumptions and perceptions of their knowledge and beliefs, we aim to transform individual's positionality in both the personal and collective space. One of the vehicles used to provoke student response to identity and meaning is the Design Manifesto.

In anticipation of their professional career as a designer, students should be thinking about what their principles are, their beliefs, and their place in the world of design. The students are introduced to the concept of manifesto as a public declaration of these values.

The Design Manifesto is an artefact or performative expression of their principles, beliefs, and how they see their place in the world of design. The brief is focussed on developing the students own creative/professional design manifesto by simply asks them the question "What do you believe in?". They can use any medium they wish, poster, video, sculpture, words, sounds or even dance. The brief is very open in terms of the way it should be communicated or presented at the end of the semester.

The students are encouraged to consider the ethical, social and economic issues explored in the professional practice module but are not to be limited or defined by these. The research investigates the student experience of engagement with the Design Manifesto as a vehicle for personal and professional identity construction.

Hjorth, D. (2011). On provocation, education and entrepreneurship. Entrepreneurship and Regional Development, 23(1-2), 49-63. Mills, J. (1998). Better teaching through provocation. College Teaching, 46(1), 21-25 suggests

Silvina Sisterna / Border Lens: Intersections between Migration and a Collaborative Art Practice.

Over the last decade, Ireland has witnessed profound growth in the number of international students in its main cities with Dublin being among the most popular destinations for them. This visible increase is part of a response to the strategic plans that the government has been implementing since 2011 to make Ireland internationally recognised for its education system and a market leader in attracting students to the region. Although they have an extensive presence in the city, little is known about their living conditions and the challenges they face from the moment they arrive in the

This research employs a practice-based approach, using photography and storytelling of a group of Latin American women who migrate to Dublin for educational purposes to explore their motivations, challenges, and socio-cultural adjustments. The methodology involves auto-ethnographic and biographical methods, allowing in-depth explorations of identity by conducting unstructured and semi-structured interviews, portrait sessions, and the application of the photo-voice technique.

The resulting project, Nos/Otras (Us/Others), is a collaborative visual exploration of the lived experience of this group of women and my meditations on the complexities of photographic practice. The project delves into the politics of representation, the agency of the subjects and the power relationship in play between photographer and sitter. Ultimately, Nos/Otras aims to provide a platform for these women to forefront their subjective experiences and offer a profound understanding of the intersection between photography, migration and identity.



# Shraman Sinha Ray / How important it is for lifestyle brands to publicly express their views on social, cultural, and ethical issues through their logo in a dynamic / adaptable way?

In the contemporary branding milieu, logos stand as powerful visual symbols, communicating far more than corporate identity. This research aimed to discern the importance of lifestyle brands in articulating their social, cultural, and ethical positions dynamically through their logos. By merging historical perspectives with modern dynamics, the study provides a holistic view of the transformative role of logos in brand storytelling, sometimes even against the backdrop of Corporate Social Responsibility (CSR).

The literature review delved deep into the historical significance of logos, their emotional imprint on consumers, and the ascending role of CSR in shaping brand strategies. This theoretical foundation was further enriched by primary insights gleaned from experts spanning the domains of strategic branding, cultural representation, and the digital evolution of logos.

Through the interviews with Shane Kelleher (Graphic Designer - PepsiCo), the interplay between strategic vision and art in logo creation was underscored. Dr. Con Kennedy's (Professor of Graphic Design and Design Entrepreneurship at TU Dublin) inputs elevated the discourse by focusing on the cultural and ethical nuances in logo design, emphasizing sensitivity and genuineness. Meanwhile, Diyotima's (Brand Manager - Adobe) perspective was anchored in the digital age, highlighting the challenges and opportunities posed by the mutable digital landscape.

Synthesizing these findings, the research concludes that in an age of heightened consumer awareness and rapid digital transformations, it is imperative for lifestyle brands to utilize their logos as dynamic instruments. These logos, when designed with authenticity, sensitivity, and adaptability, can powerfully resonate with audiences, conveying the brand's societal, cultural, and ethical narratives. In this confluence of art, strategy, and technology, lies the future of impactful branding.

Thesis supervisor John Walsh

# Sorcha Browning / Data's Generative Transgressions.

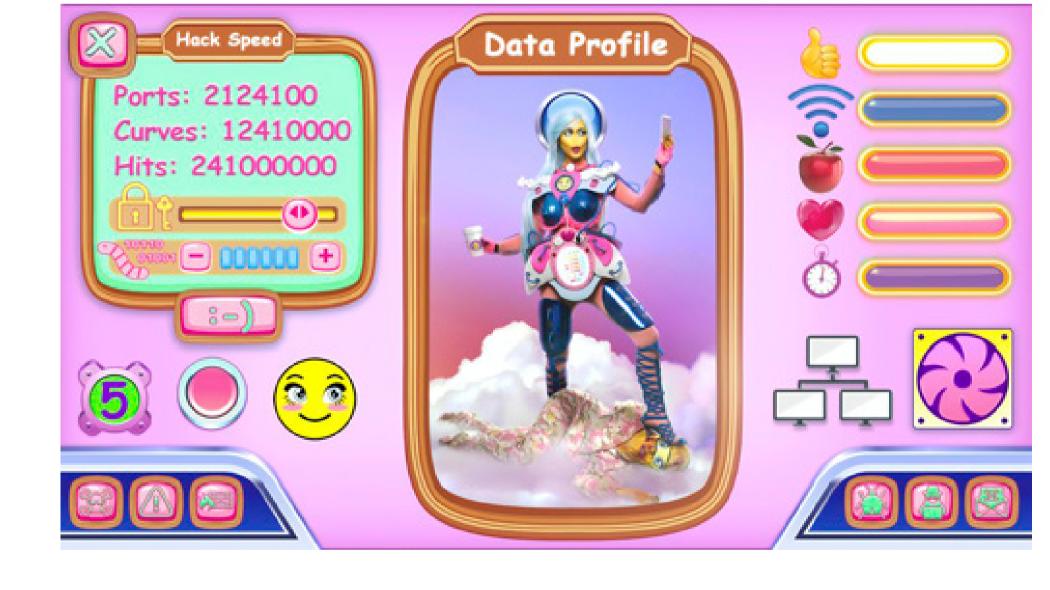
This thesis focuses on the transgressions between transhumanism and the post/human across the work of Rachel Maclean. Through the lens of Elaine L. Graham's 'technological sublime,' this thesis explores how the inclusion of various viewpoints can be generative to establishing new perspectives. Specifically, this thesis examines Maclean's video work entitled It's What's Inside That Counts (2016), with emphasis on the narrative and visual progression and change experienced by the charact Data. Through this analysis, this research reveals the possibilities of representing two subject positions: one through a transhuman ideology, and one that slips into the post/human. These possibilities demonstrate the anxieties around changes, and the de-centring of the huma subject, to make a case for better understanding multiple perspectives, and applying these perspectives as generative material. The main research question is: What does Rachel Maclean's character Data reveal about the generative possibilities of transhumanism and the post/human? Through the examination of the characters and the worlds in which they inhabit, this research provides insights into the post/human condition and the ways in which Maclean approaches alternative possibilities for considering change through 'monstrous' representation.

Thesis supervisor Dr Jye Benjamin O'Sullivan

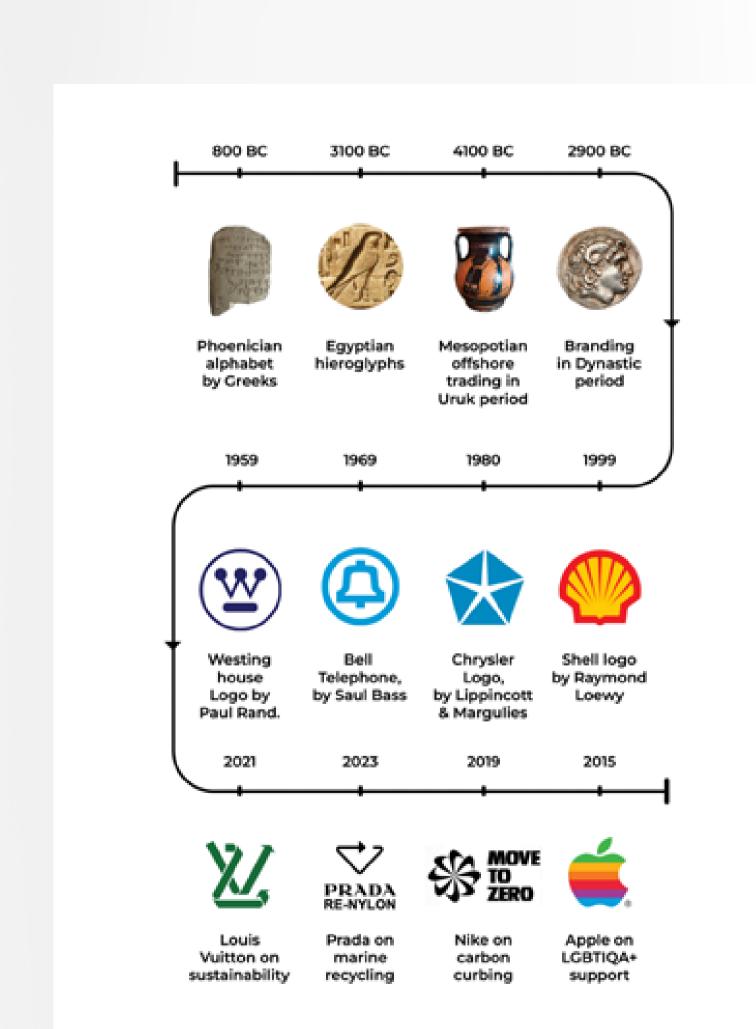
# Tracey Dalton / The Reimagining of Irishness through design of the Irish pub for export: 1990-2009 - Current research: Molly Malone's Irish pub, Lake Maggiore, Italy

Context: My PhD research examines the development, promotion and realisation of Irish pubs for export, from 1990 to 2009, through a case study of the market-leading company in the field, Dublin based interior design practice, Irish Pub Company. The firm designed over two thousand, and completed more than seven hundred Irish pubs, in over sixty countries worldwide. Many of these were completed in collaboration with Guinness Brewing International as part of the Guinness Irish Pub Concept, created in 1992, with Irish Pub Company as preferred interior designer. Five types of Irish pub were offered to potential clients, which were developed through a year-long research project on indigenous pubs. The concept became internationally successful within five years, in a context of rapid economic, social and political change in Ireland. Through the lens of interior design practice, my research aims to contribute new perspectives on existing literature on the Irish pub for export and its contribution towards a reimagining of Irish identity in the 1990s. Emerging themes in findings will contribute to studies on 'authentic' replication of historical models in leisure spaces and inform wider design historical and cultural studies.

Current research: Through research conducted in 2023-24, Molly Malone's (1992), an Irish pub close to Lake Maggiore in northern Italy, was identified as the first pub created by Irish Pub Company. This pub survives, largely unchanged, to the present day. A primary research visit and interviews with the client, marketer, designer and contractors confirmed questions on design process, key influences, and authentic replication. The pub offered a significant example of how Irish Pub Company's designs were realised and has become the focus of a chapter within my PhD thesis.







Willow Cahill / The Aesthetics of Protest: a Comparative Analysis of Visual Strategies in the Repeal the Eighth campaign and the Marriage Equality (Say Yes) campaign in Ireland.

Two recent referenda in Ireland radically changed citizens' rights in relation to marriage and reproductive rights, namely the marriage equality referendum in 2015 and the referendum to repeal the '8th amendment' in 2018. Both were preceded by long-running campaigns organised by feminist and LGBTQ collectives, NGOs and other grassroots organisations. While there is a lot of writing and academic analysis about the origins and success of these campaigns, very little has been written about the graphic design or visual aspects of them. This thesis examines the visual strategies employed in the Repeal the Eighth and Marriage Equality (Say Yes) campaigns in Ireland. This comprehensive qualitative analysis is based on all of the visual campaign materials archived in the Digital Repository of Ireland, as well as an indepth interview with the graphic designer who was centrally involved in both campaigns. I conclude that both campaigns strategically targeted the middle ground, emphasising the importance of securing majorities for political mandates, fostering social consensus, and countering misinformation. This thesis demonstrates how the aesthetics of protest, embedded in visual elements, played a crucial role in shaping the narratives and outcomes of these seminal campaigns.

Thesis supervisor Dr Nora Duggan

Willow Cahill / From the River to the Sea: the Acoustics of Protest (Thesis in Studio)

This project is conceived of a sister piece to my final-year thesis, which is titled The Aesthetics of Protest, and is a comparative analysis of the visual strategies in the Repeal the Eighth and the Marriage Equality campaigns in Ireland. Although the study of political protest usually focuses on the visual, sound is a vital element in bonding people emotionally to a common cause. In a highly image-saturated culture dominated by visual spectacle, sound is an often under-valued or ignored dimension of political protests. In this project, I turn to the soundscapes of protest in the political context of Palestine and explore how the acoustic dimension plays a vital role in struggles for equality and freedom. The installation is intended to raise awareness of the BDS (Boycott, Divest, Sanctions) movement, and to show that boycotting empowers everyone to take action individually while being part of a much larger collective movement. In it I use a protest chant ('Free Palestine') as well as abstract, creative elements, such as symbolically replacing Israeli products with lemons, to spark curiosity and provoke thought. The installation explores how sound works in conjunction with the visual and other senses to shape the narratives and outcomes of movements for equality and freedom. Through an interactive exhibition, it aims to draw a diverse audience into the psychic and sensory essence of protest, encouraging reflection, connection and participation. By combining strong visual, auditory and tactile components, this project seeks to leave a lasting impact, fostering a desire for change and encouraging the audience to interpret its

Yuwen Xing / Nothing to Declare.

According to the Statistical Office Centre in 2022, non-Irish migrants comprise 12% of Ireland's total population. Many migrate in search of a better life, affordable living, or refuge from war and economic hardship. Increased migration brings with it issues of identity, cultural bereavement, and the need for awareness and representation to help migrants adapt to their new surroundings.

'Nothing to Declare' explores these challenges, focusing on how minorities navigate acculturation within a majority culture. Through in-depth interviews and personal narratives, the project reveals the emotional complexities of cultural transition. Understanding cultural bereavement delves into the conflicts migrants face as they reconcile the loss of their previous cultural identity while adjusting to a new environment.

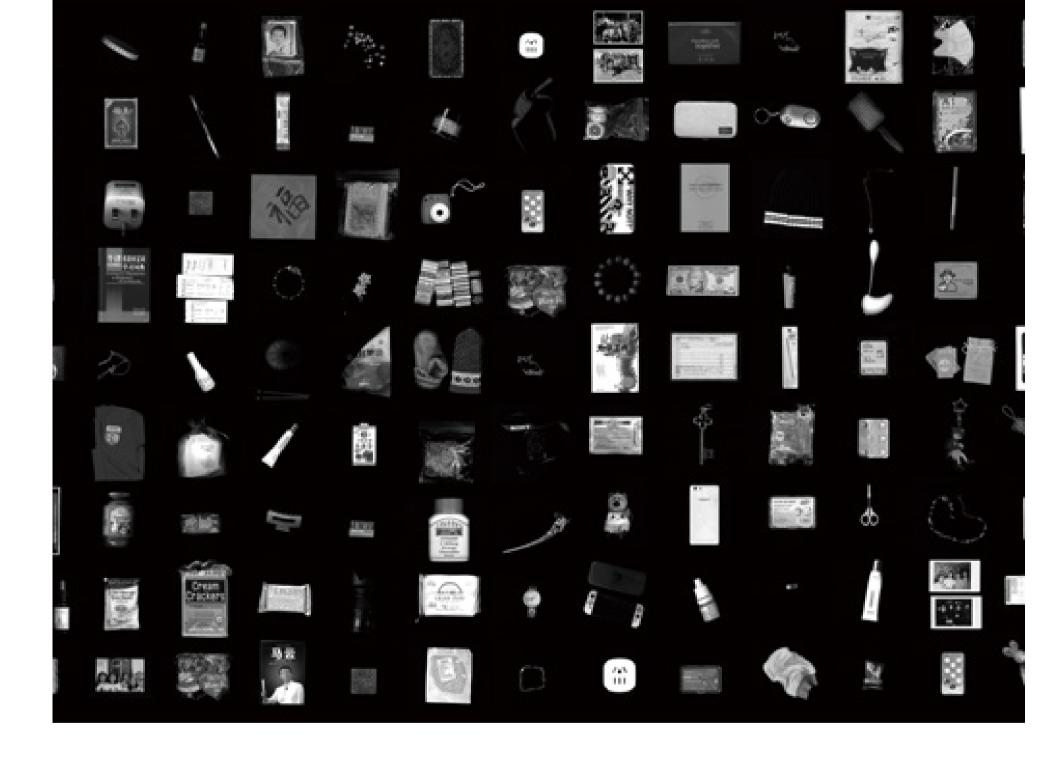
The project progresses through face-to-face interviews with 20 individuals who have experienced migration.

These interviews highlight the critical role of objects in the migrants' experiences of emotional attachment and cultural bereavement. By bringing to life the unique stories of each migrant, the project aims to promote a better understanding of migration and provide a meaningful platform for the diverse voices of migrants.





meaning for themselves.



#### **Zhen Gao** / Blooming Nature

My work placement was a transformative journey, exposing me to the latest retail technology and providing deep insights into work behaviour psychology. It immersed me in the 'language' of the industry, proving direct connections with potential future employers and significantly expanding my professional network. These achievements are a clear testament to my substantial growth and potential in the field. As the culmination of my degree and time in placement, my brief was to research, design, and install a window installation in one of their industry stores, considering the company's target market. Kilkenny Design's target market is diverse, encompassing tourists of various ages in the

The challenge I set for myself was to create a window display based on an artist's painting. The selected painting for the installation was 'Spring' by Irish artist Karen Wilson. Alongside the artist's information, I researched the latest trends and retail psychology on Worth Global Style Network (WGSN). The installation, 'Blooming Nature,' celebrated the creation of art and design inspired by "Creative Confidence" by the WGSN trend. 'It embraces the joy and ingenuity of lateral thinking and questioning the status quo' (WGSN 2024)

domestic market, with 80% of products from Irish Brands.

The design Embraces and expands the focus of nature within the artwork. The creation of a 3D of the 2D art piece of a wild meadow, grasses, and 3D daisies were hand-crafted with various materials. I hand-painted the canvas backdrop to mirror the artist's work and bring exaggeration to create the illusion of turning the artist's work into reality. The psychology of display is to create a scene where the window theatre draws one in, and then the eye focuses on the product. In this instance, the job of visual merchandising design is to hypnotize the customer and draw them in to focus their attention on the product 'Spring' by Irish artist Karen Wilson.

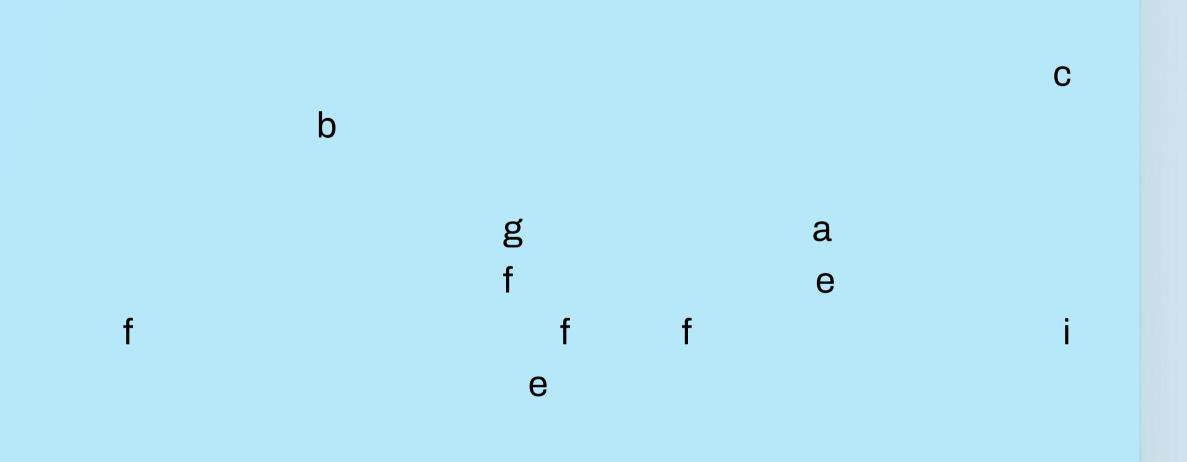
Supervisors Michelle Lalor, Anthony O'Connor

## Linda Spillane / Visual communication and ADHD.

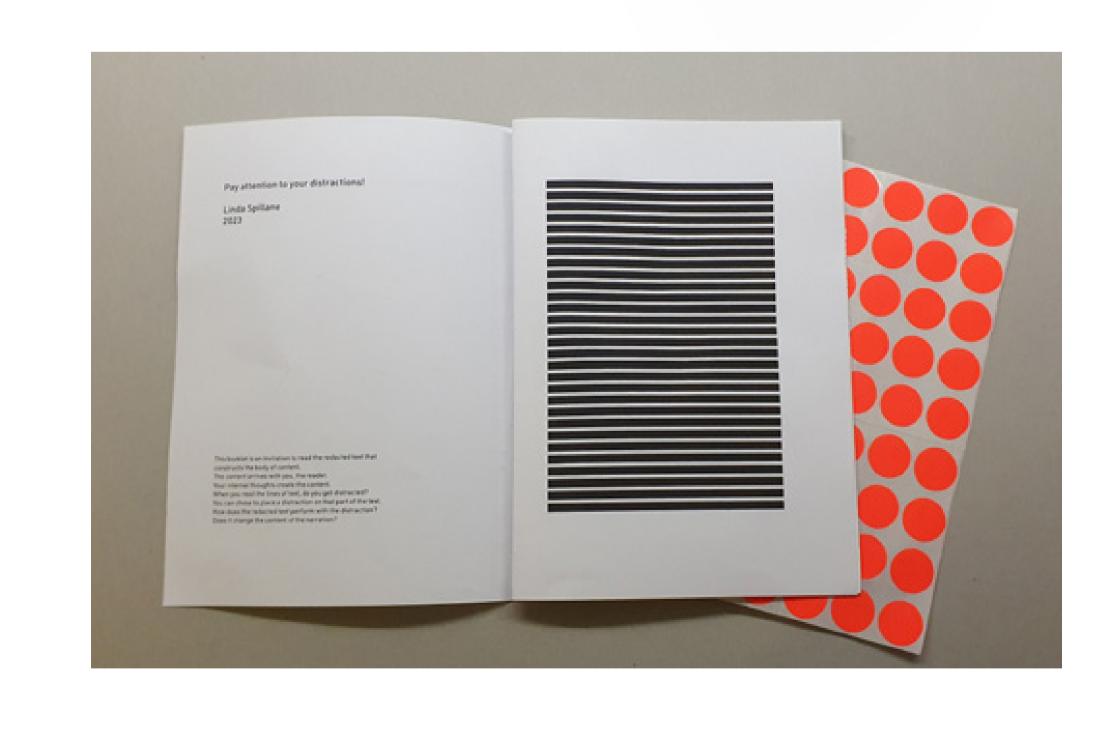
My Master's project centers on exploring the phenomenon of distraction that occurs during reading with ADHD. It aims to challenge the binary system of attention and distraction during the reading process and seeks to explore a visual language when distraction during reading is let in. The concept consists of two main parts: a book and a digital experience. The book is an opening into a different way of reading. Through this production of visualising reading with distraction I have created a form of writing. The digital element brings the parts of this writing that the book cannot perform. The random movement and layering of different sounds, such as narration and typewriter sounds, are present in the typographic matter in the book.

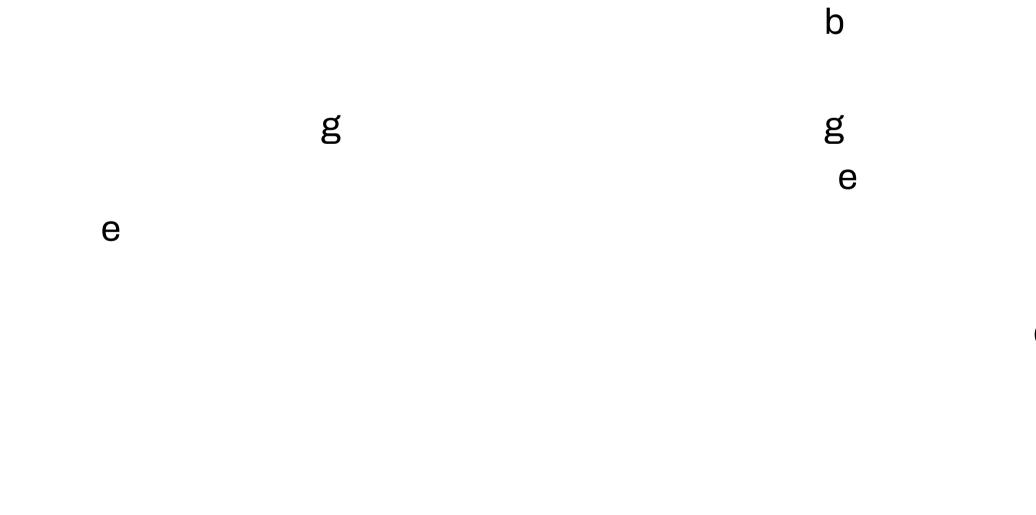
These two experiential elements create a space-time that activates a deep engagement with this topic by inviting the participant to discover a Neurodivergent reading through the author's personal narrative. Due to a lack of gender research in ADHD there is still a data gap. To help bridge this data gap, there is a need for visualising and publishing female-situated knowledge of living with ADHD. This will aid with the validation of our accounts of ADHD traits and highlight the ongoing epistemic injustice towards women with ADHD. To reduct but not reduce my Master's research, I designed a booklet to be part of the Temple Bar Gallery Book Fair in 2023. The book block consists of the main graphical elements of the Master's book. It is a participatory version with introductory prompts to engage the reader to add their own distractions to the text.

The research methods and deep critical thinking I acquired are applied to my current project. I am tasked to visualise scientific findings on bog restoration. The central part consists of translating this research into a visual narrative that activates the participant's emotional engagement with this topic.









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