

YEATS ACADEMY

OF ARTS, DESIGN & ARCHITECTURE

**YEAR
BOOK
2019**

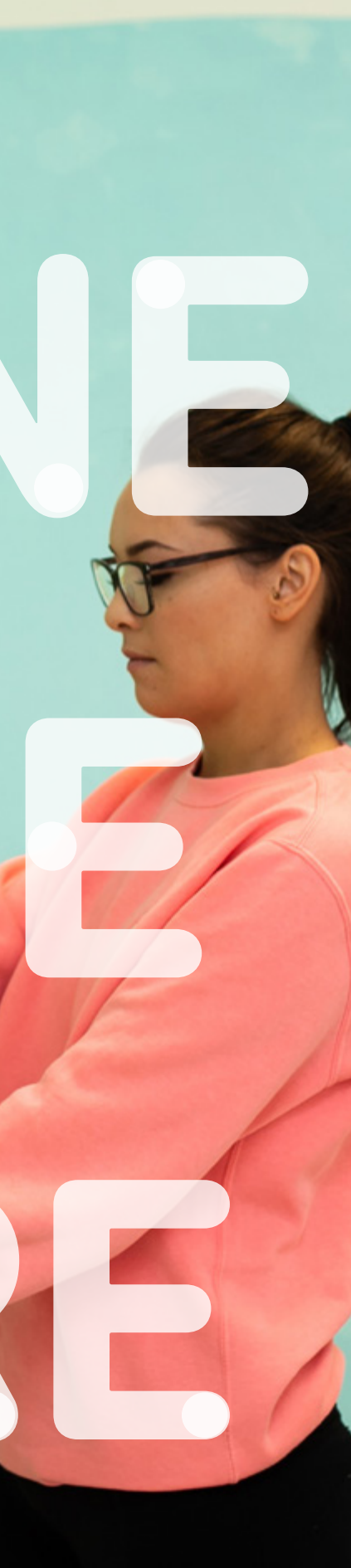


A person wearing a pink hoodie is shown from the side, working on a large, colorful abstract artwork. They are holding a thin green thread that runs vertically through the center of the image. The artwork consists of various colored panels and threads, including green, orange, and blue. The background is a soft, out-of-focus mix of these colors.

!IMAGIN

CREAT

INSPIR



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PRESIDENT'S WELCOME

On behalf of the Institute of Technology Sligo, I would like to welcome you all to this year's edition of our Yearbook celebrating the 2019 Creative Showcase. This is one of the highlights of the many events that take place during our annual academic calendar.

*Dr. Brendan McCormack,
President IT Sligo.*

This year marks a special occasion as we launch the new Yeats Academy of Arts, Design & Architecture, within the Faculty of Engineering and Design. The west of Ireland has always prided itself as a creative force from a small Island, achieving global recognition and The Yeats Academy is providing a locus to learn, practice and support for the creative sector in the north-west. The Yeats Academy offers six distinctive programmes across the disciplines of Arts, Design and Architecture. The Creative Showcase is an opportunity to exhibit the immense talent of our students, developed by combining education in creative practice and academic understanding with the space for students to develop their talent and gain the skills, experience and confidence to present their ideas to the outer world.

Larger nations look upon us with envy as generation after generation, an outpouring of creative talent has emerged from Ireland. The rugged Atlantic – wind, wave and mountains has moulded and shaped our imagination and creativity. The Yeats Academy will now be a creative centre of excellence, a creative beckon, along this rugged and beautiful coast, building on its reputation in architecture, designers, art, literature, music and theatre, enabling more of our talented youth to nurture and grow in the northwest.

Enjoy the show!

INTRODUCTION

IT Sligo is located in Ireland's 'Creative West,' a place that has inspired centuries of creative work, from art, architecture and design to literature, music and theatre. The stunning landscape and mythical geography have nurtured a wide array of internationally renowned artists, most notably William Butler and Jack B. Yeats.



Úna Parsons, Head of the Faculty of Engineering & Design.

The Yeats Academy is a new department in our Faculty and offers six distinctive programmes across the disciplines of Arts, Design and Architecture. All programmes are delivered using a vibrant mix of studio work, critical and creative thinking, broad research engagement, with combined facilities and opportunities for interdisciplinary practice.

Our students benefit from a rich educational experience. Whatever their discipline, our priority is to encourage each of our students to develop their unique imagination and creativity to help them acquire the knowledge, skills and experience needed to find their distinctive voice as an actor, architect, artist, designer or writer.

We provide opportunities for students to explore contemporary themes that connect all arts and design disciplines, and enable them to also acquire the business skills that success in any career demands. Our students not only achieve technical mastery of their practice, supported by academic staff, but also develop their critical and intellectual abilities. You can expect a high level of support from highly skilled specialist technicians, as well as access to facilities and services and an excellent library resource.

At IT Sligo our aim is to provide the conditions in which students flourish and achieve their highest potential. Come to IT Sligo to push the parameters of your creativity and to pursue your dreams.

A NEW VISION

The Yeats Academy of Arts, Design & Architecture is a catalyst for creativity. It provides accessible learning experiences across creative disciplines that engage with and build on the rich cultural legacy and genius loci of our region. It illuminates the value of creativity and cultural contribution to society, and seeks to make a lasting contribution, locally and globally.



*Emmet O'Doherty,
Head of the Yeats Academy of
Arts, Design & Architecture.*

WE AIM TO:

- Be Inquiring
- Be Innovative
- Be Engaged
- Be Collaborative
- Be Transformative
- Be Fearless

Whilst aware of our globalised and fluid surroundings – we draw on the existing ‘*spirit of place*’ of the north-west where we can see a display of the important dimension and distinctive powers that our place, our landscape, our region has on artistic and creative practice of this generation – as it has to generations of creative practitioners that have come from or been drawn to this magical, mythical, magnificent place with its deep rooted history, evocative landscape, rich culture and creative spirit.



We recognise the value of Creative Culture as an asset. We acknowledge the symbiotic link between a Creative Culture, a successful economy and a thriving society. We advocate that a Creative Culture can be an engine for economic and social development and become a path for economic growth. We realise that a Creative Culture is a powerful tool to engage citizens and communities, and is intrinsic to improving quality of life and living standards and can make a real difference to people's lives. We believe that a Creative Culture provides the best possible platform from which to pursue key social goals, such as tackling disadvantage, inequality and accessibility. We support the vision for Project Ireland 2040 - to have *'a creative, innovative and culturally attuned society in our region, so that people, businesses and communities are equipped to further both our national economic output and our artistic endeavour.'*





THE DOWNES BUILDINGS

Architect Joseph Vincent Downes was born in Dublin in 1890. In 1920, he was one of the first graduates from the School of Architecture at University College, Dublin.

Downes travelled widely in Europe and the United States and, in the course of his travels, built up a large collection of slides of modern buildings, which is now in the Irish Architectural Archive. In 1928 he became a partner in the firm of McDonnell & Dixon until 1935, after which he set up his own practice in Dublin and oversaw the construction of the Sligo Mental Hospital from 1935-36. These building now form part of the IT Sligo Campus and are to be the new home for the Department of Arts, Design, and Architecture.

The building encapsulates the qualities of a formative period of modern architecture in Ireland during the years of the Irish Free State, from its founding in 1922 until the declaration of a Republic in 1949, and one in which Joseph Downes played a major role.



During this period, the various modernisation programmes of the fledgling state, from electrification to transportation and health provision, as well as a wide range of other functions, found a ready expression in the architectural forms of the Modern Movement. Born of both newly developing structural techniques and a desire to break from the historic styles of the past, the Downes buildings stood out as encapsulating the essential spirit and energy of modern times.



Downes intention with these buildings was to privilege the functional over the meaninglessly stylistic, and, in doing so, attempt to remove historical reference from design in the creation of a rational formal language. Irish Modernist architecture at this time aimed to represent a new nation, keen to distance itself from its past by choosing an International Style as the means of expression to build an image of itself, for consumption both domestically and abroad, of the state as a modern one. No mean feat in a country whose economy was, at the time, predominantly based on agriculture and which had not experienced an industrial revolution to speak of.



“In 1943, Downes was appointed professor of architecture at University College, Dublin. The paradox of J.V. Downes is that his name is practically forgotten despite the fact that, on the evidence of his huge library, world travels, professional photography and lectures to the AAI, he was certainly the best-informed architect in Ireland on the new architecture of the twentieth century. He indulged in no self-publicity but in his own quiet way was probably the greatest single influence on the introduction of modern architecture to Ireland.”

Sean Rothery (1991), Architectural Historian.

Today however, the significance of Joseph Downes is recognised through ‘*The Downes Medal*’, the highest honour of the Architectural Association of Ireland, awarded for projects of outstanding architectural merit.

YEATS ACADEMY FACULTY



Emmet O'Doherty



Angela Mehegan



Denis Farrell



Louis McManus



Brendan Kilfeather



Ronnie Hughes



Dave Roberts



Michael Roulston



Bernadette Donohue



Declan Drohan



Niall Colleary



Maeliosa O'Brien



Cliona Brady



Deirdre Greaney



Una Mannion



Niall Rea



Kate Duke



Diarmuid Timmons



Nevil Walsh



Rowan Watson



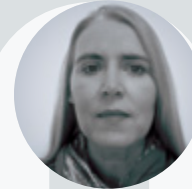
Peter Scanlon



Mary Bryne



John Graham



Lizzie Kinsella



Mark Pepper



Seamus Grogan



Rhona Trench



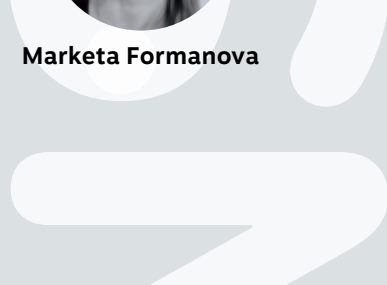
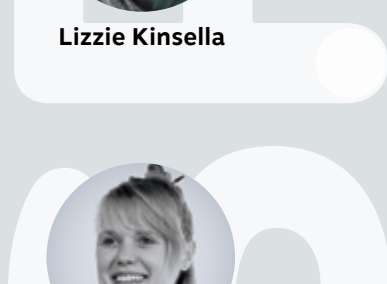
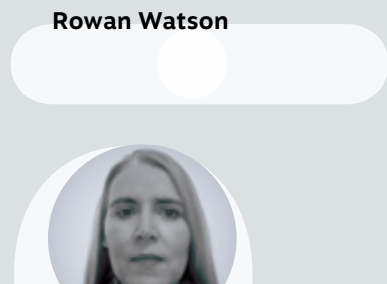
Marketa Formanova

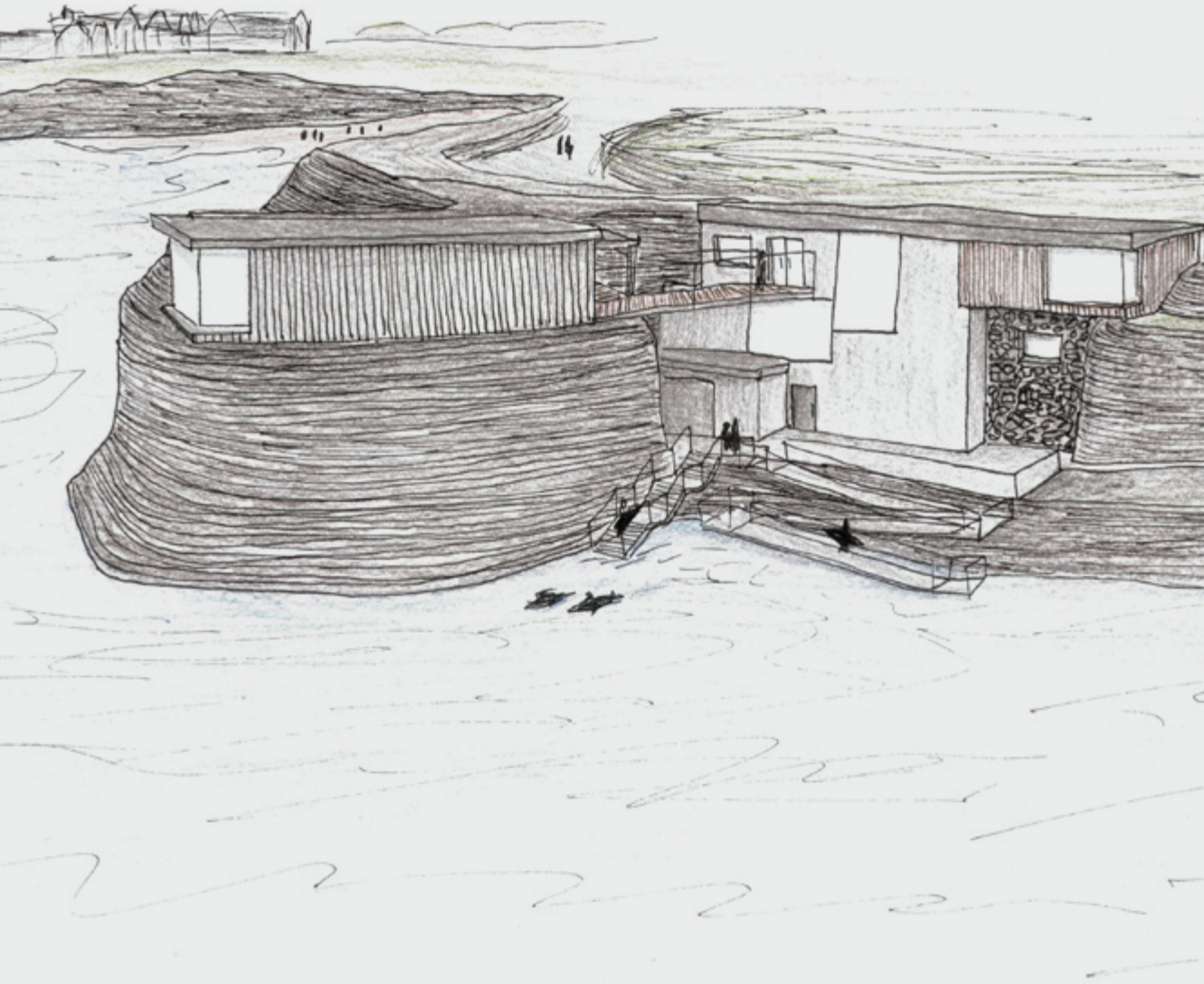


Hilary Gilligan



Mark Rooney





ARCHITECTURE

Architecture BArch (Hons)

The ethos of Architecture at IT Sligo is a belief in the potential of architecture to transform places. We aim for a strong student-centred and student-led culture and our ambition is to impress upon the students their role in contributing to society as a new generation of architects for this area and beyond.

Architecture at IT Sligo aims to encourage students to develop an understanding of and sensitivity to historical, contextual and cultural influences on the practice of design in a local, national, and global context. Just as music and poetry possess universality as well as an acutely personal sentiment, architecture provides another perspective into how we dwell, how we interact and how we seek meaning between ourselves and the world which surrounds us.

We aim to build on our lineage, born of the energy specific to this location on the edge of the Atlantic. We embrace our role in the region as the educational centre supporting discourse and social engagement on the transformative role of architecture and exploring its relevance for future place-making, facilitating active participation of people in realising the potential of their place.

Our philosophical approach to architecture centres on:

- Interpretation of Place
- Regionally Transformative Architecture
- Architectural Regeneration of our Built Heritage
- Human Experience and Perception of Space.

The Architecture programme aims to empower students with a desire to make a positive difference, along with teaching them how to think outside the box and gain skills that employers value. Students develop their own creative ideas and study alongside passionate academics, practicing architects and design professionals.



Robyn Wogan

Bundoran Surf Club

Level 8

Growing up I was interested in many areas of art and design. Choosing to study architecture was an exciting career choice that logically brought together these interests.

Over the last 4 years I have realised that architecture is an accumulation of many art forms. It's this architecture-meets-art world that fascinates me. I did an internship with an architectural firm during the summer of third year and arrived back to fourth year with a view of architecture from a different

perspective (there's life outside of studio, who'd have thought!).

This experience was an integral part of my choice to enter into the field of Architectural Visualisation in the future, a profession that I hadn't previously considered. I see visualisation as a form of artistic, visual storytelling that gives voice to the unbuilt architectural environment. It also serves a practical and necessary role in today's digitally focused world.



Carolynn An Ying Tan

The Cove - Writer's Retreat

Level 8

Growing up and being educated in Malaysia meant that everything I've experienced up to now in Ireland is completely new. Coming here gave me the opportunity to practice my architectural beliefs in a contrasting environment, testing and experimenting the boundaries of different locations.



Bringing an element of artistry into architecture is what I strive to do in every project I've done in IT Sligo. Observing what makes the world for different people have always been what I love to do. Life is fun and ever-changing! What better way to 'transmit' that energy to people, than through the environments we dwell in everyday?



Thiau Wan Chee

Bundoran Surf Club | Hazelwood Writer's Retreat

Level 8

ARCHITECTURE

Three years of study in tropical urban and two years in North Atlantic had establish my core belief in the sense of a critical regionalism and aspiration to create distinctive notions. I define architecture as a means of connecting people to spaces regionally giving them meaningful experience.

During my third year, I had designed "Bundoran Surf Club" along the Wild Atlantic Way. A community space designed for the local of Northwest

of Ireland. For my fourth year, I had designed a culinary arts centre at Sligo City Centre that responds to the public realm. I am passionate about spatial and master planning.

These are architectural languages that shapes the world explicitly. Lastly, I would like to express my special thanks and gratitude to whom that played a role in my academic accomplishments.



Karim El Harary

Olympic lagoon resort | Bundoran Surf Club

Level 8

I still have memories of drawing the typical square houses with a triangle roof, thinking to myself there should be more to it than that, then heading to my sister's room and looking at her huge drawing board and her hand sketched plans and scribbling all over them. Fast forward a couple of interesting years, I decided to move to Sligo and from there I would choose my career path. Deciding between a career in architecture and

sound engineering wasn't easy (I still can't imagine how it would've gone if I choose sound engineering).

As an international student, I was concerned that I may be at a disadvantage. However, the amazing lecturers guided me throughout my journey while making unforgettable friends along the way (check Michael Mitchell and Nika Garcia while you are at it).



Dominica Varela Garcia

Bundoran Surf Club

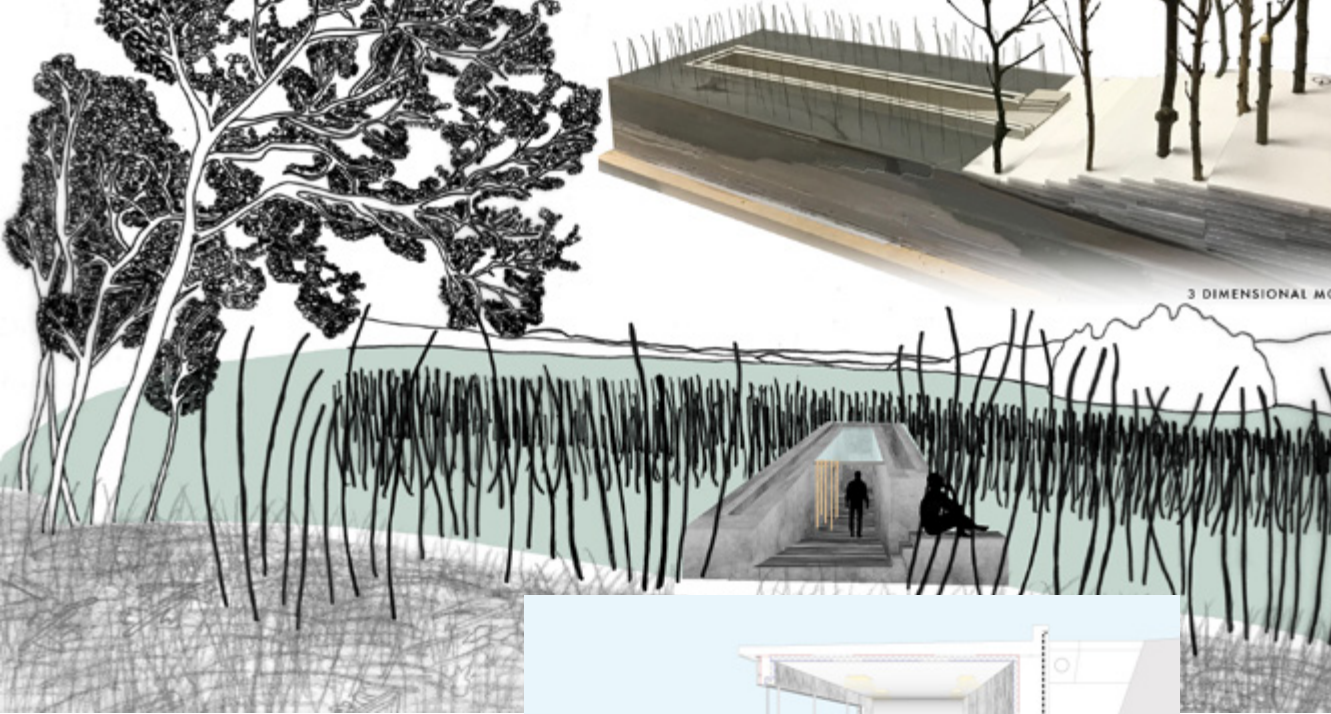
Level 8

ARCHITECTURE

For as long as I can remember, I was always using my hands to create things. I grew up in fix-upper houses that my family would renew in exchange for lower rent. That led me to pursue a course to become a draftsman. I came to Leitrim, Ireland, from Spain as an Au pair after finishing my course, with the intention of learning English for a year and then return home, but I never went back. Instead, I decided to apply for the

Architectural degree in IT Sligo. I still remember my first day, questioning whether this course would be for me or not but nowadays, I cannot imagine myself doing anything else.

My academic experience during these four year have been rhapsodic. I know that without the dedication of my lecturers, the amazing atmosphere from my classmates and the friends made along the way, it wouldn't have been the same experience.



Richelle Kong

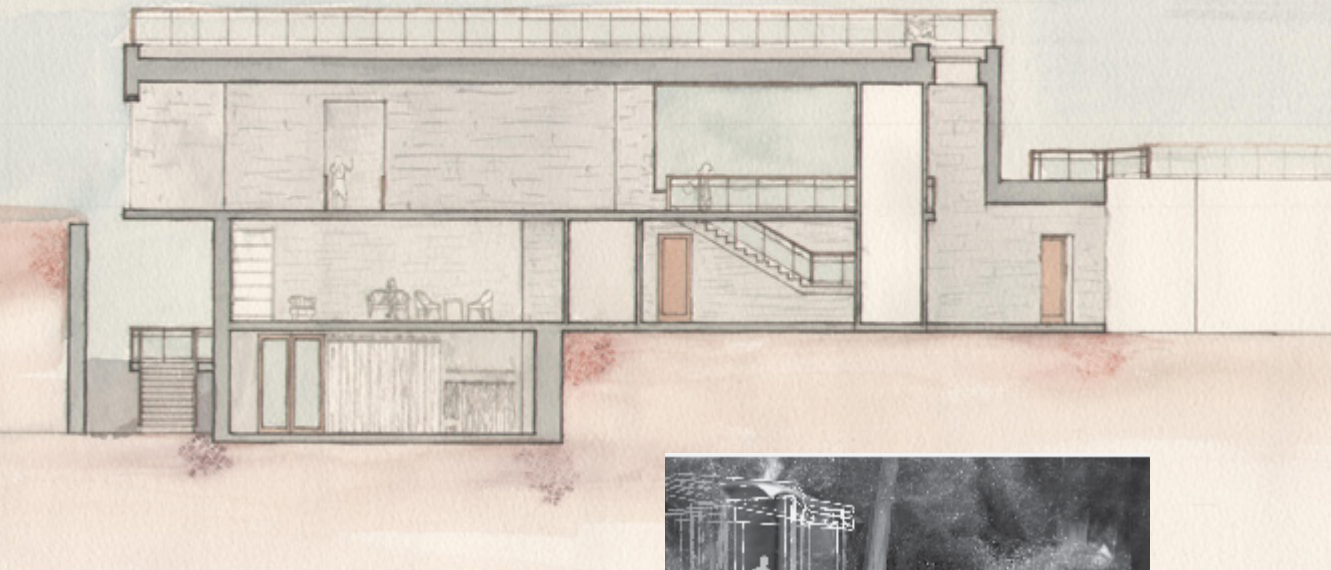
Hazelwood Writer's Retreat | Bundoran Surf Club

Level 8

Hi, I am Richelle, a final year architecture student. I am from Malaysia and have been studying architecture in Ireland for four years now. Studying architecture in Ireland has changed my point of views on the genius loci of a place, the beauty of landscapes and the life of existing buildings. I have learned the importance of understanding a site, including any existing buildings,

historical context, culture, typology, rhythm and scale of the built features, and the genius loci of a place in order to design a good piece of architecture.

A good design not only creates an intimate user experience, but it can also enhance the quality of a place and bring people together.



Gemma Lacey

Bundoran Surf Club | Hazelwood Writers Retreat

Level 8

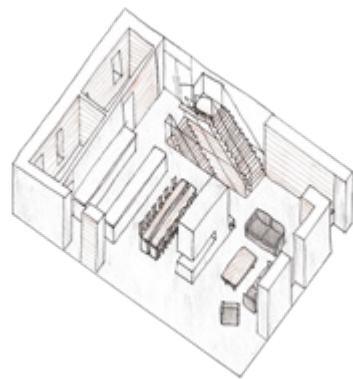
ARCHITECTURE

My name is Gemma. I am currently a fourth-year architecture student at IT Sligo. Having participated in a multitude of both group and individual projects over these four years it is a good time to reflect on what kind of professional career I would like to concentrate on. The projects I enjoy the most are the ones with a social impact and uptake. Creating spaces that improve people's lives and experience of space and place, emphasizing the spirit of the place,

its history and heritage is what I am most interested in.

At the moment I am working on designing a crèche space which is tailored to the needs of the youngest citizens in our society.

Following an urban analysis of Sligo and research into the function of preschool learning, I concluded that there is inadequate pre-school facilities of this type both in Sligo and the West of Ireland.



Kathryn MacHugh

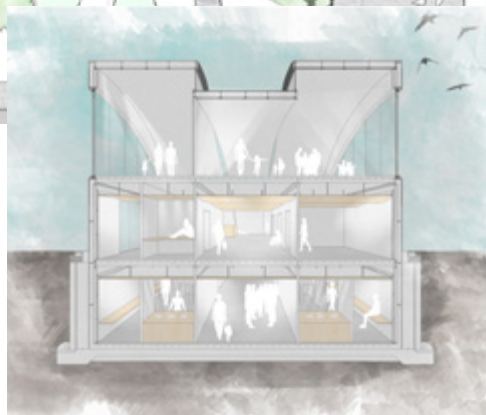
Bundoran Surf Club | Micro Architecture

Level 8

Over the four years of studying architecture we have completed many projects which included buildings with varied functions. These included houses, a cinema, a Maggie's Centre, a surf club, a writer's inspiration space and a wellness centre. Designing these buildings to suit their sites was challenging. Last year's two projects were very enjoyable for me as I got to hand draw images and create detailed models of the buildings. In the first semester we were given the task,

called Micro Architecture, to design key spaces in a house beside a sea cliff.

The plans were pre-designed so we could work on the details of the hearth, dining space, threshold and sleeping space. For the second project we designed a Surf Club for Bundoran, located on a sea cliff. The building I designed followed the contours of the sea cliff with connections to the sea through various views and access points.



Michael Mitchell

Bundoran Urban Renewal Strategy | Bundoran Surf School

Level 8

ARCHITECTURE

From a young age, my life goal was to work hard and become a top class pilot for only the best airline. I destroyed my family's pc by downloading software, that at the time, I thought was relevant to being a pilot. I Spent countless hours on Google SketchUp drawing airports and thinking of ways to efficiently board passengers and their luggage. It wasn't until years later in 2014 at an open day in IT Sligo that I realised I wasn't truly interested in commercial flying, but architecture.

All those younger years I was unknowingly devolving architectural concepts that focused on designing different elements of open planned spaces. Needless to say, my choice was made and the rest is history.

During my time in IT Sligo, I was fortunate to be elected Presidents of the Architect & Design Society, Entertainment Officer in ITSSU & IT Sligo Governing Body member.



Ko Jing Qing

Bundoran Urban Renewal Strategy

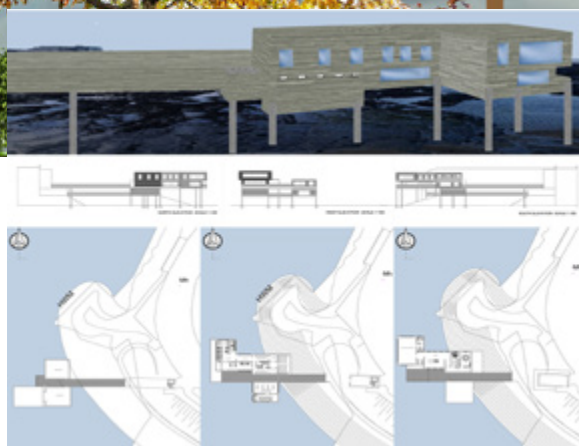
Level 8

I am an international student from Malaysia. Before my studies at IT Sligo, I went to the Malaysian Institute of Art (MIA) to study for Interior Design. I transferred to the Architectural Design course at IT Sligo because I was keen to challenge myself and to learn new skills. I enjoy discovering and recording things through drawings. I like working across a range of media for idea sketching and drawing. During my studies at IT Sligo, it is interesting to learn about the

elements of dwelling, the experiential qualities of architecture, the history of architecture, the technical aspects programmes, urban design, and cultural contexts.

Most of all, the design project for Bundoran Boardriders Clubhouse was the most memorable project for me, because we had the opportunity to discover Bundoran through site visits and research. All in all, my studies in IT Sligo have truly been a mesmerizing experience for me.





Karen Regio

Bundoran Surf Club

Level 8

ARCHITECTURE

My name is Karen Regio and I am originally from the Philippines, but I moved to Sligo, Ireland in 2004. I am currently a 4th year student studying Architectural Design in the Institute of Technology Sligo. My interest in design and conservation architecture encouraged me to study an architecture programme here in Sligo, where I learned to understand the importance of the historical, contextual and cultural influences within the design in architecture. My architectural belief developed

and adapted throughout the four years of attending this architecture programme and now flows through my projects.

Seeing the importance of the current and historical identity of the area to the design of the buildings and how this can influence the design massively, through materiality, form and connectivity of the building to its site and the surrounding elements. This can significantly enhance the identity of the area.



Hannah Stevenson

Bundoran Surf Club

Level 8

I grew up in Sligo, immersed in the beauty of the North West. I saw this course in Architecture as a brilliant opportunity for me to design within this context. From an early age I had a huge interest in drawing and art and had been surrounded by plans and visuals, without ever appreciating what a real interest I had in this field of work. My mum is a designer and my grandfather was an architect so it was a natural background for me.



Due to this I often got the chance to see visuals turn into reality. It had never been something which I considered for myself but overtime I realised it was something which I had a real passion for.

I have always loved the idea of having something which started as nothing more than an idea in your head and sketches on paper that could then develop into reality.



CREATIVE DESIGN

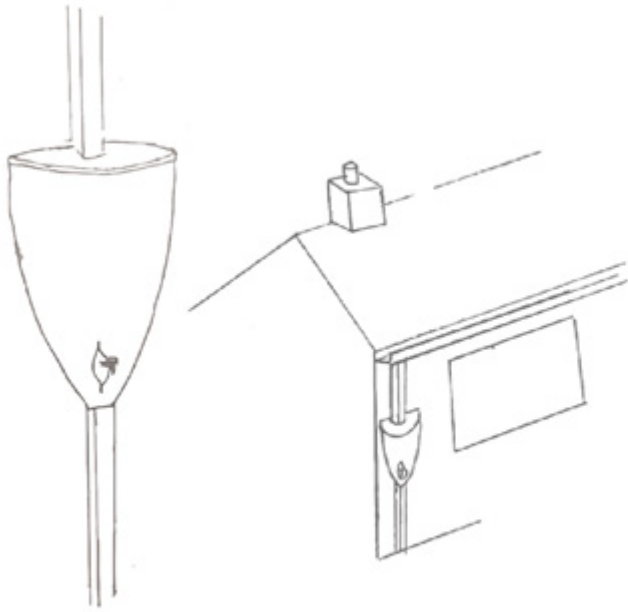
BA in Creative Design **BA (Hons) Creative Design**

Graduates from these programmes are offered an in-depth education in all aspects of Creative Design. During the course of their studies in IT Sligo they develop essential soft and hard skills that respond to core competencies, from the ability to model and visualise solutions through user-focused research to an awareness of relevant cultural contexts. Our students understand the diverse and rich contribution design makes to 21st century living.

The most significant aspect of the BA in Creative Design is that it affords the student the opportunity to work and create in a variety of design contexts. Whether they are designing Apps for people with mobility issues; or creating environments that respond to multigenerational living; or designing accessories for the car of the future, our students learn to work and develop ideas in collaboration with external bodies and companies. These real-life skills are essential ingredients in the designer's toolbox. Students also have the opportunity to travel abroad on Erasmus Exchange to the Universitat Politècnica de Catalunya in Vilanova, Spain and Mid Sweden University in Sundsvall, Sweden.

*Design creates culture.
Culture shapes value.
Values determine the future.*

Robert L. Peters,
Designer of 'Solace House'



Valuing Water 0



Ciaran Collins

Valuing Water

Level 8

CREATIVE DESIGN

The challenge as part of the brief called 'Valuing Water', was to explore and design better ways for the use and understanding of water this could be everything from a better toilet or showering to cooking with water, cleaning, drinking bottle single use plastic waste, rainwater harvesting, water use in industry, an app and education/marketing campaign. My aim was to design a product which harvests rainwater and reuses it in the garden. I wanted the product to be

stylish and elegant. My main target market was to be people who live in urban houses and may not have a water source in their garden.

My final design was stylish, elegant but most of all it was effective. It collected rainwater which was being wasted and heading down the drain. Water is a precious source which needs to be preserved and reused whenever available.





Bernard Martin

Replenish | BlindSpot

Level 8

I am a fourth-year creative design student with a passion for innovation. My goal is to create design solutions that help people in their daily lives. I always try to design from the consumers perspective in order to relate to their issues and produce a user-friendly product, system or service.

Project 1-Replenish

On average there is a total of 480 billion plastic bottles purchased every year with less than half of these being recycled. My design Replenish aims



to eradicate this problem by utilising a range of reusable bottles and an in-stores drinks dispenser.

Project 2-BlindSpot

Not only is farming one of the most popular occupations, but it has one of the highest death rates worldwide. Blindspot is a completely detachable reversing camera that can easily be fitted to any piece of farm machinery. It also uses smart sensor technology so that it can also act as the reversing and brake lights by detecting movement.



Michael McGillicuddy

New Wave

Level 8

Every day, over 800,000 tons of plastic is produced globally. 91% of this plastic isn't recycled properly and ultimately ends up in our oceans. This plastic debris is ingested, killing up to 100,000 marine creatures a year.

We live in a plastic dependent, throw-away society and I aim to bring awareness to this epidemic. As it is a global issue, I wanted to target a universally acclaimed event. The Premier League is a professional football competition broadcast in

212 territories with a potential TV audience of 4.7 billion people.

I created *New Wave*, a competition that encourages football clubs and fans to reduce their plastic footprint. The competition is a point system with 5 methods of gaining points, through social media, organised events, plastic collection and bonus points. Fans will be rewarded for collecting and recycling plastic and the club with the most points receives the *New Wave* award monthly.

WE WORK WITH YOUR FAVIOURTE FESTIVALS
TO REDUCE SINGLE USE PLASTICS, SAVING AN AVERAGE OF;

1,000,000
Plastic Bottles



2,000,000
Plastic Cups



RIPPLE 
WAVE GOODBYE TO PLASTICS

Andrew Phillips

Ripple: Reducing Plastics at Festivals

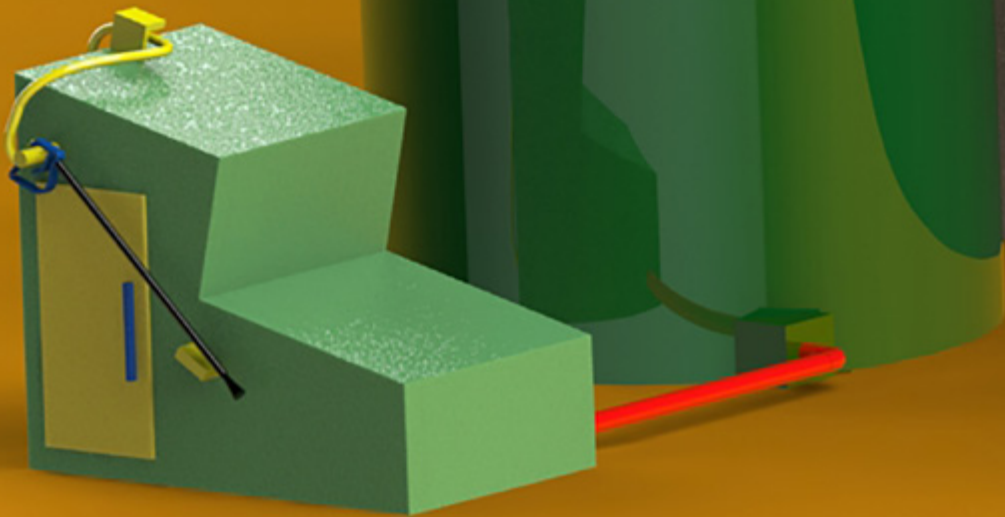
Level 8

With so much plastic waste being left after festivals and a large portion of plastic waste entering our oceans, I aimed to reduce the number of single use plastic cups and bottles being used at these events.

I created Ripple a brand that believes in a future with no need for single use plastics. We aim to work together with festivals to reduce the amount of plastic waste entering our oceans. Ripple will approximately eliminate

1 Million plastic bottles and 2 million plastic pints cups on average per festival.

When you purchase a festival ticket working with Ripple you receive a portable pint cup that can be used at refilling water stations or be used when buying soft and alcoholic drinks. The cup can be pushed down when not in use and can fit into your pocket for portability.



Chris McCabe

RSA Food, Farming

Level 8

NEHSER harnesses solar energy and rainfall. It collects both and stores it for reuse in the Farm-Yard.

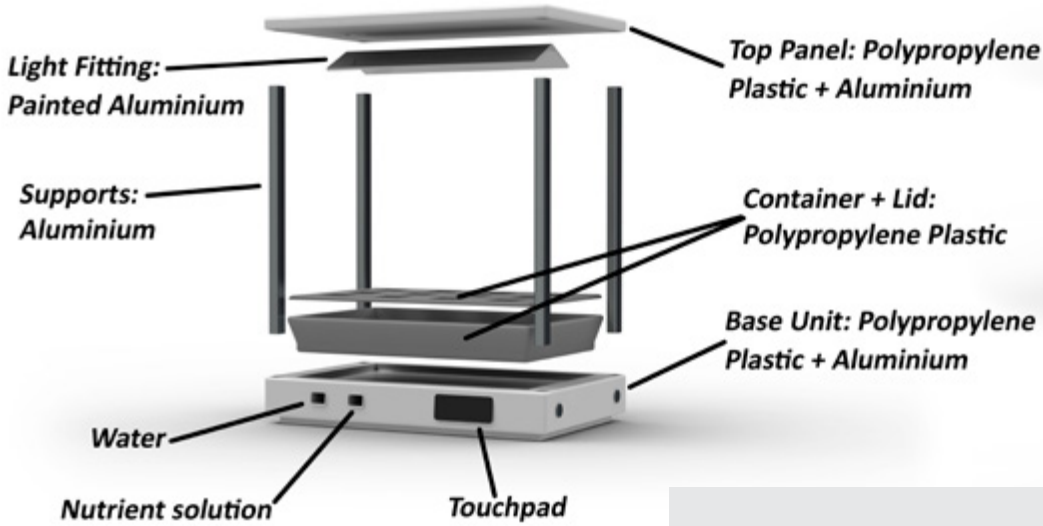
Farming accounts for 70% of the world's freshwater use. Fresh Clean water is used for necessary jobs like cleaning the farm-yard, machinery, tractor, animals etc.

NEHSER has 4 different pre-sets. ANIMALS, VEHICLE, MACHINERY & FARM-YARD.

Each pre-set runs at different pounds per square inch so it won't hurt the animals and take paint off the vehicles.

ANIMALS runs at 500 PSI, VEHICLE runs at 1500 PSI, MACHINERY runs at 2800 PSI and FARM-YARD runs at 4000 PSI.

The handle is finger print activated so no unauthorised personal can use it like children. Only the farmer can use the power-washing unit.



Ciaran McGowan

HYDROGROW

Level 8

Problem: The environmental impact of food transportation to urban areas and peoples Lack of understanding of where their food comes from. Urban populations are growing and food often needs to be transported large distances before it reaches its final destination.

This makes food transportation a major contributor of greenhouse gases and harmful emissions.

Solution: HYDROGROW is a modular hydroponics growing product that



enables people living in an urban environment to live a healthier and more sustainable lifestyle by growing part of their own food.

Reducing the need for food transportation and building awareness of where food comes from. The Modular design allows the end user to buy one or multiple units depending on their needs. The units are stackable or can be placed side to side allowing for multiple configurations.



There is currently no cure for food based allergies!

170 different types of food allergies.

5-8% of children Have a food allergies

1 in every 100 has a food allergy.

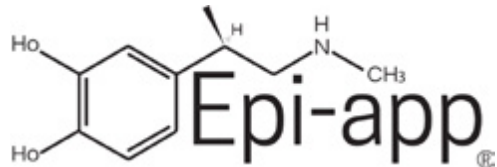
1-2% of adults. Have a food allergies

Food allergies have tripled since 1979

40% Children with food allergy experience anaphylaxis.

11 deaths per year.

30% of children with food allergy have more than one allergy



Padraig O'Dowd

Epi-app

Level 8

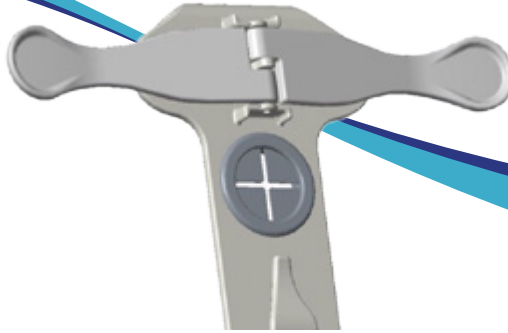
“The food industry could be forced to label every ingredient under the new proposed overhaul of allergen laws”.

Environmental Security Micheal Gove says the Government is “urgently” reviewing food safety and labelling laws following the death of 15-year-old girl who suffered an allergic reaction after eating a Pret Manger baguette. Her family went the law to be changed to ensure all pre-packaged food clearly show what allergens are in the ingredients”.

By Inzamam Rashid, Sky News reporter, Friday 25 January 2019, 14:54,UK.

The Epi-app is not just an app, it can potentially save lives. A quick and easy way to determine whether a user’s allergen is present in a food-based product. The Epi-app protects the users from foods which there are intolerant to using QR codes.

The Epi-app covers over 170 different food-based allergies, Child friendly, eliminates language barriers, Kept simple for emergency events, No more reading through long lists of labelling information. A safe and quick way to identify whether a food contains the user’s allergen.



Paul Roper

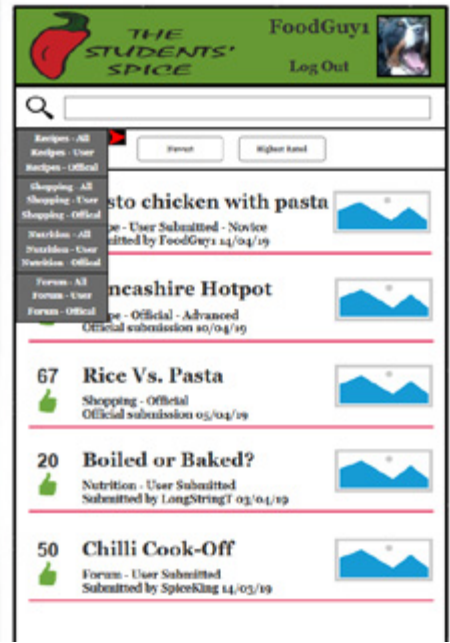
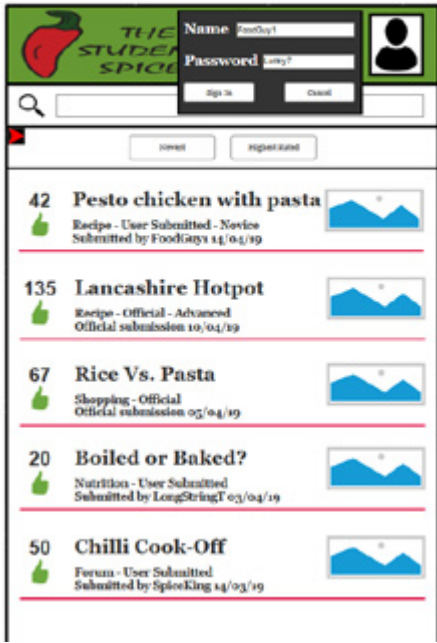
MagPin

Level 8

Traditional clothes pegs are very difficult to use, for any one with reduced dexterity or in a wheelchair. MagPin is a new type of clothes peg that lets you remove your clothes from the clothes line with a simple pulling motion. This invention was inspired by my mum who was diagnosed with cancer and my daughter who has cerebral palsy. From observing my mum and my daughter two problems became very clear. My mum did not have the strength in her fingers to open the clothes pegs and my daughter found it hard to keep her balance to grab the clothes pegs.

MAGPIN
Pull & Go

The top of MagPin operates in an open position, which closes with a single touch motion allowing the magnetic arms to secure the clothes. When removing the items from the clothes line, a single pulling action is used. From this action the MagPin automatically resets to the open position and remains positioned on the line. This eliminates the bending down and lifting seen with traditional clothes pegs. The MagPin is designed that it will not drop your clothing in stormy condition or brittle or snap to sun damage.



James Craven

The Student Spice

Level 8

The concept that I designed for the RSA project “Harvesting Health” was a mobile phone application called The Student Spice.

This application was designed to help college students manage food better, as the food we consume plays a vital part in our health. This included teaching the students how to cook different recipes, nutritional information about different foodstuffs, but also provided information on ways to budget your food money and it also served as a forum for students to organize meet ups and cookoffs.

It used a mixture of official-app posted content and student posted content in order to help the students get engaged and involved with the application.

By consuming a more varied and nutrition diet, physical health is improved. By learning new culinary skills self-confidence is boosted and user interaction also helps with the social needs of students. This leads to a improvement in mental and physical health.



Gabriela Luca

Virtual Water footprint

Level 8

Water is often so abundant and ready available in the developed world that we often take it for granted without really acknowledging how limited this precious resource is and how much we over-consume it, that's why we must act and do something about it now. My project is an awareness campaign created in response to the virtual water footprint problem. 'Virtual water' is the hidden amount of water used to produce products we all use daily, and most people aren't aware of the impact on water usage their shopping habits have.



The awareness campaign is composed by the initiative to change products packagings and showing the exact amount of water used to produce those products, this being accomplished by a simple color code. This information is also shown on clothes tags and on posters all over big and busy cities in order to make people more conscious about valuing water.



Amy Govin

Level 8



My name Amy and I am fourth year creative design student. Having a great interest in UX/UI design with the process of understanding the user and how they would best suit to each App that I based my solution on in both projects. The RSA brief. To design, system or service which uses sustainable food and farming to help improve people's health or wellbeing. This where I decided to create an educational App called Boggle Waste. Where my aim is to educated kids on

food waste and how they can recycle their rubbish in that it will come to them as second nature.

The other brief was to look at the valuing water where I also created an app to help Irish private water schemes to get the community involved and how they can reduce their water waste and help get leaks solved quicker. Also using graphic design to creating logos for both project and the design layout.



Jamie Keaveney

Valuing Water

Level 8

This project is related to Valuing Water and how it impacts everyday life and the implications that water has on developing countries. I developed an innate way to purify water in developing countries using a form of solar distillation in relation to Oasis a company whom specializes in water filtration. I also address the issues in relation to biomass and natural capital in developing countries as a source of dependable fuel.

My aim was to design a long-lasting cheap product solution that adapts to the arid environment of the developing world by means of solar distillation, the product supplements the lack of fossil fuels and electricity in communities of proverb and enables the user the ability to harvest clean purified water through a process called distillation by means of solar energy. In turn the end goal is to help stop water related diseases causing 3.4 million deaths per annum.



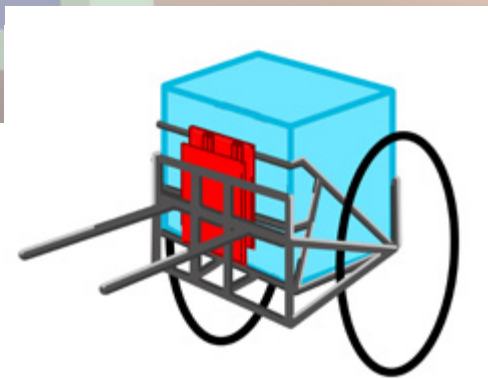
Amy Naughton

Level 8

CREATIVE DESIGN

For my final year I wanted to focus both my projects on UX Design and User Research. The goal of any UI/UX project is to study goals, objectives, and behaviours to see if they align with the clients intended goals. User experience pertains to user behaviours and how people interface with a mobile Application, therefore for both my projects I focused on the user first, by doing this I noticed problem solving became a lot easier throughout the projects.

The process I used to help create my mobile applications was, learning about the audience, identifying the user's needs, generating ideas for design, turning those ideas into concrete examples and evaluating the design. From this process I designed two mobile applications 'Local & Fresh' and 'Uisce Feirme'. Local and fresh allows you to order fresh and local produce while Uisce Feirme is all about educating farmers on water management.



Peter Wong

RSA Harvesting Health | Valuing Water

Level 8

Project#1. RSA Harvesting Health

After thorough research I established that there is a huge problem with food wastage when linked to homelessness and food poverty. My proposed designed product is a 24-hour vending machine that takes pressure off charity workers and volunteers. This machine holds fresh leftover meals from restaurants that are packaged and placed into the machines as part of a service available to the homeless who receive tokens to access the food. The homeless community can then use an allocated hall or venue to consume their food.

Project #2. Valuing Water

In order to develop a viable solution relating to the problem, I did specific research about Africa where woman must work very hard. They travel long distances daily to retrieve water and must carry heavy loads back to their communities. I focussed on device that is already available but proposed to develop it further. The aim of this device is to make the hard work easier on these workers and prevent injury.



Mark Ryan

Compact Composter

Level 8

My name is Mark Ryan, and I am a 4th year Creative Design student. My aim is to create design solutions that solve problems in which a vast majority of people can benefit from.

Semester 1: Compact Composter

In order to utilize the one third of food that is being wasted each year, my proposed solution will take unwanted/unused food products and turn it into a nutrient rich soil amendment.



Once the food has been composed down into a more coarse material, the compost is then put into a bio degradable packaging for easy storage and use. The package can be then be put into the soil for gardening purposed.



Brendan Ilori

Easy Garden | OGO

Level 8

I am a fourth year student with a passion for design. My approach to design is to always create a new method of doing things. Users are the centre to every design. Enhancing their health and well being is an approach I like to keep in mind when creating products.

Easy Garden

The Easy Garden allows its users to be more connected with their food. It reduces food waste because its user grows as needed. There is no need for packaging, as the items produced are easily accessible. A farm to table process on a reduced scale.



The product aims to have as little impact on the environment as possible. It is self sustaining and an effective feature in any home.

OGO

The OGO (On The Go Office) is a change from the traditional static office. Allowing Users to work anywhere whilst commuting. The telescopic handle adjusts to a height that is comfortable for any user. The body is made from green hemp composite fibres. Featuring a built in power bank.



Kate Watson

Delonghi design your breakfast

Level 8

From the first year, students are encouraged to emphasise with their clients as well as come up with creative solutions. In Creative Design empathy is a core part of the course, thinking or feeling how the client does. Stepping into their shoes, walking a mile in their shoes, their footsteps. When designing project, the designer must keep the original idea in mind but also be open to new ideas, from different perspectives.

The yoghurt maker is designed to be in a small area such as an apartment, the design is small and compact so it can be placed on a shelf or a surface. The design is eco-friendly, on the lid is a solar panel that is powering the device. The main body is made of glass so the user can watch the yoghurt making process. The design is aesthetically pleasing and eco-friendly.

current example



the cover adds a layer of protection for the product and is a space for extra advertisement.



Padraic Keaveney

Rio Mare Packaging Award

Level 7

This Rio mare product container aims to provide a space for low cost healthy food to eat for those on the go who still want to maintain a healthy lifestyle. The container is equipped with two holders for sauces and a large centre area for the main meal. A space for a knife, fork, and a spoon is provided on the front of the container and as well as

a see-through window. A separate plastic shield is to be placed over the container providing it with extra protection during use.



Cian Walsh

Custom PS4 Remote

Level 7

This custom PS4 remote was designed as a luxury. As well as being hand made from walnut and cherry, the ergonomic contours and the shape of the handle in general make the construction unique and comfortable to hold. Inspiration was taken from “coke bottle” style handles and also “Japanese cowboy” style handles. These are two styles of handles that were designed to

have maximum comfort and grip as well as being visually striking. This controller also has 2 added features when compared to a standard PS4 controller, these being a voice control feature that can control various aspects of the PS4, and there is an extra button that can be programmed to do whatever the end user wishes. This could be a turn on/off button, or maybe an in-game command.



Maonus Toner

Delonghi small kitchen appliance

Level 7

Creative design aims to focus on students exceeding in any design sector they desire within the course. This included inhouse projects with live clients, making light of real-world problems that need addressing. The projects focus on human interaction and social aspects within the product or service. It gives way for the students to think in unconventional ways and see problems from a different perspective.

This project was given to us as a competition to enter for the company Delonghi. The project comprised of coming up with a brand-new

conceptual design for their kitchen product line. This company specialises in Italian made cooking products, so to a degree there was a standard we had to retain within our design choices. My final design is a rendition of a small countertop multicooker, capable to cooking and mixing food without the need for further assistance. The design is stemmed from the problems associated with cooking and devoting constant attention to your food in the process. My design eliminates them problems allowing for an easy cooking experience while still preserving the quality of the food and experience.



Sara Todolí González

Rio Mare Packaging Award

Level 7

CREATIVE DESIGN

The proposal of this project is to create an innovative solution for an original packaging dedicated to the Insalatissime Rio Mare ready-to-eat product line. The mission of Rio Mare is to be the leader in the sustainable and high-quality production of shelf-stable canned fished products.

This packaging enables the user to consume the food directly from it. The meal could be consumed at the workplace and in mobility, thanks to the practical mixing of the ingredients

and thanks of the practical opening and easy reclosing of the packaging.

The cutlery consists of two parts and in the handle, we can read “Insalatissime.” This cutlery is made by biodegradable material as PLA (polylactide). The packaging has four different parts: the lid, the cutlery box, the transparent tuna box, and the principal box with the vegetables and the pulses. The graphics have been developed in keeping with the philosophy of the brand.



CREATING





FINE ART

BA in Fine Art

BA (Hons) in Fine Art

Here at IT Sligo we offer a three-year BA and a four-year BA (Hons) in Fine Art; both options are studio-based and practice-led. Our programmes offer students a wide experience of materials, processes and ideas within a supportive and stimulating environment.

Individual modules include Ceramics, Digital/Lens Based Media, Drawing, Painting, Printmaking, Sculpture Studies and Visual Literacy. Over the duration of their studies students are encouraged to develop their own particular interests and pathways. There is a special emphasis on Drawing as a tool to connect a diverse range of ideas and activities.

Contemporary and historical art practices are examined through a series of lectures, seminars, field trips and written assignments. Professional Practice and Work in Context modules offer practical, real-world experience within the arts sector.

All of our students have individual studio spaces and access to specialised, well-equipped technical workshops. Our Fine Art lecturers are practicing artists and historians that bring a wealth of knowledge and experience to their teaching roles. We have a regular visiting artist lecture series and we offer regular local, national and international study trips.

The beautiful Sligo environment, which offers unrivalled outdoor pursuits, is extremely well served as a cultural hub for the entire North West region. We have strong ties with art institutions in the region (e.g. The Model, Leitrim Sculpture Centre, the Dock) and students are afforded a number of opportunities to gain experience, collaborate with artists/projects and to exhibit in a professional environment. Hyde Bridge Gallery award our students an annual graduate exhibition prize and we currently offer a studio residency award in association with the Ballinglen Foundation.

We aim to equip students with the practical skills, knowledge and intellectual resources necessary for a rewarding career in the arts.



Helen Chantrell

Treading Water

Level 7

Biography: I was born in Buckinghamshire, England in 1967. I have pursued creative interests throughout my life, with painting and drawing being the most important to me. I moved to Ireland in 1995 and settled in Leitrim, where I live with my partner and two children.

Artist's Statement: Painting can work as a container for different types of experience.



I use photography as a starting point and paint mainly with oil on canvas. I like the freedom of working on a large scale.

Large image: *Decision*, Oil on canvas, 165 x 130 cm, 2019 (detail)

Small image: *Time*, Acrylic on canvas, 165 x 130 cm, 2019



Úna Dunphy

Textual Assault

Level 7

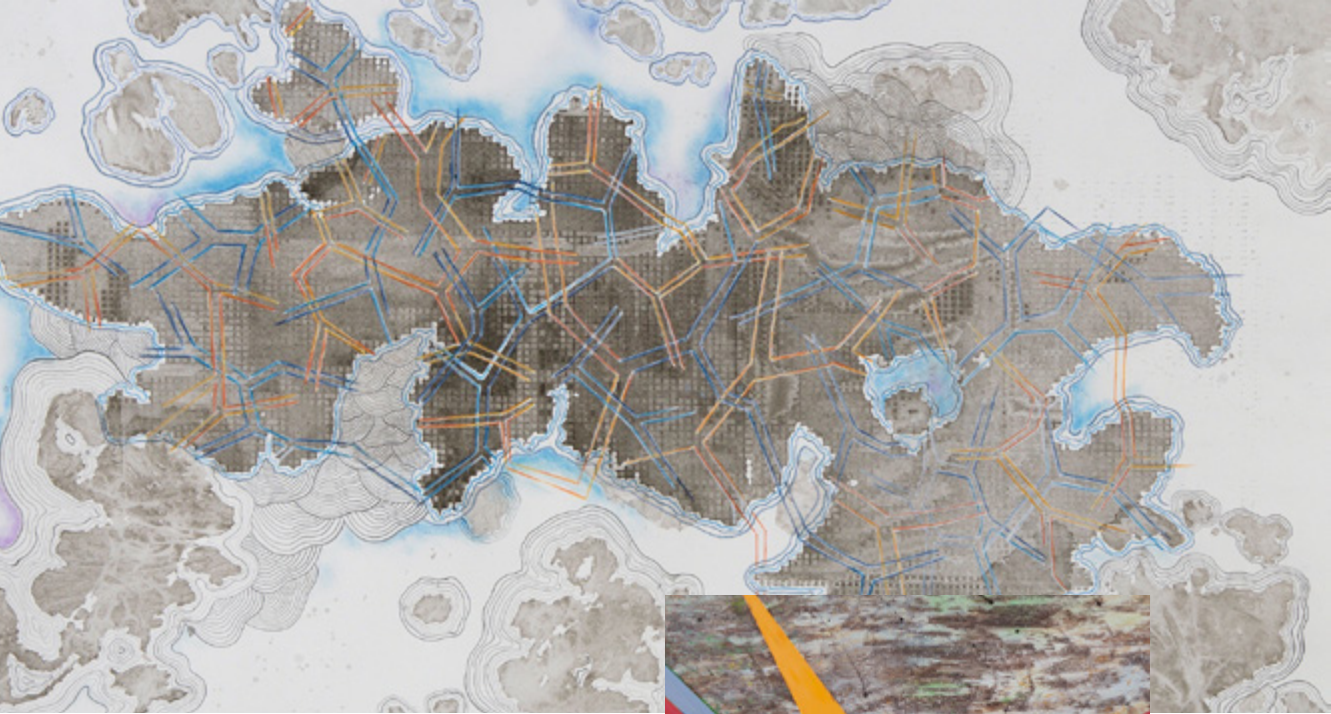
Biography: I was born in Cork in 1990 and completed a Bachelor of Arts in University College Cork in 2013. Continuing my studies in UCC, I completed a Masters in Sociology in 2014. Having completed my Masters, I studied Fine Art at St John's Central College, Cork. After time spent travelling, I returned to college to study Fine Art at IT Sligo in 2018.

Artist's statement: I make large-scale ink drawings combining text with bold mark-making and colour. I like the freedom of movement a larger scale allows. My use of colour is intuitive,

responding to my mood, and to the different texts that underpin my work. I use strong, emotionally charged words. As the drawings are worked and reworked, the appearance of these words, and their associated meanings, become increasingly obscured and ambivalent.

Large image: *Nothing Happened Here*, Acrylic and Ink on paper, 150 x 241 cm, 2019

Small image: *Moral Compass*, Acrylic, Ink and Pencil on Paper, 152 x 246 cm, 2019 (detail)



Dariusz Grobelny

Line in Space

Level 7

Biography: Dariusz Grobelny was born in Gniezno, Poland in 1976. He completed Technical Gastronomic School with a Diploma in Gastronomy. Since moving to Carrick on Shannon in 2006 Grobelny has attended many creative classes including Art and Design in National Learning Network, Carrick on Shannon, and a PLC in Sligo where he developed a passion for art. He joined the Fine Art program at IT Sligo in 2015.

Artist's Statement: My work explores tensions between geometric and organic forms. Employing photographic references, I use stencils and masking tape to build complex painted layers.



Historical artworks are an important reference point, with Irish artists Mary Swanzy and Mainnie Jellet, and Renaissance painters Sandro Botticelli and Lorenzo Monaco a particular influence. My drawings combine a wide variety of media and methodologies. In contrast to the relatively compressed surfaces of my paintings, in my drawings I aim to keep the surface delicate and open.

Large image: From Nature to Architecture, Ink, colour pencils on paper, 100 x 70 cm, 2019

Small image: How We Change Space, Acrylic on canvas, 161 x 130 cm, 2019



Caterina Conte

Level 8

Biography: I have lived in Sligo for fourteen years, having previously lived in England and Italy. I formerly worked in the pottery industry both making and restoring ceramics. Recent exhibitions include IT Sligo Creative Showcase 2018 and a 4th year collective exhibition in conjunction with Sligo project school, work exhibited in The Model Art centre Sligo 2019.

Artist's Statement: I work predominately with clay as I find it a perfect medium for exploring my sardonic narratives: its manipulability, strength and pliability allows the clay to be transformed into iconographic shapes and architectural



form. I have the ability to create a multitude of textures and colours and I love to produce figurative sculptures that echo classical art, but with a contemporary twist. I view my work as an exploration of folklore, history and legends, anthropological observations and our collaboration with domestic pets. Reacting to life's situations and the farcical nature of humankind in a conspicuous manner.

Large Image: Hitler/Darwin (Hitler side) Ceramic sculpture, 2019

Small image: Hitler/Darwin (Darwin side) Ceramic sculpture, 2019



Úna Morris

Imagine if things were as they appear to be

Level 8

Biography: Úna Morris graduated BA (Ord) Contemporary Art Practices at GMIT Mayo in 2018, was Emma Healy's Degree Show Writer's Choice in Circa Art Magazine. Group shows 2018: Castlebar Art Trail; Fine Lines @ Ballina Arts Centre. 2017: Mayo Artists Show, curator: Catherine Marshall. 2016: Made in a Day, BAC; Re:presenting the West, BAC & GMIT Mayo. Founding member - 7:1 collective. Workshops: Investigating Art - 12 week programme with Western Care service users; Escaping Perfection - experimental drawing for adults, occasional children's art & crafts. In collaboration with Hannah

Murray and Caterina Conté, she completed a project with students from Sligo School Project, staged at The Model, Sligo.

Artist's Statement: 'I don't really think there is a bigger picture. This is where we live, here, now. These are our lives, and they're fragile, they're precarious, they're miraculous. They're all we have.' - Kurt Wallander, TV cop

Large image: Imagine if things were as they appeared to be, Egg tempera on wax paper, 32cm x 48.5 cm, 2019

Small image: The Unreliable Narrator, Mixed media, 25.5 x 30.5 cm, 2019



Hannah Murray

Underlying Thresholds

Level 8

Biography: Hannah Murray was born in Cavan in 1997. Collaborating with Úna Morris and Caterina Conte she has recently completed a project with students from Sligo School Project, staged at The Model, Sligo. Hannah has also exhibited in the IT Sligo Creative Showcase 2018 and the Cootehill Arts Festival 2016 & 2018.

Artist's Statement: My work is rooted in alternative ways of seeing. A range of materials and processes are used to explore qualities of colour and light. Engaged with both physical and psychological spaces, I make objects and environments that highlight

crossovers and intersections between architecture, the human body and the work itself. I approach the exhibition space as a site of potential and transformation, for both the viewer and myself.

'May this place of strength become a meeting place where cultural, spiritual and healing accomplishments come together' – Emma Kunz

Large Image: Intersections, Mixed media, overall dimensions variable. 2019

Small Image: Chroma, Acrylic on plastic, 27 x 20 x 8cm, 2019



INTERIOR ARCHITECTURE AND DESIGN

BA in Interior Architecture and Design

BA (Hons) in Interior Architecture and Design (add on)

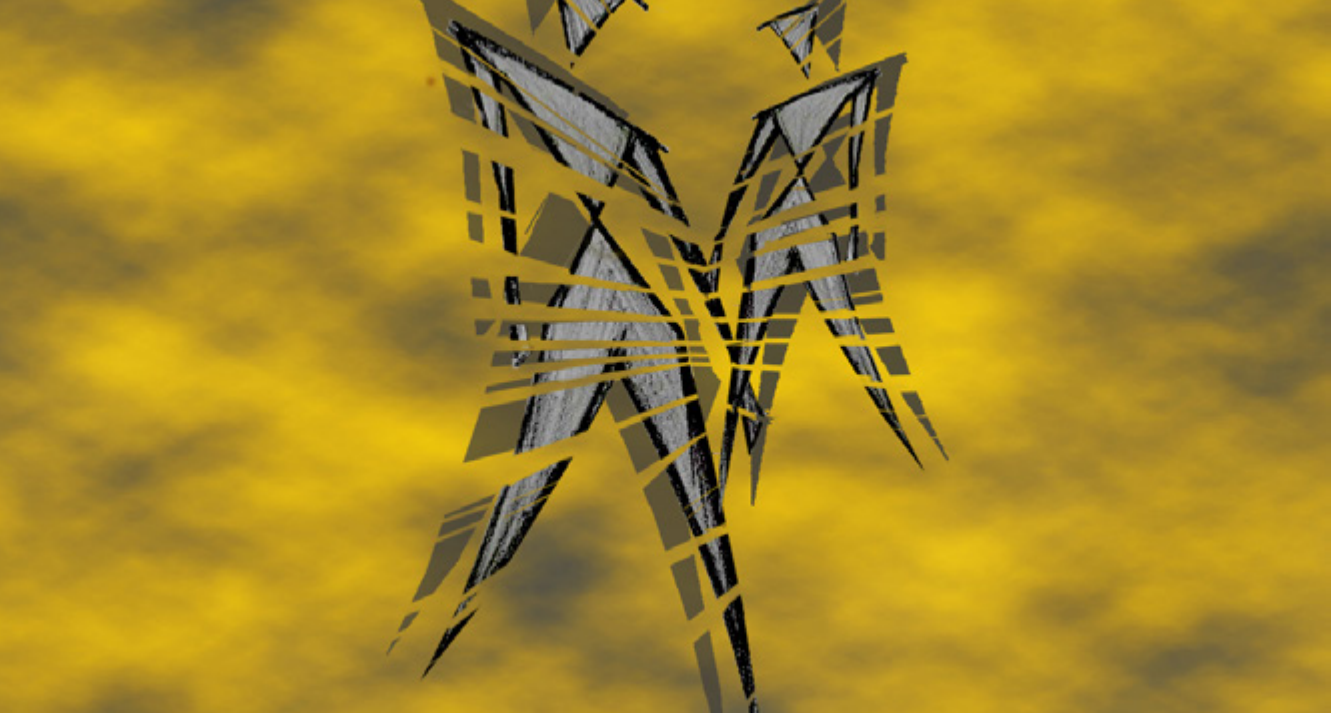
Aligned to best practice across Europe and our programme vision, we offer accessible experiential learning that fosters creative, versatile and ethically aware designers with developed collaborative and communicative skills.

Our vision for our Interior Architecture and design programmes supports the following core philosophical aspirations: (i) Care for human experience; (ii) Creative response to culture, community and location; and (iii) global engagement and communication.

Care for Human Experience: From first year, interactions with live clients, real sites and diverse design projects provide students with real-world design challenges that respond to the needs of the communities in which their designs are situated. Student projects focus on both the social concerns of the student's individual locations, as well as human and perceptual responses. Student projects engage directly and positively with their surrounding communities.

Creative response to culture, community and location: The program harnesses the potential of inter-cultural communication and students interpret the specific 'genius loci' of the locations or 'sites' of their designs. Memory, identity and sense of place are explored along with the intrinsic qualities of community and culture, to inspire sensitive and rich design projects. Thus, design graduates are equipped to respond creatively and sensitively to the specific qualities and 'genius loci' of any future location within which they will design.

Global engagement and communication: Discursive visual delivery modes and group design tutorials embrace cross cultural communication, enabling students to share, discuss and engage first hand with diverse global influences. The mixed media modes employed support graduates who are confident communicators in a digital world.



Laura Hennigan

Boutique Hotel for Sligo Gaol

Level 7

Concept: Fractured Connections

The design is inspired by the history of prisoners who were sent to Australia, leaving behind their connections in Sligo, and by the prison cell windows which both connected and separated the prisoners from the outside world. Layered fractures expose the original wall through breaks in new wall finishes. A void separates the vertical and horizontal planes. Together these broken elements embody the

lines of history, both connecting and separating the past and present.

The design incorporates moments of interruption. For example, a distorted seating area's use is not immediately clear, vertical planes throughout the restaurant fracture views. Thus, users receive information about the space in fragments, having to piece these splinters together themselves. The design respects the original building, framing momentary views of its origins throughout.



Cody McEvoy

Boutique Hotel for Sligo Gaol

Level 7

The design juxtaposes the luxurious experience in a boutique hotel against the darkness of prison life. I use materiality to create a sequential flow, that moves from one experiential extreme to another. The design of the museum flows in and out of the experience of the hotel, responding to the original timeline of Sligo gaol. Some spaces in the hotel are extremely luxurious while some reveal the dark side of the hotel. For example, the penthouse suite feels luxurious and in contrast the public bar has a dark industrial feeling.

In other spaces, extremes co-exist. Polished surfaces contrast with the rough structure of the original gaol, sumptuous comfort rests against a dark and industrial background. For example, the first impression when entering the lobby is of awe. A dark double height void is lit by an immense chandelier; a comfortable deep green leather chesterfield contrasts against a cold and rough hand wrought stone wall.



Kate Coughlan

Boutique Hotel for Sligo Gaol

Level 7

Boutique Hotels have introduced a new way of travelling, a more intensified and unique experience in comparison to its mundane counterpart. Along with my passion for nature, it is this exact idea, an idea of uniqueness and individuality that has inspired my design.

Transparency, Self Sufficiency and Rejuvenation are three words which describe my approach to designing the boutique hotel. These motives

derive from the rich history of the site, Sligo Gaol. The gaol once supplied itself and the surrounding community with freshly grown produce which was cultivated by the prisoners within the tall masonry walls.

The hotel's transparency is reflected in its desire to allow the traveller in, to be a part of the hotel and to create a community within the walls of the gaol. It is also shown in the return of the kitchen garden to the hotel.



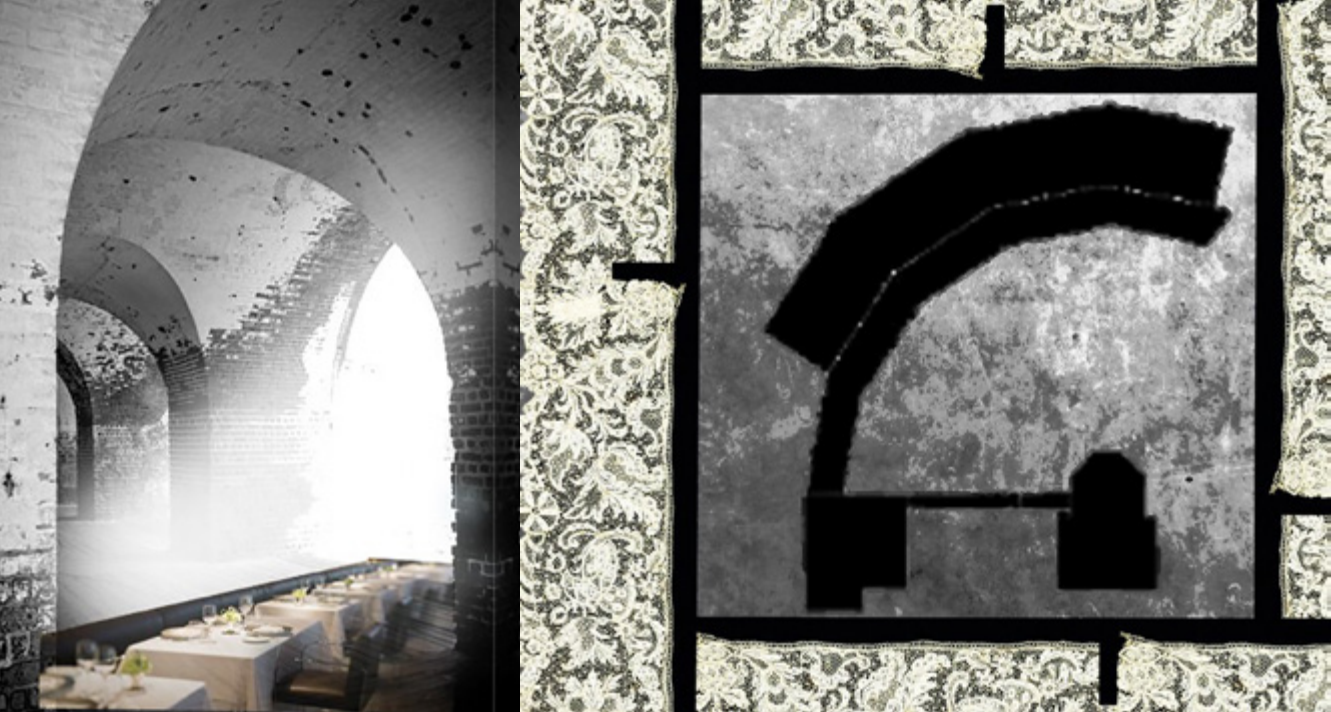
Jordina Doyle

Boutique Hotel for Sligo Gaol

Level 7

My design creates a tranquil atmosphere that promotes *healing and growth*. I intend to create a *soft yet amplified* feeling within a holistic retreat where guests can come and feel their bad omens float away. The jail will be transformed from a building that carries bad memories, trapping people within their past, to a building that *releases* the past and helps guests to overcome their challenges. Visitors flourish in spaces

in which they experience *growth in the light* and *healing in the dark*. The old building will provide a dark and peaceful therapeutic place in which guests can heal. In contrast, the new building will be light, airy and a place that promotes growth and self-care. A spa, yoga studio and sound therapy are contained in the new building. A restaurant that follows the self-care ethos of the hotel will be located to the rear of the building.



Emma McNeill

Boutique Hotel for Sligo Gaol

Level 7

Sligo Gaol played a significant role in the culture and history of Sligo Town. This design of a boutique style hotel is clearly of today, whilst referencing the significance of yesterday. Luxury is juxtaposed against simplicity, referencing material palettes from the period when the Gaol was established that highlight the grandeur and poverty that co-inhabited the Gaol site in Victorian times. The design moves between

moments of constriction with the absence of natural light that reference the previous inhabitants' experience of imprisonment. Here, the only hope-filled sense of freedom was the limited view of the landscape beyond where 'the wind has bundled up the clouds high over Knocknarea' – *Yeats W.B. (1903) Red Hanrahan's Song about Ireland in The Seven Woods, New York, Macmillan.*



Liam McGuire

Boutique Hotel for Sligo Gaol

Level 7

Black tourism focuses on providing experiences that are generally based in historic locations, seemingly unrelated but associable through their history of death, destruction and the macabre.

In my design for Sligo Gaol hostel the experience is about the confinement of people and the hardship they endured. Visitors to the hotel try to live that part of history, to live the life of an inmate in the early 1900s.

The design is the first hostel experience of dark tourism in

Sligo. The experience is intensified through the transition from old building to new extension, crossing repeatedly from light into dark to highlight the contrasting sense of history and the present. The new extension is light and airy so people can sit and walk through, admiring the space and features offered by the original building. Traditional construction methods are used for the new extension, safeguarding and promoting these vernacular techniques.



Victoria Perry

Boutique Hotel for Sligo Gaol

Level 7

Victorian prisons wished to reform criminals into model citizens but only succeeded in destroying their souls and bodies.

My design of the Gaol Hotel highlights its history as a place that has seen much hardship while also ensuring the visitors experience a hotel. The design expresses contrasting impressions of wasteland and rebirth. The original jail is interpreted as a wasteland where prisoners lives were squandered doing hard labour, the new extension as a place, not of reform, but rebirth.

Minimal interventions reveal the spaces in the original gaol building, with their materials telling their stories. The walls with their etchings and layers of paint contrast with luxurious Victorian furnishings that provide comfort for the guests in hotel rooms and restaurant. The adjacent extension is open and filled with natural light, signifying rebirth. Its uncluttered spaces house a spa, hydrotherapy suit and gym to help physically restore guests, replenishing mind and spirit.



Sarah Jayne Likely

Boutique Hotel for Sligo Gaol

Level 7

Leaving imprint

In my hotel and museum for Sligo Gaol, the imprint of those who were prisoners in the gaol is visible, while those currently staying in the hotel also can leave their own imprint. Picking oakum rope was one of the most common forms of hard labour. In my design, the intertwined rope symbolises both past and present brought together. The rough textures originally felt in the oakum and the stone walls of the prison are reinforced with carefully chosen

rough-textured fabrics like hessian, evoking sensations that recall the prisoner experience.

To highlight the gaol's history, I am keeping the graffiti and utilising neutral tones to emphasize the gaol's architecture. Crafts completed by the prisoners are displayed in the museum alongside current craftwork, locally crafted furniture is used throughout, and visitors can experience traditional crafts processes in the workshops, continuing the cycle and leaving their own imprint.





PERFORMING ARTS

BA Performing Arts (Acting)

BA Performing Arts (Theatre Design)

BA (Hons) Performing Arts

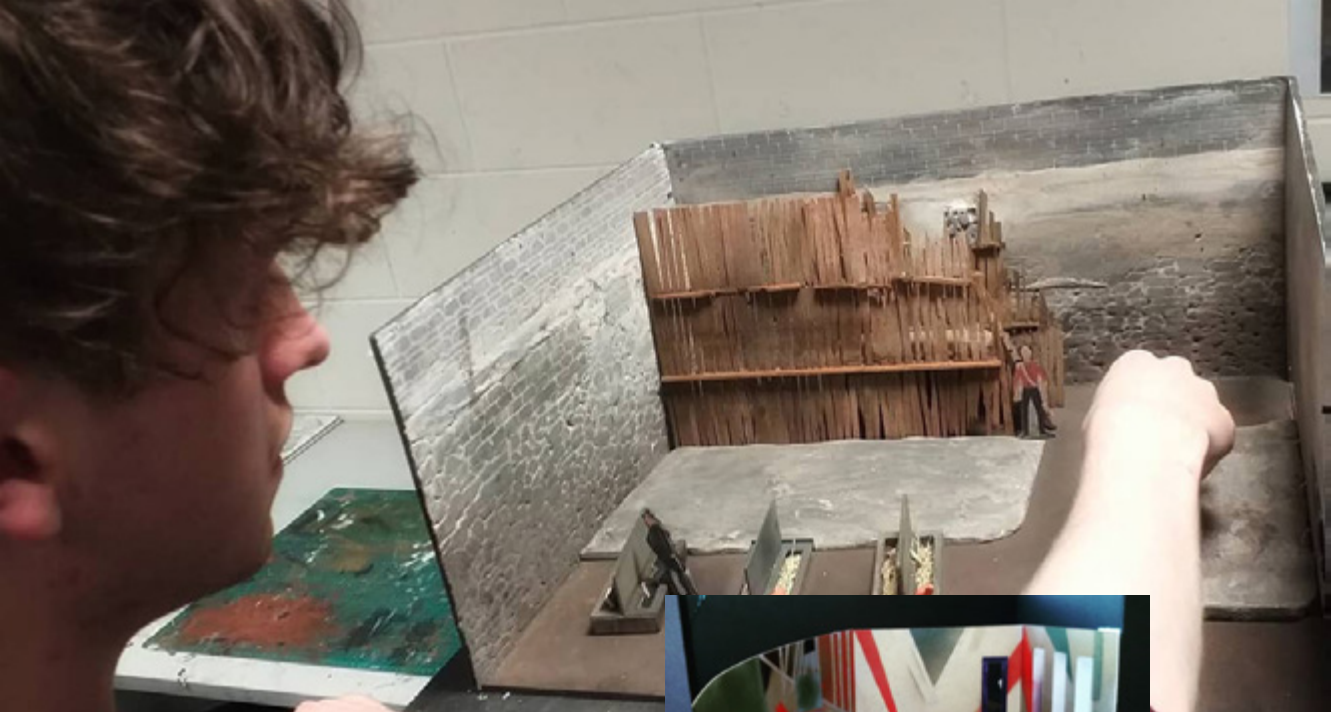
Our vision is to provide a learning experience that is immersive, practical and creative, producing theatre artists who are self-directed and responsible, who can express themselves through their craft and who value collaboration.

In acting, students are introduced to range of vocal and physical skills and acting techniques for characterisation and regularly showcase their work. In theatre design, students develop skills in designing for performance, visual research, costume design, lighting design, model-making and building imaginative worlds and stories.

Both acting and design students have opportunities to collaborate with professional practitioners, including directors, writers, scenic artists, filmmakers, light and sound designers. Our programme has a relationship unique in Ireland with the national theatre, The Abbey, through the Yeats Bursary, leading to workshops, consultations, placements, and working with Abbey directors. Blue Raincoat Theatre Company and The Hawkswell in Sligo further enrich students' learning experience. Our programme has added ballast from working with local artists, practitioners and community groups, basing us solidly in Sligo.

Sligo is central to our vision for this course. Seamus Heaney spoke about the significance of place in the imaginative experience, "that nourishment that comes from belonging to or knowing a place." The landscape and stories connected to Sligo have shaped the spatial and poetic exploration of place encouraged in this programme. Landscapes, ruins, dolmens, passage tombs, and sites connected to Irish mythology and folklore have been used for performance, design, filmmaking and storytelling.

We read, imagine, design, make, reimagine, adapt, perform, and create stories in every module. Be it voice, body, movement, performance, space, words - we are making narratives.



Darren Barrett

Level 8



Commencing Performing Arts at IT Sligo as an unsatisfied and uninformed 18 year old, I had little aspirations and had thought I was taking a tremendous risk. Creating 1:25 scale model boxes and costumes based on published plays and circumstantial tasks, my lecturer inspired me with the words “your story within a story.”

To dive into my own psychological analysis of a character, to create visual metaphors that speak for themselves, set design gives me the artistic freedom and control to

develop a world based on my very own perception of a renowned work but in a modern, fresh, personal and ingenious framework. The last few years have heavily influenced my own character as I have developed newfound talents in creative writing, directing, fine art and film and television production, subsequently boosting my self-confidence, self-belief and intuition. Initially assuming this particular course to be black and white, I have learned it is every colour of the rainbow. I have not found one passion, I have found many.



Leanne Brett

Level 8

When Performance Artist Marina Abramović talks about being an artist she compares it to breathing. To live you must breathe. To be an artist you must create. Throughout my four years in Performing Arts what stood out were the opportunities to create: art, characters, spaces, atmospheres, performances. I learned to push boundaries; to develop, improve and stand behind my ideas. I studied iconic artists in all disciplines and the work they have devised. What



I will take away from this course is that in life you are provided with opportunities and it is my job to take those opportunities and make something magical, something I believe in, something which infects my mind to the point that I live for it. I have learned that my need to create and perform is like needing to breathe. Without creating, without performing, I die.



Mark Browne

Level 8

I have always thought of theatre as the art of looking at ourselves. This interest in human nature brought me to the design strand at IT Sligo. Here, I was fortunate enough to study under lecturers who go above and beyond their job title to ensure I have worked as hard as the profession demands. Through collaborative projects in modules such as Directing, Studio Skills and Digital Media,

I have gained skills which allow me to become a vital team player. I feel most comfortable as I move through the process of set designing, which includes research, analysis, script breakdowns and meeting professional directors before I even start the artistic process. I feel I am leaving this course a well-rounded, focused and strong theatre practitioner.



Jessica Bruen

Level 8

Art is in our blood. When we perform it is the time where vulnerability is unavoidable. Vincent Price claimed that art demands our attention in order to show us the world's true face. But the world's face changes moment to moment and therefore our exploration can never stop. My time studying Performing Arts has been spent looking for glimpses of the world. I have been challenged physically, mentally and emotionally. I have performed vulnerably to

strangers, learned to empathize with those around me. Light, colour, cloth and sound has been revealed to me as the instruments of illusion and artists are their conductors. I have been given the opportunity to see how the world might look for someone who devotes themselves to the demanding muse, Art. It is not a case of choosing art over something else. There is art or there is nothing.



Cliona Dowd

Level 8



The reason I chose Performing arts in IT Sligo was because I was aware that Sligo has a long connection with poets, playwrights, and place. I thought that there could be no better place to begin a new chapter of my life in studying in the arts. I found myself drawn to the course because of how it sounded. The opportunities students get during their four years grabbed me.

My knowledge of theatre has grown tremendously while studying subjects including Greek theatre, Postmodern

Performance and Directing for theatre. I got the opportunity to break my comfort zone and work backstage, make costumes, sets and be part of installation pieces.

I have been able to grow as an actor and embody several different types of characters through a range of acting styles. I have grown in confidence and look forward to my career in the world of performing arts.



Gillian Duignan

Level 8

IT Sligo has planted a love for story telling in me, and I want to continue it in the future. I am inspired to create worlds from, for example, an 1890s mansion in Ibsen's *Ghosts* to a postmodern world in Martin Crimps *Attempts on Her Life*. This course has taken me out of my comfort zone in subjects like Live Art and Directing and makes me think of new ways of creating stories.



The last four years has opened windows for me to make art. It has given me the skills and the drive to pursue a theatre design pathway as my career. The urge to keep stories alive and to share new kinds of stories with the audience continues to motivate me.



Jack Gaughan

Level 8

Having only discovered a penchant for acting at the age of eighteen, I went into the world not knowing what to expect from my time here. After studying Chekhov and Stanislavski approaches to acting, participating in a plethora of directing classes, traveling to London and Hungary with my classmates to learn and participate in other kinds of theatre practice, I can say safely that it was nothing like what I expected. I have learnt as much about myself as I have about

the world of theatre. I will never forget my time in IT Sligo, for reasons inside the classroom and out. However, like Clov in Beckett's Endgame I feel as though I am ready to move on from where I am and explore more of the world. I don't think I'll ever be satisfied staying in one place for too long. Like the great John Frusciante once said "Don't make mistakes, just make changes".



Laura Goutter-Low

Level 8

As a self-represented performer from Montreal who has trained in Quebec and Ontario, with an advanced diploma in *Music Theatre - Performance*, I am now completing my theatre training with an BA (hons) in *Performing Arts* at IT Sligo.

I had the opportunity, as one of twenty-five performers to workshop and perform a new Canadian musical *The Dreamcatchers* as part of the 2017 Charlottetown Young Company. The show went on tour for five weeks across the country, sparking conversation about Canada 150

celebrations, Canadian diversity, reconciliation and the dreams of Canada's future generations.

In the last year at IT Sligo I have furthered my critical thinking by focusing on creative and academic writing. Through completing my undergraduate thesis on ecological theatre, I was able to combine my passions for environmental issues and theatre practice, a field I feel is vital to the theatre community and one I will continue to explore as I move forward in my career.



David Hancox

Level 8



'Be sure it helps, or keep your mouth shut' – Shelley Levene in Glengarry Glenross.

I have been acting since I was seven and have been a part of a number of different drama groups and plays before coming to IT Sligo. I then decided that acting was my calling in life and it's the one path I wanted to take and I found this great course. In my time here, I have learned a lot

about the world the character lives in and what the character is thinking, I learned more about projection, transition, Chekov techniques and I believe this course has helped me become a better actor than I thought I could be. When I'm finished, I want to work in stage and screen and when I do, I will owe it to this course.



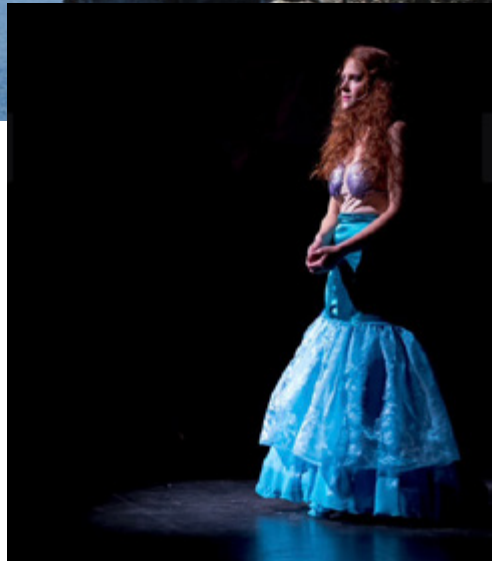
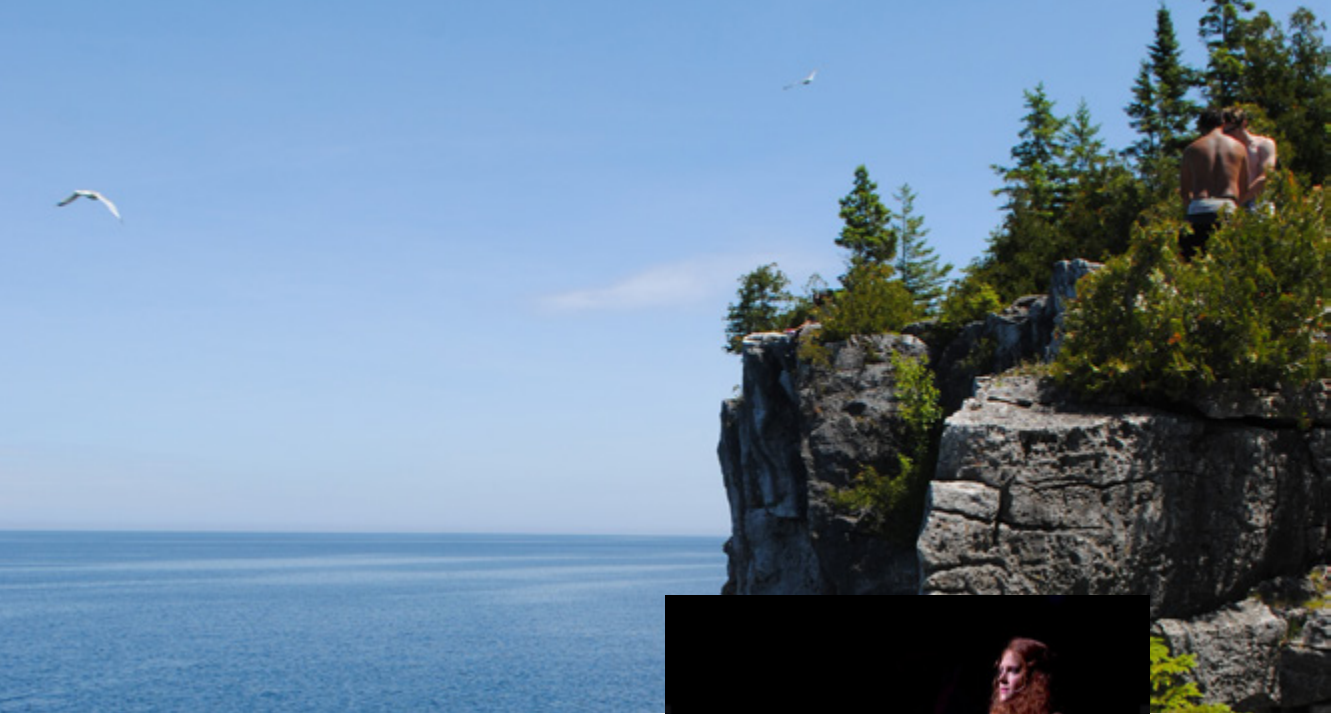
Cathal Hayde

Level 8

For me drama is therapeutic. It has helped me to overcome my social anxiety and improve my communication skills with others. The thought of being able to step into another person's mindset and try to understand their thought process has helped me expand mine. Given the chance to play a failing artist who loses everything in Anton Chekhov's *The Seagull*, an individual who's on the brink of ending his own life in *What it's Like To Be a Bat* allowed me to



get a glimpse of what it is like to be someone on that end of the spectrum and empathise with them. I've also risen to the task of playing an animal in George Orwell's *Animal Farm* which demanded an animal's physicality throughout the performance. This course has helped me to advance my creativity, my critical thinking, and to appreciate the work of an artist.



Kassidy Irwin

Level 8

PERFORMING ARTS

“Don’t let the bastards grind you down.” – Margaret Atwood

Born and raised in small town Ontario, Canada, there wasn’t much to do besides put on costumes and pretend to be other people. It wasn’t until I graduated from the three years of intense training in the Music Theatre Performance program at St. Lawrence College that I realized I wanted to make a living out of theatre. When I was given the opportunity to further my education in Ireland I saw it as

a chance to expand my network and learn more about myself while obtaining a bachelor degree. Much like Canada, Ireland has so much to offer in terms of life and aspiration and has helped me appreciate the power of sunshine after a week of rain. I couldn’t be more thankful for the stories I can create and the lessons I have learned on this journey. Thank you.



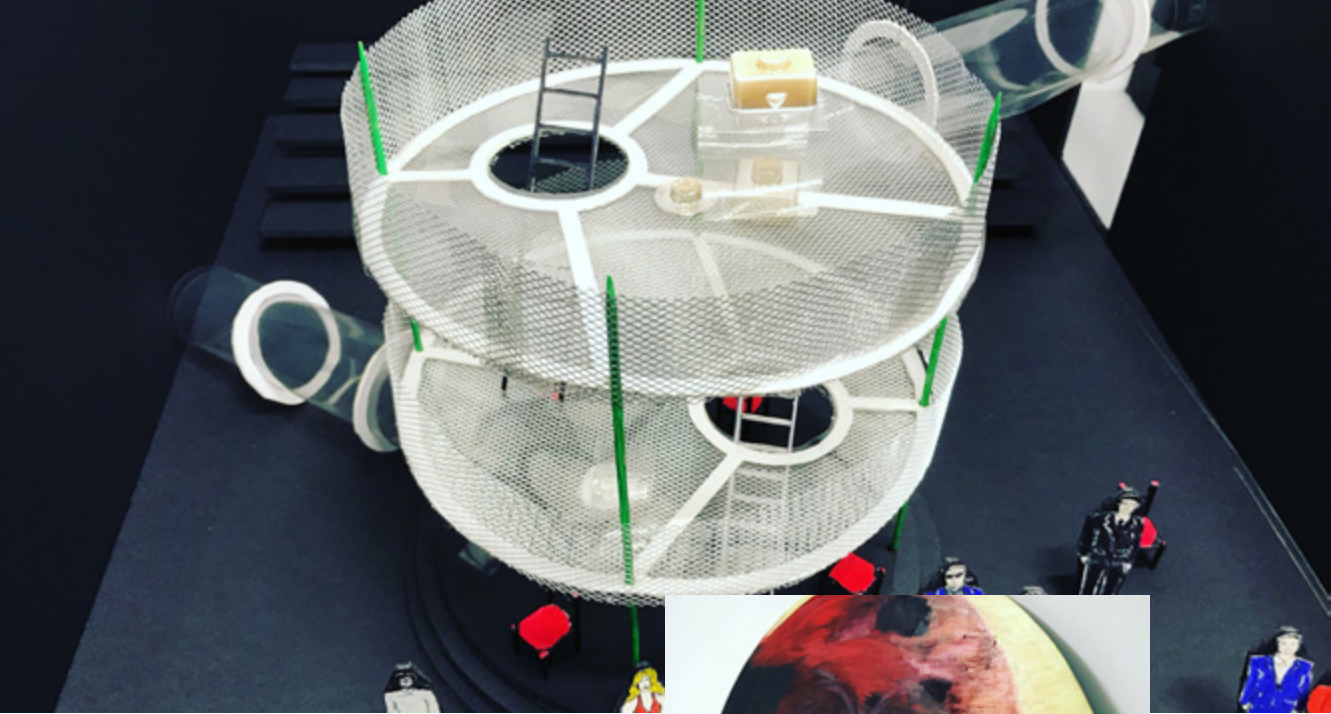
Paul McConnell

Level 8

During my time at IT Sligo, I have been afforded ample opportunity to explore the works of various theatre practitioners, and hone my skills not only in acting, but across a wide range of the performance arts. We have explored directorial styles, script writing and Live Art, to name but a few. We have led facilitation workshops, working with young people of all ages, and helping introduce them to the world of drama.



As part of our acting modules, we have delved into a great many techniques, refining our skills on the stage. These skills are then applied in a practical setting, with many of our modules culminating in a performance before a live audience.



Niamh McGrath

Level 8



I have always loved Art. My first love was the Impressionists painters, with Monet as my personal favourite. Art is like oxygen to me and getting to study it as a mature student is a dream come true. I gave breath to Macbeth for Marino College in 2018 with a contemporary set design. That same year I also designed the dystopian play *History of the World at 3am* by Joe O'Byrne for the Five Lamps Arts Festival in Dublin.

I was involved in the design of Dublin Culture Connects and NYP2's production of *Swirl* in the National Concert Hall in 2018. Currently I am designing an adaptation of Chekov's *The Seagull* competing for the Yeats Design Bursary Award in the Abbey. Writing is another passion. I am currently writing a novel and some plays. I have been accepted into the Playwriting and Dramaturgy Masters in NUIG.



Hollie McHugh

Level 8

I am an actor. I have always had a deep passion for the Arts. I will always remember my first day of college. I was nervous, excited and scared. This was the moment I had been working towards all of my leaving cert. While I sat in a classroom daydreaming about getting out of the town I lived in and starting my own life, I was dreaming about becoming a performer. I have taken part in many productions and plays throughout the years. College



for me has introduced me to some of the most important and talented people in my life who I know I will always know. This course has taught me to work hard, trust in myself, and be determined to succeed. I understand that this career is full of uncertainties including getting employment, but I imagine working in this field would not be like a job.



Honor McVeigh

Level 8



I find myself in a performance space every day, where I belong. I've had the pleasure of spending my time of college in the daily life of a tired young milkmaid in a Brechtian play or a beautiful woman oppressed by her husband in 1920's California, I've ran around the town of Cork with my best pal on our 18th birthday, walked into the dreams of an American Angel.... All in the same room.

Of course, this is only a small portion of tge opportunities given to me and now I have a bag full of experiences and to take with me into the future.



Rebecca Mills

Level 8

My time in college has introduced me to characters I never thought I would play, from characters in a fairy tale-famine type drama entitled *A Murder of Crows* to Prince Hamlet, who is slowly going insane. The course has helped me discover my love for teaching and expand my knowledge of acting.



This has helped me hugely with my self-confidence. I know I can go out into the world with my head held high knowing that I can achieve my dream if I work hard enough!



Conor O'Neill

Level 8

Over the past four years I have been able to inhabit the bodies of different characters, including a man terrified of women, a Welsh man obsessed with reading, a football coach rousing his team, and an obnoxious egotistical married man. That's the beauty of this course. You get to explore all these diverse characters and learn so much along the way.

Nothing beats the joy of going on stage and performing as another character. Like anything you have your good days and bad days, but as Banksy once said Winners are not those who never fail but those who never quit.



Rachel Patenaude

Level 8

Words have always had the power to deeply affect me. As a child I used poems and stories to express my emotions and communicate with those around me. Now as an adult I find words to still be the most effective way to reach people. In *Twelve Angry Jurors* I got to explore the power of having someone's life in your hands. I got to play with ideas of femininity and masculinity in *The Penelopiad*. Moving to Ireland from rural Canada

has given me the opportunity to learn about all the powerful ways Irish playwrights have wielded words to tell this country's stories. Ireland's rich tradition, including its Gaelic language and folklore, has encouraged me to appreciate my own bilingual community, and relish in the depth and colour that speaking two languages brings to my life. Creating theatre is like creating magic. As an actor, musician, and composer, words are how I create magic.



Katelyn Ressler

Level 8



After spending four years in Canada obtaining an Advanced Diploma in Musical Theatre Performance, I moved to Sligo to obtain a full BA degree in Acting. Moving to Ireland was a surprisingly welcoming change. The people here are so friendly and are always ready for a bit of craic. I definitely had to get used to the different slang but so far so good. I have loved the fact that people in Ireland know their history and are passionate about it.

Being taught in Ireland is also different than in Canada. The acting program particularly has given me far more tools (Michael Chekov technique) than in my previous courses. Within the few short months that I have been here I have also had the wonderful opportunity to get to know more local Irish artists through the Sligo Musical Society, Oklahoma where I played Laurey Williams.



Kirsty Ryan

Level 8

“The theatre is so endlessly fascinating because it is so accidental. It is so much like life.” – Arthur Miller.

The design strand has given me the opportunity to explore different narratives and immerse myself into different worlds. Creating is something I have always been passionate about and my time at IT Sligo has nurtured this talent and given me a broad understanding of this and so much more. Design offers me the freedom



to express myself and determine the area of performing arts I want to start my career in. The most beneficial part of the course was during third year when I had the opportunity to set up a small student-based theatre company. The experiences I learned during this time have been extremely beneficial in preparing me for the theatre industry.



Robert Ryan

Level 8



“Design in Irish theatre has tended to take a back seat; it has always been more about writing and performance.”
 – John Comiskey, Irish set and lighting designer

Having previously come from a construction background, Theatre Design has enabled me to develop my artistic creative side. Through collaboration with my lecturers and fellow students, I have expanded my knowledge of theatre and performance by working in projects including Live Art, Directing, Lighting

Design but most importantly Set Design, my specialist area of interest. All of these parts come together under the term scenography. Josef Svoboda describes scenography as “the seamless synthesis of space, text, research, art, actors, directors and spectators that contributes to an original creation”. When I graduate in Theatre Design, I hope to contribute my original creation to the creative community in the wider context of performance.



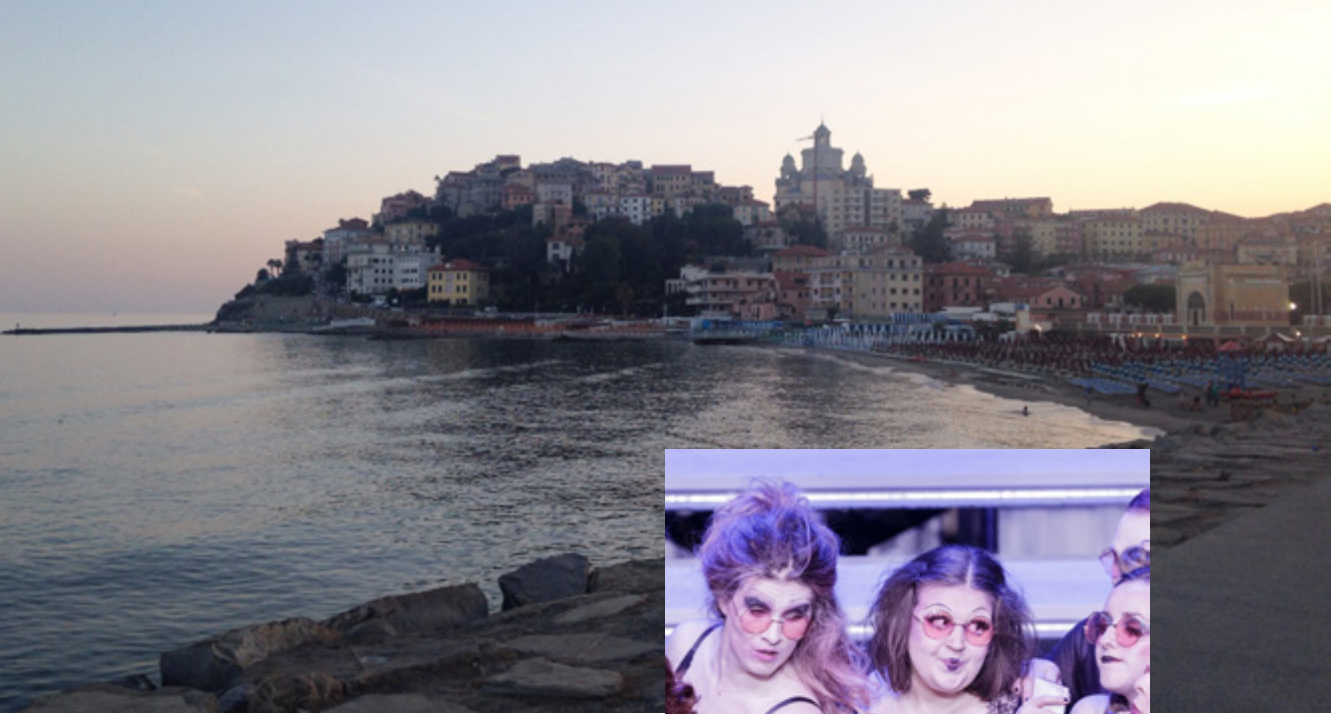
Chris Slattery

Level 8

My journey as an actor began as a kid who liked to play video games, watch movies, anime and cartoons. Later, after coming across the audio commentary on Futurama by accident, my goal to be a successful voice actor became clear. To achieve this goal, I joined my local radio station and hosted a show there, which included improvisation and sketch comedy and conducting interviews with professional voice actors!



I played a background dancer in the 2014 RTÉ All Ireland Winning production of *The Devil's Ceili*, a schoolboy in *The Dead School*, and since starting in IT Sligo participating in many productions, I've also starred as Slattery Boyman in a short movie titled *Game Boys*, *Lucky in Waiting for Godot*, and I took part in Sligo's LGBT Theatre Festival, *Where We Are Now*. A standout time was when I starred in a one man show for the Galway Theatre Festival in 2018, *One of the Lads*.



Tania Tuusa

Level 8



Showing vulnerability is something that was ingrained in me as a child because I had a stutter. My interest in performance began in musical theatre and I found I could sing and say words that I struggled with in ordinary day-to-day life. I quickly fell in love with performing, having the chance to put on different personas and become someone new in those moments. I trained in musical theatre and graduated from St. Lawrence

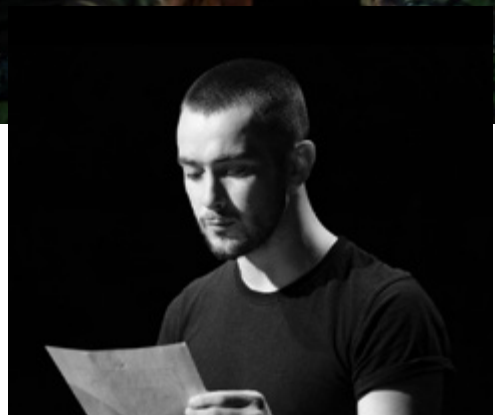
College's Musical Theatre Program in 2018 in Canada before coming to IT Sligo in September 2018 to complete my final year of training. Since being here, I have been exposed to new opportunities, skills and techniques to further my advancement in my craft. I will take these new experiences and learning into the future as I seek to make a career in the creative arts.



Conor White

Level 8

I was very close to leaving the course during my second year because I got accepted into an acting academy in London. I chose to stay and I made the right choice. If I had gone, I wouldn't have had the insight into the industry that I've had here. I wouldn't have travelled to Hungary and learned from European artists and practitioners how they approach their work. It's here in IT Sligo that, with the help of such enthusiastic lecturers, you feel the fire under



your feet to aspire to succeed and to live through art. Giving a voice to a character is what it's all about whether it's on stage or creating them through writing. Having the chance to perform in the Hawkswell, The Factory and the Black Box, reminds you that all theatre is important, it's addictive, it's something you taste once and you have to go back for more.



Sean McInerney

Level 8

PERFORMING ARTS

For as long as I can remember, performing is all I have ever wanted to do. I am an outgoing person and I love to use that when using my acting skills and developing my craft. While studying as an actor I have learned how to tame my 'outwardness' and not approach every character with a giant ball of energy.

I am looking forward to what lies ahead but the one thing I know is it will take an enormous amount of work to get me on that stage. I am willing to work for that challenge.



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WRITING + LITERATURE

The emphasis on the BA in writing + literature is on practice leading to careers and lives in writing, acknowledging that everyone does not start from the same place. Voices are individual. Different writers move forward at different paces, imaginations fire as they will.

The tutors on the course will equip the student with the tools that they need to write, the ability to self-edit, to understand the power of the image, to develop voice, but see their real job as clearing the imaginative space in front of the student, to create the room where their own work as a writer can thrive. The art of the tutor in this field is to know when to guide and encourage and when to stand back and allow the writer to engage into their own practice.

Perhaps

*Perhaps I could have set the world alight
with the right encouragement
as a youngster
but the parents were always a little bit afraid
that I might set the world alight*

Donal Conaty, second-year

*Second-year Niamh MacCabe reading her work at the launch of
The Cormorant, an annual broadsheet of writers from the region.*

"I love Jack London."

George Saunders, Booker Prize Winner 2017 for Lincoln in the Bardo

"Jack was the kind of writer who went to a place and wrote his dreams into it, who found an idea and spun his psyche around it."

E.L. Doctorow, 2011 Library of Congress Prize for American Fiction

This collection brings together some of Jack's greatest tales: the fight for survival in the frozen North; the day-to-day struggle of the homeless wanderer; the effect of the arrival of the white man on the indigenous people of the Pacific Rim; his ardour for revolutionary Socialism.

He inspired writers as diverse as George Orwell, Jack Kerouac and Ernest Hemingway; whoever a man in the last hundred years wrote of war, adventure, poverty, or degradation, they surveyed the scene from Jack's broad shoulders. His stories spanned continents, genres, and class boundaries, yet were always infused with an unshakable dynamism, a ferocious will, a love of life.

"He was a captive of beauty—the beauty of bird and flower, of sea and sky and the icy vastness of the Arctic world."

Ann Strasky, 'Memoirs of Jack London'

This collection has been drawn from the peak years of Jack's writing, from 1905 to 1915.

Cover picture: Three 'Wreck Men' from a woodcut by Jerome Fowler.

Back cover picture: Jack on horseback.

Inside wrap: Jack in profile.

Covers' spine from: Cooper and

Back cover: wrap from

Booklet by Christine



LOVE OF LIFE
A JACK LONDON COLLECTION

LOVE OF LIFE

A JACK LONDON COLLECTION

COLLATED BY PETER SYMONDS

Jack London was born into poverty in San Francisco in 1876. As a teenager he worked in a cannery, as an oyster parer, a stevedore, and walked the highways of America as a tramp. He went on to sail the South Seas, mine for gold in the Yukon, Alaska, and dedicate himself to a writing career. At his peak he was writing a thousand words a day, and in his short life wrote dozens of novels and two hundred short stories. He was a committed socialist, yet fabulously wealthy, the most read and financially successful writer of his day. His work, life experiences, and learning shaped his stories: his writing was full of the vigour and passion that propelled him through life. He died in 1916, aged forty.



Dust jacket for short story anthology by Peter Symonds, first year.

Writing is a solitary individual practice but that doesn't mean you don't engage with the world. Sligo IT students have travelled to festivals and readings, film screenings and theatre performances. They've read poems at the bottom of caves and sat in awe in Dermot Healy's 'chapel of salt'.

It is important to us that students experience the tangible end of the craft, that they submit work and engage in the increasingly vigorous sphere of Irish writing. Writing + Literature students have been published in online poetry journals and a range of anthologies, the Cormorant and the Irish Times.

They've read in Sligo Library's The Word series as emerging writers with Kevin Barry, Declan Burke,

Nicole Flattery and others. They've had classes with visiting writers such as Pat McCabe, Molly McCloskey and Declan Hughes. A footprint in the writing world is important and gaining that footprint is a key part of the course.

Next year, 2020, will see the first set of graduates from the Writing + Literature programme step forward beyond that initial footprint. We can't wait.



Second-year Ian Doherty reads at **The Word**, September, 2018.

When he leaves he waves back at her before she shuts the door behind him. He returns to a life in which she is a hasty addition, and she returns to her life, the quiet exhaustion of unrequitedness following her, having made a home in her shadow.

Olly Lenihan, first-year





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