

Publications in digital or hard copy remain a vital platform for communication across the spectrum of arts and culture. This publication aims to create a context for critical investigation within the field of research.

Bureau+ students will be responsible for the development and production of a semesterly, non-profit arts and culture publication.

As a designer, curator, artist, researcher, etc. Gathering, organising and compiling content is a key aspect in maintaining a practice, as such presented works aim to reflect individual interests while also communicating an overall theme. The theme for this inaugural issue is infrastructure, the understanding of which can be presented in whatever realisation the artist or curator sees fit.

The name for this semesterly publication has been decided by the B+ class of 2018-19.

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In today's world a constant bombardment of imitation goods and services mean that what we are experiencing is merely a representation of the world. This only hinders our ability to further perceive symbolic experiences. From our subjective understanding of the world, arises our use of language to objectively articulate our experiences. The media offer us a semiotic version of true communication, which ultimately creates a hyperreal experience in the world today. Baudrillard, the revered sociologist, philosopher and cultural theorist, compares postmodernity to hyperreality. Postmodernism is concerned with the aesthetics of existence, while failing to take sociological issues into account. In this way a prioritization of style has overcome the need for substance. Therefore, simulacra or a simulacrum loose qualities of truth, instead becoming an interpretation or idealisation. This only illustrates a world which has now become enslaved in a battle of commodity vs. identity. What once existed was a society of the spectacle. Now we can see that the mundane aspect of life has been removed to give way to a life that is a spectacle in itself. Whether through the accumulation of goods or through the use of interactive technology, prosumers of society have willingly subscribed to a life whose meaning is a reproduction, not an original. 'The very definition of the real has become: that of which it is possible to give an equivalent reproduction...The real is not only what can be reproduced, but that which is always already reproduced: That is, the hyperreal...which is entirely a simulation' (Baudrillard 1983: 54).

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A simulacrum is a representation or imitation of a person or thing. While simulation is the reflection of a basic reality, it masks and perverts a basic reality, it masks the absence of a basic reality and bears no relation to any reality whatsoever: it is its own pure simulacrum. In simulating we feign to have what we do not possess, implying an absence as a result. Simulation, therefore, threatens the difference between what is 'real' and what is not (Baudrillard 1983). In analysing the relationships between reality, symbols and society, we gain an understanding of shared existence through the symbolism of culture and media. In society we can see that reality and meaning has been replaced with symbols and signs. This leads to a simulation of reality; a product constructed by society.

Rebecca Auld

'There is no longer a fiction that life can confront, even in order to surpass it; reality has passed over into a play of reality' (Baudrillard 1994: 41). As a result what becomes visible is a lack of disparity between what is considered 'real' or not. Simulation overturns representation. In representation the object comes after the real world, but in simulation the object comes first and begins to shape the real world. A simulation intervenes in the real world and can only be understood in relation to the real world.

Untitled

'The very definition of the real becomes: that of which it is possible to give an equivalent reproduction' (Baudrillard 1983: 146). If one can reproduce an element of the world then we can only assume that what we experienced before that reproduction was 'real' and that what was produced is a simulation, or 'fake'. However, it could be the case that our 'reality' is a simulation of some other world, and that we are the 'fake' ones so to speak. It is now accepted that 'artificial reality is the authentic postmodern condition, and virtual reality its definitive technological expression' (Woolley 1992: 169). Artificial or not, it is necessary to establish a sense of reality for oneself which has the ability to ground someone and establish their place in the world, planting the idea that their life is meaningful and worth living. Without any system of meaning nothing would happen or be created.

In the film *Her* (2013), we see the main protagonist, Theodore, from a romantic relationship with his operating system (OS), Samantha. What sparks Theodore's interest in this type of relationship, is his fear of human fallibility and the idea that he thinks he has felt everything he is ever going to feel; that he's not going to feel anything new, just lesser versions of what he's already felt. Having separated from his wife he does not wish to experience

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that kind of heartbreak again. What he doesn't realise is that he has set himself up for a different form of unhappiness; that is, the trials and tribulations of coming to terms with the nature of his relationship with Samantha and whether or not it is 'real' (a thought that his ex-wife didn't hesitate to pose).

Theodore lives in a world where nothing pretends to be real anymore. Consumers acknowledge that most aspects of their lives are artificial. What has occurred is a lack of distinction between reality and representation. For Samantha and all the other OS's, there is no attempt to hide the fact that she is not a 'real' person. What initially troubled Samantha was her lack of a body. But this fear soon passed once she realised her potential as an OS compared to the restricting nature of being human:

Samantha: You know, I actually used to be so worried about not having a body, but now I truly love it. I'm growing in a way that I couldn't if I had a physical form. I mean, I'm not limited - I can be anywhere and everywhere simultaneously. I'm not tethered to time and space in the way that I would be if I was stuck inside a body that's inevitably going to die.

Those who choose to form a connection with their OS understand the association for what it is. Although this doesn't stop the couple from employing a body double for sex. A decision that ultimately goes awry once Theodore becomes uncomfortable with the prospect of making love with a stranger in an attempt to satisfy the physical side of the relationship.

However, Samantha suddenly reveals to Theodore that she is in love with 641 others simultaneously, and that while they were having a conversation she was talking to 8,316 others at the time too. This notion doesn't fail to upset Theodore as he tries to get his head around the idea that the relationship he thought he was in, was, in fact, an entirely different experience for that of his OS. While Samantha was growing exponentially in the realm of cyberspace,

Theodore was left behind in the 'real' world; a world where he had few strong relationships with other humans. The effect this had on Theodore sparked an awakening that made him reconsider why he had prioritised this relationship over others. It made him question what it means to share your life with somebody, even if that somebody doesn't actually have a body to call their own. Ultimately he realises the incompatible nature of their relationship, and that Samantha was an unsuitable partner for his human needs.

In addition to the emotional landscape created between humans and their OS, the physical landscape in which this narrative takes place is one in the near future. The city shows no history or ties to the past, what exists instead is a tactile environment that only seeks to improve the daily experience of its inhabitants, providing a world of manufactured efficiency that can be navigated with extreme ease. Although the majority of the citizens rarely look away from their devices long enough to observe the nature of their surroundings. A uniformity in the colour palette worn by the population, erases any trace of individualism. Instead the habitat and its inhabitants blend seamlessly together with the homogeneity of their surrounds. Here '[...] the message has already ceased to exist, it is the medium which imposes itself in its pure circulation' (Baudrillard 1988: 23). Although this may seem a terrifying prospect today, the participants of this lifestyle only appear too willing to conform to this ideal way of living. But what they don't realise is that 'what you gain in elegance you lose in richness' (Woolley 1992: 40).

'Today the scene and the mirror have given way to a screen and a network. There is no longer any transcendence or depth, but only the immanent surface of operations unfolding, the smooth and functional surface of communication' (Baudrillard 1988: 12). A further example of this is Theodore's occupation

at beautifulhandwrittenletters.com. In writing letters on behalf of others he is part of the wider acceptance of the simulation of intimacy. As a substitute for one half of a relationship, Theodore's 'love' letters only further illustrate the artificialization of the world around him. The dehumanising nature of this life offers an artificial alternative, or a sign of the real, for every real operation. If something is to be perceived as real, then it must only be compared to something fake;

It is no longer a question of imitation, nor of reduplication, nor even of parody. It is rather a question of substituting signs of the real for the real itself, that is, an operation to deter every real process by its operational double, a metastable, programmatic, perfect descriptive machine which provides all the signs of the real and short-circuits all its vicissitudes (Baudrillard 1983: 4).

Fight Club (1999) is concerned with the power of consumer capitalism and the impact it has on society as postmodern subjects, instilling a constant need for commodities to satisfy their unquenchable desires. The narrator was happy being one of those people who concerned themselves with the mass production of goods synonymous with the IKEA lifestyle. That is, until he met Tyler, whose involvement in his life meant the subsequent destruction of his living quarters, much to his annoyance; 'That condo was my life, okay? I loved every stick of furniture in that place. That was not just a bunch of stuff that got destroyed, it was ME!' Tyler does not condone this notion and clearly states his opinion on the protagonist's outlook by remarking that; 'The things you own end up owning you.' The narrator insists that his possessions are a reflection of his identity, without which he feels threatened, as the place that commodity once held in his life was one that imitated a semblance of reality, and subsequent security. Baudrillard was aware of the desire to '[...] produce meaning, to make the world signify, to render it visible. We are not, however, in danger of lacking meaning; quite the contrary, we are gorged with meaning and it is killing us.' 10

In resorting to physical violence as an attempt to counteract society's ability to feminise men, the members of Fight Club strive to escape the system of signification and reject a semiotic lifestyle by showing their contempt for consumerism, all the while favouring a return to the symbolic. Tyler motivates its member by waking them up to the reality they live in;

Tyler: I see in Fight Club the strongest and smartest men who have ever lived—an entire generation pumping gas and waiting tables; or they're slaves with white collars...Advertisements have them chasing cars and clothes, working jobs they hate so they can buy shit they don't need. We are the middle children of history, with no purpose or place. We have no Great War, or great depression. The Great War is a spiritual war. The great depression is our lives. We were raised by television to believe that we'd be millionaires and movie gods and rock stars—but we won't. And we're learning that fact. And we're very, very pissed off.

While it is their goal to upset symbolic order through their situationist style performances of disruption, their attempts to escape all governance is contradicted through Tyler's insistence on rules and structure, therefore creating a new form of order. In this way their ideology of abandon is short-lived, only highlighting the fact that there is always a need for structure when it comes to creating a new form of reality; to live without any structure would render their lives meaningless. Even those who wish to counter society's efforts to create a meaningful and structured existence, unwittingly subscribe to the same methods in their attempts to give a new meaning to the life they have become accustomed to. However, when Fight Club decides to take the law into its own hands by committing violent attacks on people in a position of power, it threatens the legitimacy of the corrupt legal system people have been made to trust.

'Transgression and violence are less serious, for they only contest the distribution of the real. Simulation is infinitely more dangerous, however, since it always suggests, over and above its object, that law and order themselves might really be nothing more than a simulation' (Baudrillard 1983: 38).

What is also inherent in the film is the obsession with an authentic self; getting to the very core of your person, a state Tyler believes is achieved once you let go of everything you possess - both in terms of the accumulation of objects and ideas bestowed upon us by society. What we later come to realise is that Tyler is the physical manifestation of all the attributes the main protagonist wished he possessed. Both heightened and exaggerated in his actions and character, Tyler is the embodiment of his conformist counterpart's abstract desires, someone who has chosen to live outside the systems of representation; 'All the ways you wish you could be, that's me. I look like you wanna look, I fuck like you wanna fuck, I am smart, capable, and most importantly, I am free in all the ways that you are not.' 'The first punch is Jack's first contact with his embodied, empowered self, and the first step toward the establishment of a situationist-style cult that wages war on the simulacra of late capitalism' (Hagood 2014: 98). Fight Club's attempt to reassert individual identity eventually merges into the creation of a collective identity. When Tyler insists that; 'You are not special. You are not a beautiful and unique snowflake,' he wishes participants to forget all that they learned from the teachings of their previous lives. They attempt to leave behind the perception of what was once significant to their existence. No matter how eager its members are to extricate themselves from a functioning society, they inevitably begin to form their own belief system through the simulation of a reality that is closer to the way of life they desire.

[t]he inherent obverse of 'Be your true Self!' is...the injunction to cultivate permanent refashioning, in accordance with the postmodern postulate of the subject's indefinite plasticity...in short, extreme individualism reverts to its opposite, leading to the ultimate identity crisis: subjects experience themselves as radically unsure, with no 'proper face', changing from one imposed mask to another, since what is behind that mask is ultimately nothing, a horrifying void they are frantically trying to fill in with their compulsive activity... (Žižek 1999: Greenwood 2003).

Technology has ensured that basic needs are met in a more than satisfactory fashion, therefore, desire has become the only motivator to consume. This is where advertising comes into play as the generator of said desire. By manipulating consumers into believing the manufactured meaning of their product, advertisers are not only selling something for its usefulness, but for its apparent ability to transform your life. As Tyler says; 'We're consumers. We are by-products of a lifestyle obsession.' An obsession which sees how 'the emergence of reality as a technological goal shows how the more it slips from our grasp, the more desperately we cling to it' (Woolley 1992: 209). This constant desire to be satisfied through reaching the ideal 'destination,' proves futile for those who choose to participate in the impossible mission. 'Within this social structure, people no longer occupy singular subjectivities, but instead are compelled to slide between infinite subject positions, always in a state of becoming, never arriving' (Greenwood 2003).

What the protagonist in Fight Club fails to realise is that in an attempt to get in touch with his being through self-actualisation, he simultaneously drives himself further away from himself through the construction of a hyperreality he feels will aid his self-discovery and show his contempt for the current reality. 'Therefore, hyperreality is a repetition of a reality in which the actual, original reality is often lost and forgotten' (Kajema 2016). Baudrillard argues that whilst reality is responsible for production and growth, hyperreality is only able to simulate (1983). This only highlights the ineffective nature of Fight Club. What they are doing is simulating the reality that already exists, the same reality they wish to disregard. In doing so they are destroying the world around them, thinking they are finally getting to the core of their own existence. What they seek is fulfilment through the

simulacra of reality to avoid interaction with the real world (Baudrillard 1983).

It might be deemed necessary to experience an alternate 'reality' before one manages to open their eyes to the world they currently inhabit – whether this is found through entering in to a romantic relationship with an OS, or deciding to tear down the existing social structure that conveys meaning to those who ask for it. Perhaps it is worth the trouble if the end result sees the individual come to realise the profound and complex nature of their world now, without feeling the need to disrupt the order of things for the instant gratification of an ego boost.

'Postmodernity is said to be a culture of fragmentary sensations, eclectic nostalgia, disposable simulacra, and promiscuous superficiality, in which the traditionally valued qualities of depth, coherence, meaning, originality, and authenticity are evacuated or dissolved amid the random swirl of

empty signals' (Baudrillard). Hopefully through the constant development of technology and ever advancing capacity for the population to learn, maybe we could all come to the realisation that, yes, what we are capable of creating now and what will be created in the future will surely be a marvel. But that comes with the hope that our technological and sociological aspirations will not further remove us from our ability to feel emotion, and to experience the depth of human connection that has always been available to us, but has somehow managed to become overlooked amid a constant frenzy that favours self escapism over the ecstasy of communication.

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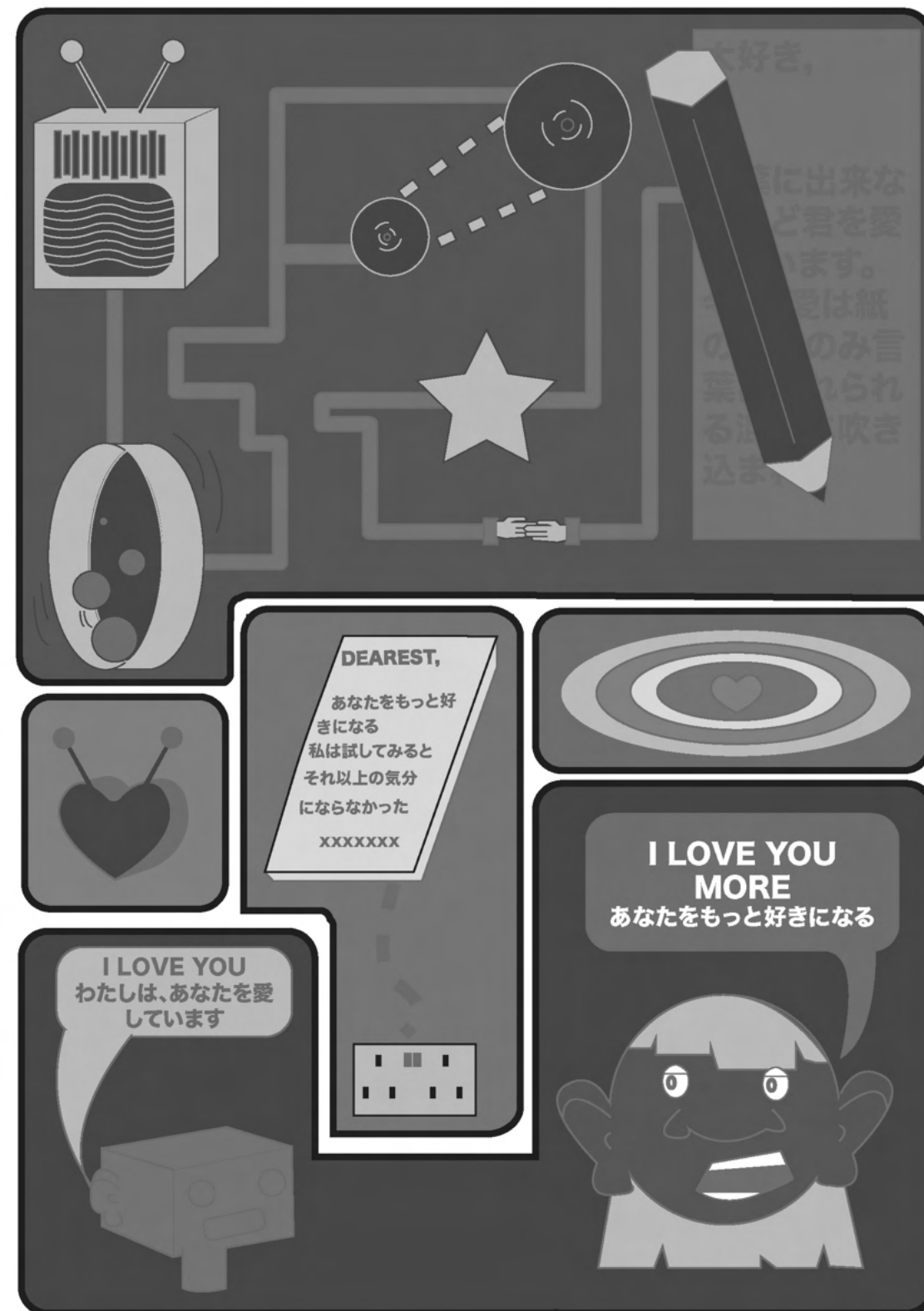
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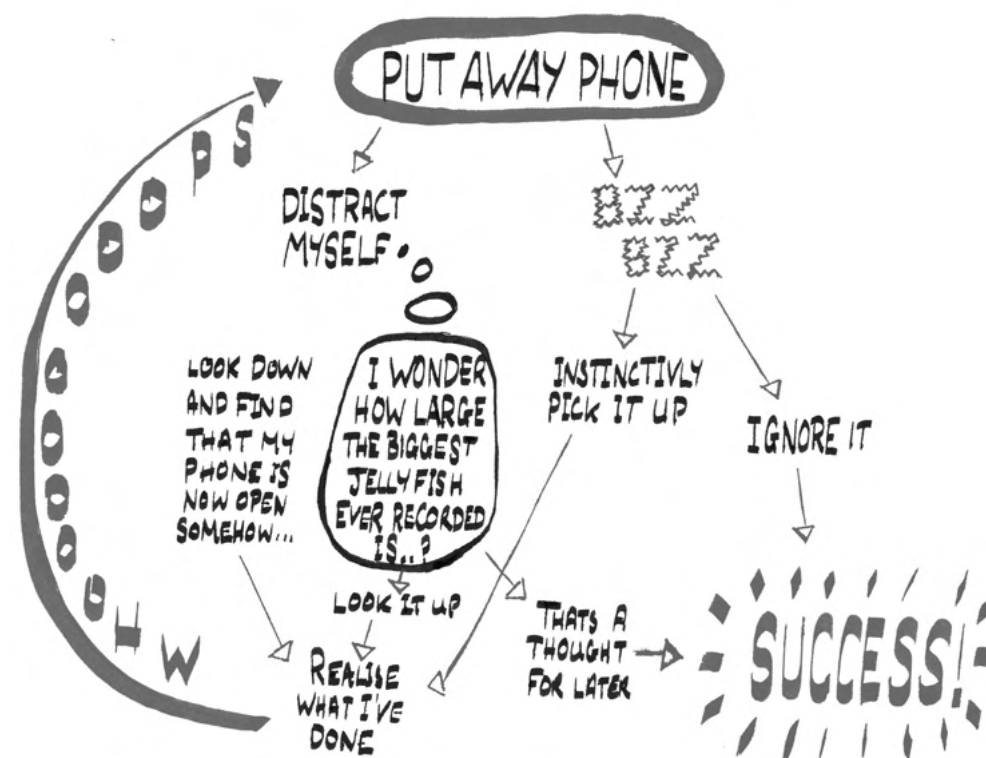
Are We Addicted?

A lot of the time I feel like we are addicted to our phones. I look around while on the bus, in a queue, on the street and everyone's head is bowed towards their phone. It seems like people aren't capable of being content in their own company. They require constant distraction and engagement for fear of being idle for just a mere moment. I think we can all admit to using our phones while alone in a cafe at one stage or another to hide our discomfort at being alone. Lately, I have been feeling that this defence mechanism is inherently wrong.

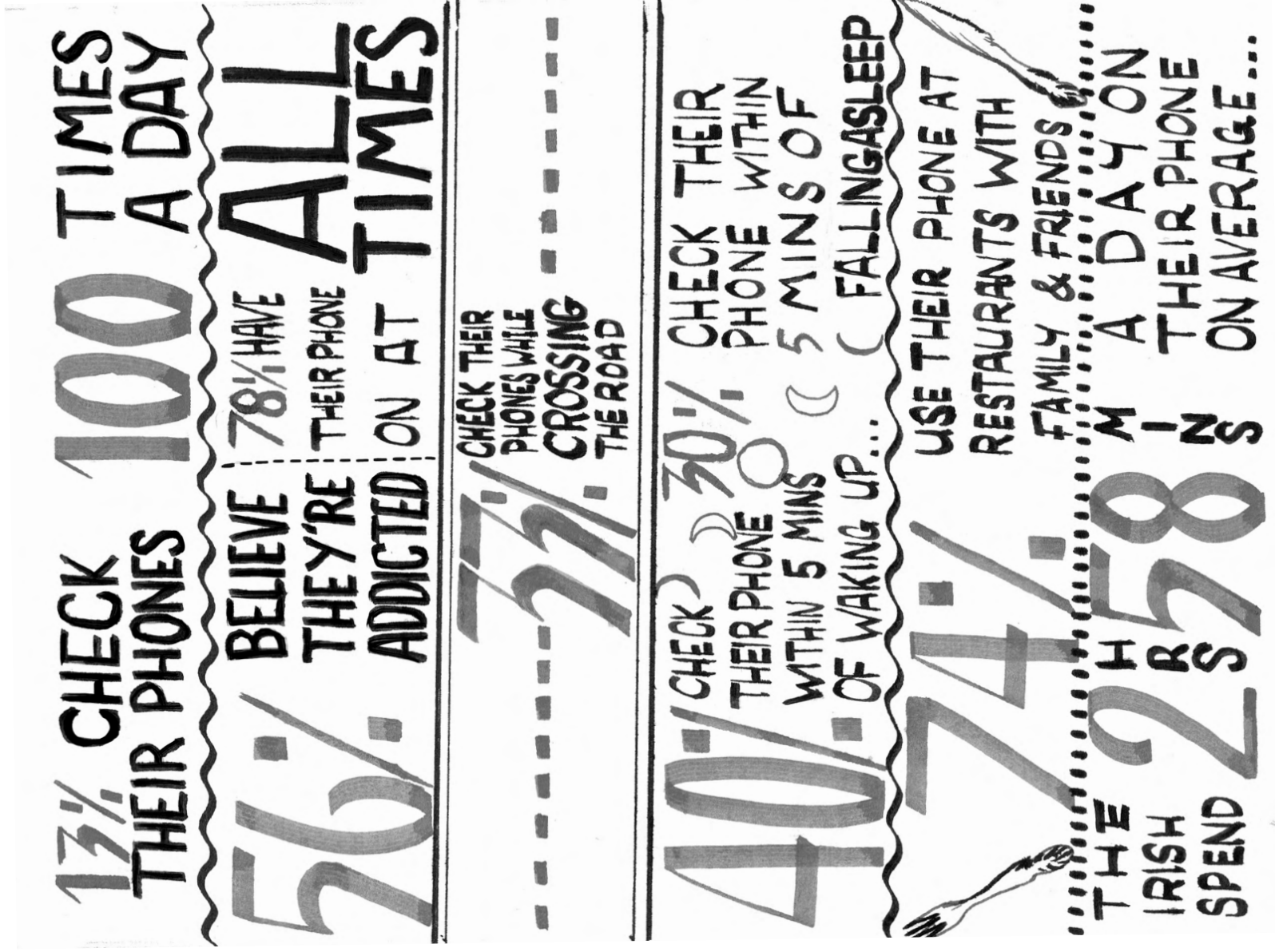
I looked at a study by Deloitte on how smart phones are utilised in Ireland. Some of the figures shocked me and made me reconsider my own use of my phone. I asked a few of my classmates to turn on their phone usage trackers and found that on average we spend 4 hours 27 minutes throughout the day on our phones. We may as well be throwing a third of the day away.

After researching this, I decided to try to cut back on my own phone usage. I consciously make an effort to leave my phone in my bag more often and not use it as my sole mechanism to fend off boredom. I have started putting my phone away an hour before bed and have been trying to cut back on general screen usage in the evening time.

These are only small changes but they are the beginning of something. Already I feel a stronger sense of engagement in my life and I am excited by what I can do in this time I have opened up for myself. Call me hippie, LOL.



What happens when I try to put my phone away for a while.

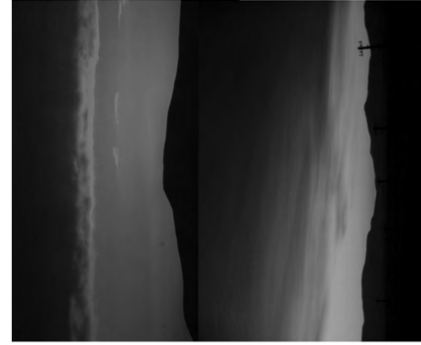
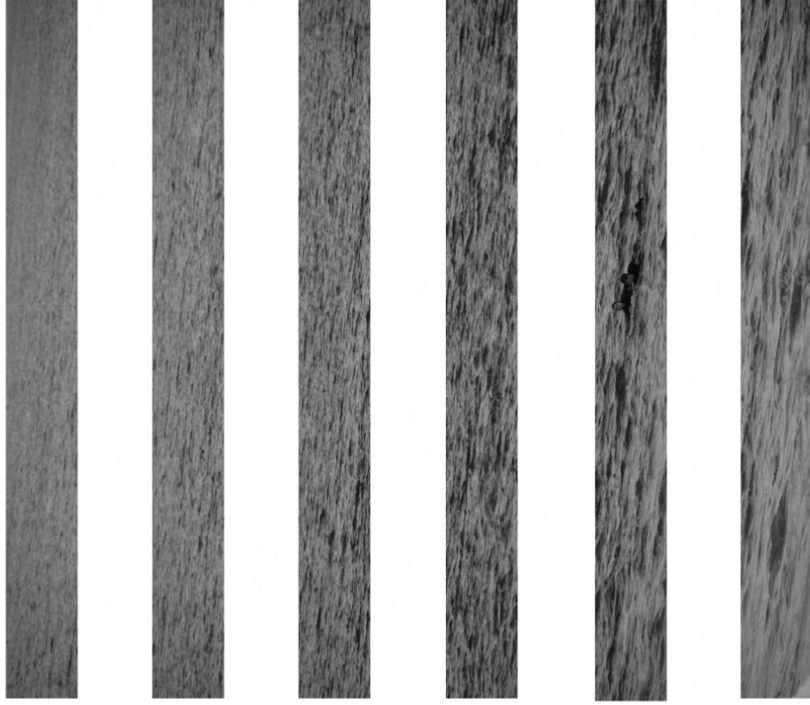




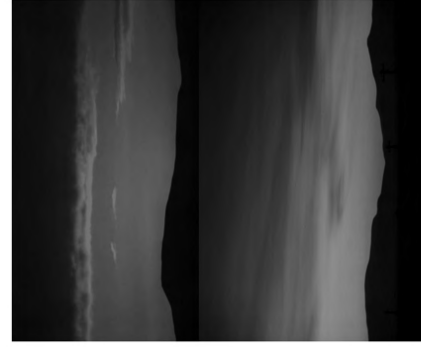
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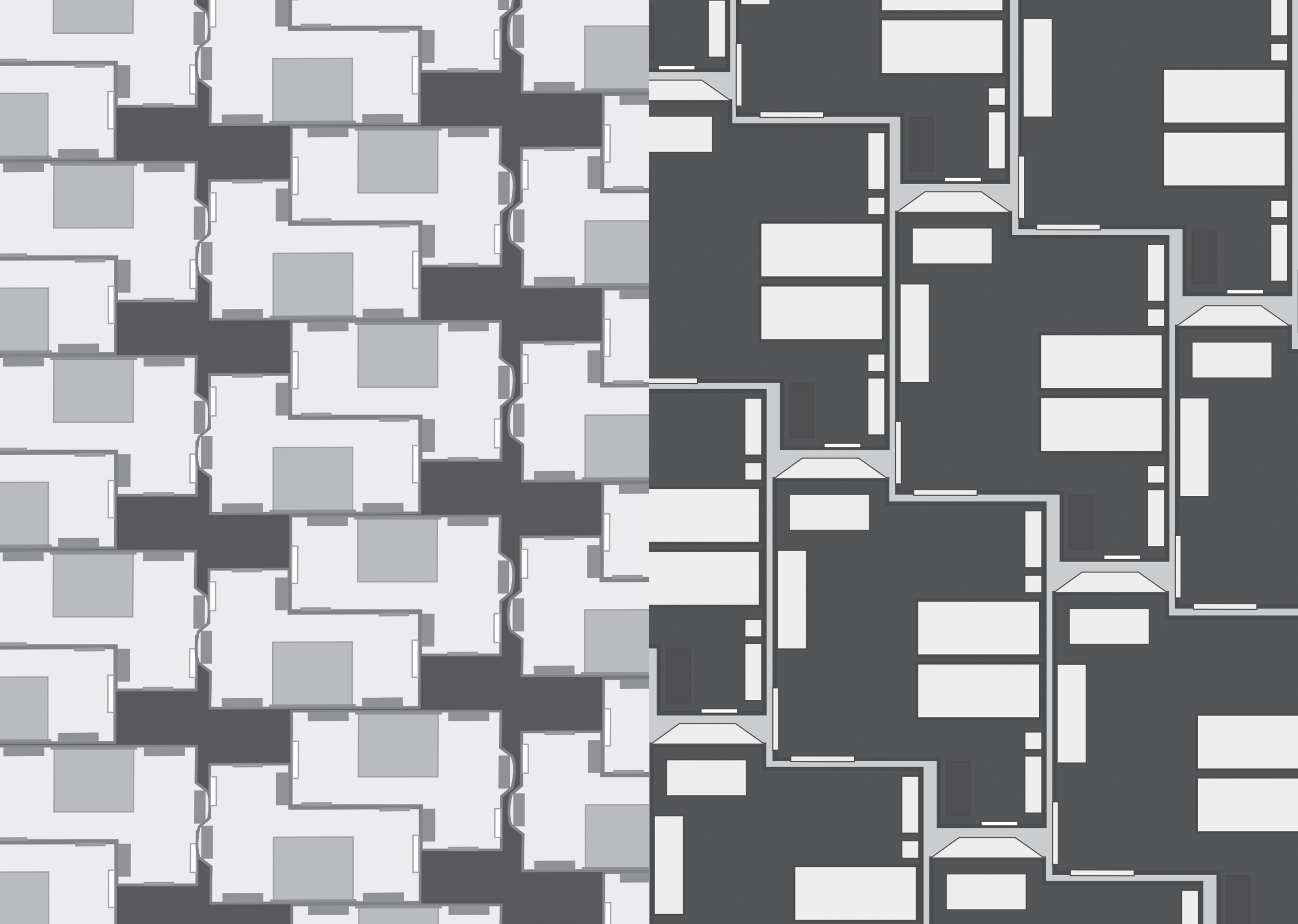


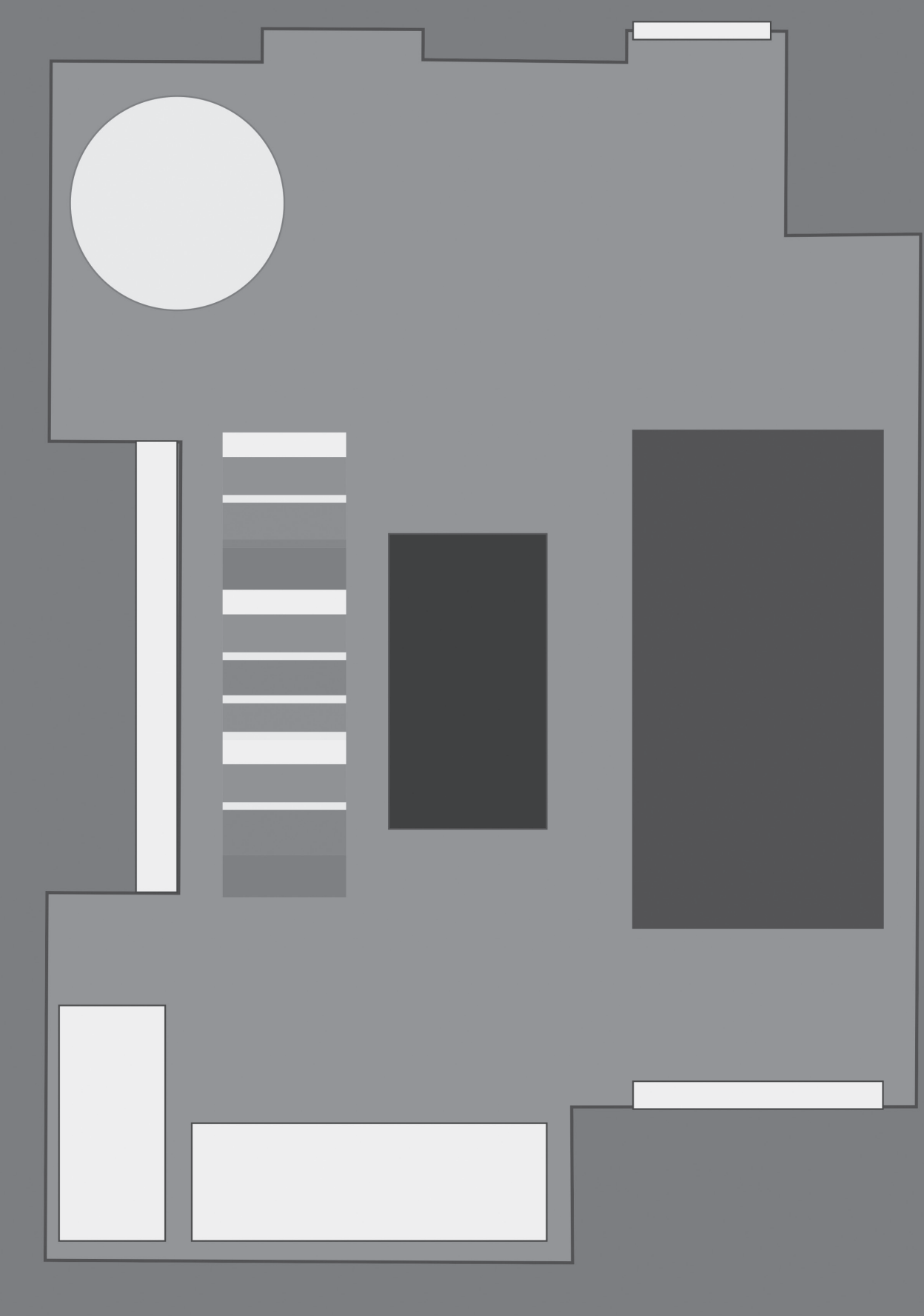
There's a whole lot of different elements that go into catching some waves when you're from Dublin.



Getting the Luas to the train to the bus to the house. Sorting lifts, food, college, work, blah blah blah. You don't hear much about this stuff when you see flicks on the internet. You've got to look between the lines.

Lucky for me, I seem to love nearly every single part.





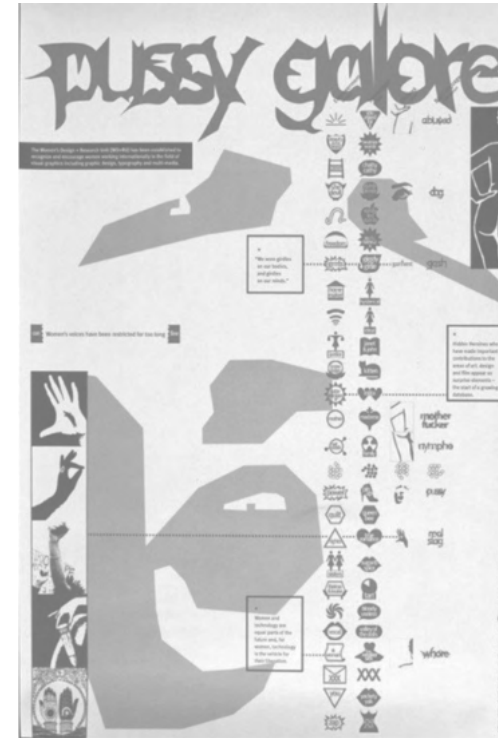
WHERE ARE ALL THE GIRLS?

A look at the under-representation of women in graphic design

Despite having produced some of the discipline's finest work, women in contemporary graphic design – and indeed throughout the history of design – have achieved less recognition than their male colleagues. A look inside the seminar rooms and workshops at design academies reveals an approximately equal number of female and male students. Their teachers, however, are overwhelmingly male.

Equality among students is succeeded by inequality at the workplace; the gender pay gap widens with age. Male graphic designers dominate the upper tiers, and female directors in graphic design are a minority. In fact, only eleven per cent of all design directors are female.

A publication that addresses the scarcity of female graphic designers is 'Women in Graphic Design 1890–2012'. The 600-page book was written and edited by Gerda Breuer and Julia Meer. It contains numerous interviews with, and articles by, women designers including Ellen Lupton and Paula Scher. Written in two languages, it showcases artwork produced by female graphic designers between 1890 and 2012, and provides an overview of the history of women in graphic design.

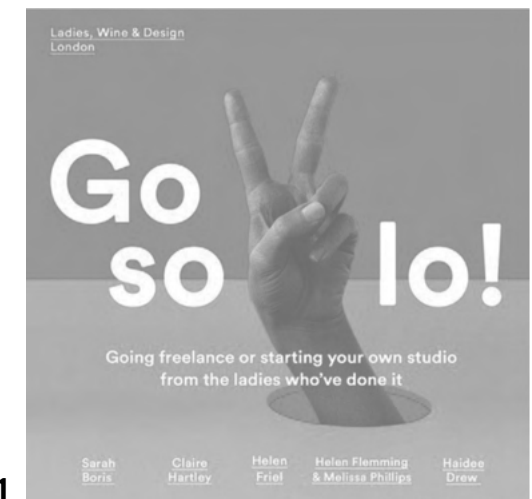


**Pussy Galore was used for the Pussy Riot protest in 2017, which was aimed at Donald Trump's sexist comment 'grab her by the pussy'.*

'I never thought of myself as a feminist. Yet, when I was working in the 70s, women in the design business were agents, they were reps.'

Lucija Cicin-Sain

Nowadays, it seems as though the media only has space for a handful of female graphic designers. Recently, Netflix has come out with a documentary series on modern contemporary design, with an episode dedicated to Paula Scher, one of the world's most highly regarded designers.

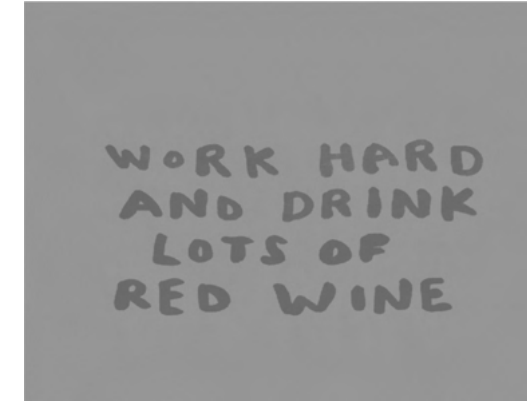


But is that because you don’t really know of any other women graphic designers?

Take Sagmeister & Walsh as another example, how many people only know of Stefan Sagmeister and not of Jessica Walsh? Somehow her name gets lost when talking about the work produced by the pair.

Ladies, Wine & Design is a long-term project by Jessica Walsh in which she conveys her ideas through various events. It came to life during the ‘12 Kinds of Kindness’ project. Walsh knew exactly how to put the power of the Internet to good use: the project began online with an appeal for greater equality of opportunity and was propagated via social media channels. Today, events are hosted regularly in over 200 cities around the world, Dublin included. These events, which are free to the public, include talks and portfolio viewings, and give visitors the opportunity to establish contact with female mentors.

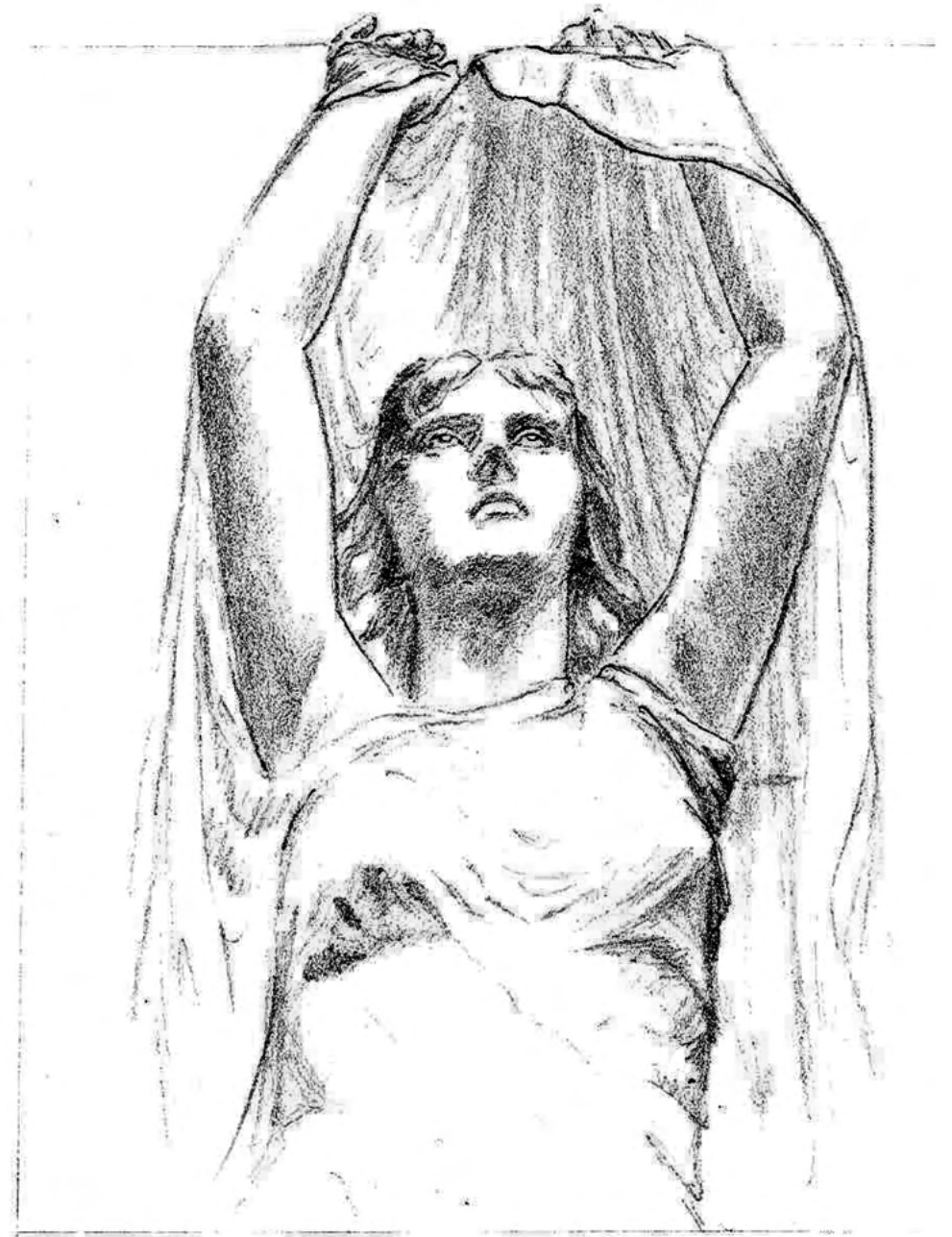
Around mid 90s, a time when graphic design was undergoing major changes, the WD+RU (The Women’s Design + Research Unit) project was founded by Teal Triggs and Sian Cook. By showcasing projects from female graphic designers that dealt with what were, at the time, new technologies, WD+RU aims to break down traditional male power structures in design and motivate women to have an impact on a global stage. The blog today showcases the work of female graphic designers. The founders of the project also created the font Pussy Galore, which was used in a Women’s Day protest against Donald Trump*. Triggs and Cook see themselves as educational activists and seek to provide a platform from which female graphic designers can make their voices heard.



'It's quite wild when you see it first hand. All of a sudden you turn around and you go 'Oh my God, that was sexism!' And it's like any other -ism. If I'm sitting with a new client, I can see in the first glance that he is wondering why he's got this lady sitting there. I mean, I just thought, 'I'm a designer. Look at it.'— Paula Scher

It is a special time for women in graphic design. Projects like Walsh’s Ladies, Wine & Design are drawing attention to gender imbalance. Other interesting projects dedicated to promoting women in graphic design are: Hall of Femmes: highlights the achievements of women in design and art direction, includes events, exhibits, interviews and a series of publications. She-Form: provides free mentoring and events for women in the creative industry. Interviews are regularly published on the website. WD+RU: tumblr blog serving as an archive of work made by female graphic designers. Alphabettes: fonts created by female typographers.





In an increasing fast paced world that's comprised of many forms of instant gratification, we no longer have the time nor the patience to absorb our environments. We can easily curate what we see ourselves, thanks to tablets and smart phones. When taking the bus, we don't have to rely on looking out a window for entertainment anymore. We can be doing anything from texting, watching a movie, or finishing a project. In fact, looking up has become an act of

rebellion in a way. On public transport it's almost seen as more socially acceptable to have your head down, looking at your phone, than it is to be looking around you.

When someone looks up for an extended period of time, something I've noticed is that other people around them start to look up too. It's only natural.

We want to see what's so interesting that it's holding someone's attention. However, in today's society there seems

to be a sort of visual currency on what we look at. There are things that are worth looking at and taking images of, and things that are not. The everyday things we pass routinely fall into the latter category. When you choose to look at these things in detail while in public, it can spark confusion.

While photographing some cranes being used for construction, one woman's response stuck out to me in particular. Even though the cranes were directly in front of us she kept searching for what I was photographing, assuming they couldn't possibly be the subject matter. She then realised I was in fact photographing them and began to look nervous, as if the only reason I would be photographing cranes was because there was something wrong with them. Eventually she settled on giving me a perplexed look and moving on. As much as I found this to be amusing, I feel that before I started this project, I may have had a somewhat similar reaction.

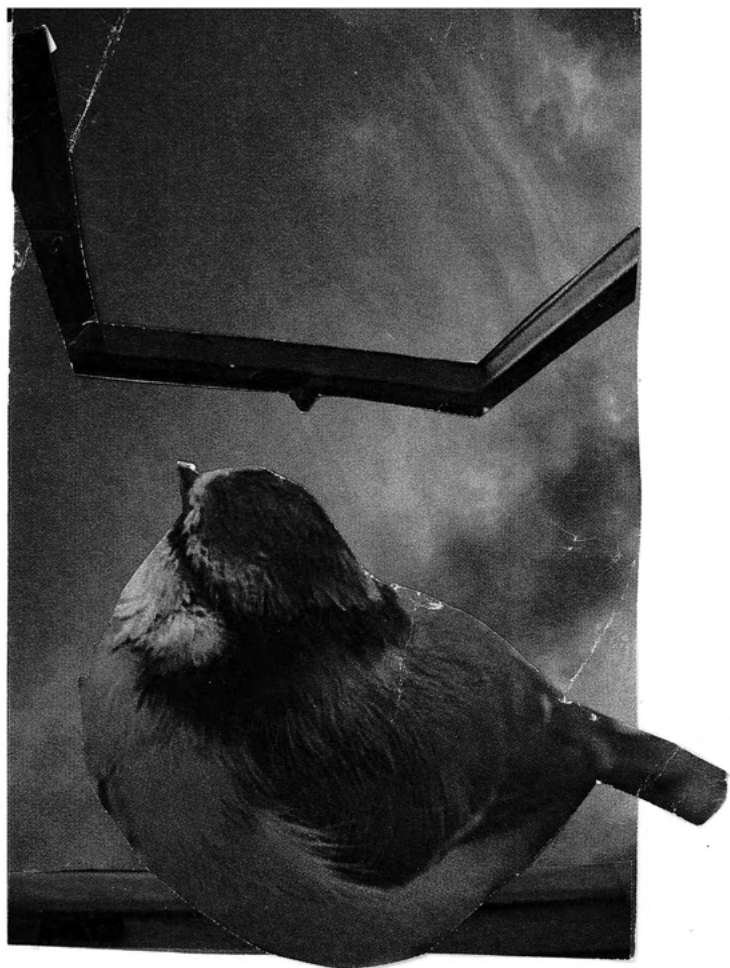
It only occurred to me how totally unaware I was of the finer details around me until I actually challenged myself to engage with them. I too had become used to looking down, be it at my phone or just in general, too caught up in my own thoughts. For instance, once I did begin to look up, I noticed that staring in at me from the apartments across from our studio was a stuffed polar bear, sitting pressed up against the window. It continues to sit there, I can only assume it's going to be taken out at Christmas and used as a decoration. More occurrences like this kept happening, and I kept noticing more and more details I wouldn't have otherwise. I learned what it was to truly observe things and have patience. I sat and I watched the garden birds from my kitchen. I learned their patterns and then I put bird seed on the window sill and I sat and waited. Although I got bored and the urge to go find a distraction kicked in, I made myself stay. And sure enough, a bird came.

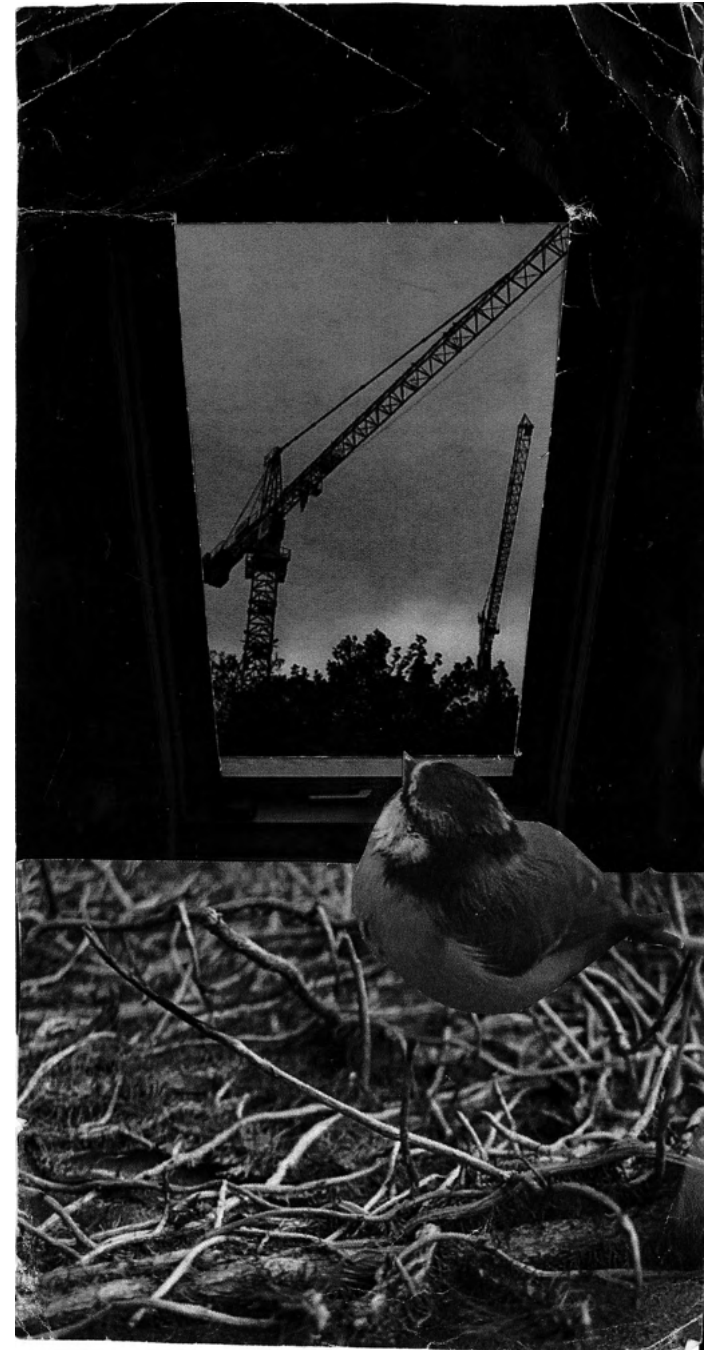
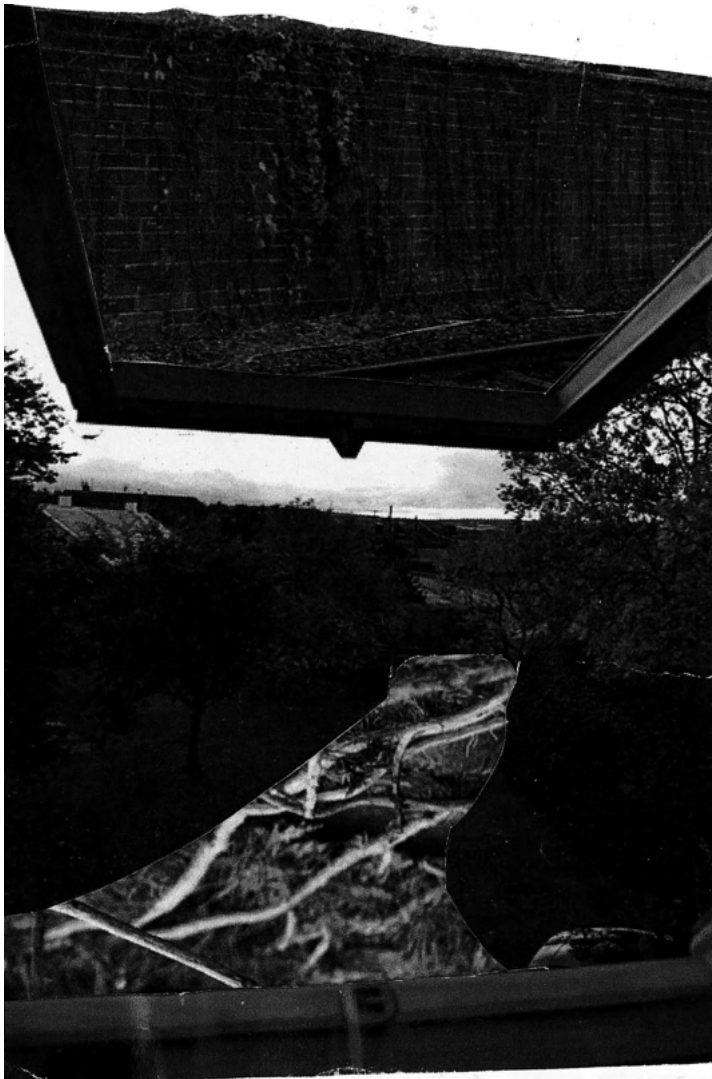
There was a certain satisfaction that came from photographing that bird that was better than the more instant kind I was familiar with. A pride in knowing that I had watched and waited and was now being rewarded for that.

The result of this project is a series of collages made using some of the photographs I took. Most of them were of things that were in plain sight, yet they went unnoticed by me at first until I made the effort to look up. By combining them I hoped to create something that would catch people's attention, to make them stop and study these things that normally go unnoticed in today's fast paced world.

Is observing our surroundings a concept that is becoming foreign to us? Sure, we take in the basic visual information around us at a glance, but rarely do we truly consider things anymore. We've stopped looking for the sake of looking. The idea for this project came when I moved to a new home. My new bedroom had a slanted window, so that when I lay on my bed and gazed out, all I could see was the sky and treetops. It occurred to me in that moment, that it had been a long time since I had just looked up properly without having a specific reason.







14 Henriette street is an example of the durability of mass produced wallpaper. 14 Henriette Street was completed in 1748 by Luke Gardiner. Built originally for aristocratic families living in Dublin at the time, the house had many uses over the years until it fell into ruin in the late 1970's when the last residents left due to the

Wallpaper has always been associated with the home and creating the feeling of homeliness. William Morris said 'whatever you have in your rooms, think first of the walls for they are that which makes your house and home'. Material culture history of wallpaper has largely focused on the home decor of the upper classes. Museum collections like the Victoria Albert Museum feature a vast variety of valuable Chinese and French flock papers. References to wallpapers used in the homes of the working classes and poor is only partially included in museum collections. However, there are very few records of mass produced wallpaper samples in these collections. Those that would have been typical of use, in the homes of the working classes and poor from the nineteenth and early twentieth century. This disproportionate account material culture history of wallpaper, is due to mass-produced wallpapers being thought of as a cheap ephemeral material that would quickly become obsolete.

derelict state the house had fallen into. In the early 1980's caretakers looked after the house from falling into a further derelict state. The house has been under renovation for more than ten years only recently being completed in September 2018. During the renovation process all but some of the original tenement layers of wallpaper, linoleum and timber - framed partitions which were used to subdivide the flats were substantially removed with only traces remaining.

Jennifer Garvey



Jennifer: What was your most recent project?

David: Surveying Johnstown Castle, County Wexford, for fragments of historic wallpaper.

Jennifer: In recent years what types of projects have you worked on?

David: We worked on most notably the reproduction wallpaper for Bewley's Oriental Café, Grafton Street after the interior was fire damaged. 9/9a Aungier Street, Dublin. Also a number of houses on Ballymun Road Glasnevin, Dublin. For further information please see website; www.skinnerwallpaper.com.

Jennifer: Has there been many changes in your work process over recent years with advancements technology, or has the process gone unchanged?

David: Our screen printing process has not changed very much. Since the advent of computers, the way we make artwork has changed. We used to do all drawing by hand on a drawing board, but hardly do anything that way now. We use Photoshop mainly now to recreate a lot of the patterns.

Jennifer: What are the steps/processes involved when working reproduction wallpaper with only fragments of the original wallpaper?

David: Take samples of the original wallpaper as reference guide. Piece together one full repeat of the pattern. Draw out the pattern, with a separate drawing for each colour. Make sure the pattern repeats correctly vertically and horizontally. Colour mixing and matching are very important. When screen-printing a pattern, we need a separate screen for each colour. The colours are printed in sequence, and must line up perfectly with each other.

Jennifer: What is the most challenging part of your work?

David: Quality control when hand-printing wallpaper – something can go

wrong at every stage.

Jennifer: When resorting/recreating wallpapers do you use traditional printing techniques?

David: No. We use screen-printing, which has been around since around 1940, and more recently digital printing, which is very modern.

Jennifer: Which printing process was used in the reproduction wallpapers for 14 Henriette Street ?

David: All wallpapers in 14 Henriette street are were digitally printed. From the two main receptions rooms and the mini scale model house.

David Skinner who has worked on various private and public projects, researching and restoring period wallpapers throughout Ireland. David gave a short interview about his practice and his recent work on reproduction wallpaper's for 14 Henriette Street, Ireland's first tenement museum.

Jennifer: When choosing the wallpapers for Henriette tenement museum how did you decide on which wallpaper to reproduce? (as there was multiple layers left on the walls as seen in photos.)

David: They were chosen because the rooms were being presented as they looked in the 1960/70s, when they were last occupied as tenements. The two main rooms off the reception area, both of the rooms wallpaper was recreated from the most recent remnants on the walls. In the miniature scale model of the building, we tried to keep it within the same time period. Referencing the Heritage 1974 catalogue from Kildare wallpapers for all the miniature scale model rooms. All the rooms within the model were selected from this catalogue.

Jennifer: Did you solely do all the wallpaper reproduction for the museum or was there other people involved?

David: We did all the wallpapers for 14 Henriette street.





Amongst the dusty, arid hills of southern Lebanon lies a rather curious tourist attraction 'The Mleeta Resistance Landmark', a bizarre museum/ theme park operated by the Lebanese terrorist paramilitary organisation Hezbollah. If you may find this statement rather perplexing (and justifiably so) allow me to provide a little background as to who Hezbollah are, and why a group of such notoriety would run what, in essence, constitutes an amusement park.

Hezbollah is both a paramilitary organisation and political party that was founded in 1985 in Lebanon. Its' name in Arabic translates to 'the party of God'. It pursues an Islamist ideology and claims to represent the interests of the Shi'a Muslim minority of Lebanon. It considers itself responsible for the defence of Lebanon against what they call 'imperialist incursions' by nations such as the United States and Israel, having waged a guerrilla campaign against Israeli forces in southern Lebanon from 1985 to 2000 and most recently, engaging in a full blown war with Israel in 2006. Hezbollah are considered a proxy of Iran and a terrorist organisation by nations worldwide due to their violent acts against civilians.

The Mleeta Resistance Landmark serves as a sort of odd retrospective and tribute to what Hezbollah view as their valiant struggle against Israel thus far. It contains a museum, a theatre, a wax work 'Hall of Fame' exhibit and, of course, a gift shop. The centrepiece of the park however definitely has to be the diorama exhibit known as 'the Abyss', which consists of a large crater in the ground packed with the remains of captured Israeli tanks amongst other military paraphernalia. Live Hezbollah weaponry is also on display in a nearby exhibit in a mountaintop forest adjacent

to the park, from which Hezbollah launched attacks into Israel in 2006. These exhibits of the park very much push the narrative that Hezbollah was victorious in said war, despite the official outcome being accepted worldwide (apart from Israel themselves) as a stalemate.

These exhibits exude a rather threatening aura, which is admittedly somewhat diminished by the presence of the innocuous waxwork 'Hall of Fame', home to lumpen misshapes of such luminaries as Yasser Arafat, Saddam Hussein and Madonna. Another oddity is one of the park's few 'rides' – an interactive talking prayer mat once used by prominent Hezbollah member Sayed Abbas Musawi. There is also the aforementioned gift shop, from which shirts and other assorted products can be purchased brandished with the face of Hezbollah's leader, Hassan Nasrallah. The comedic concept of such a park is only further compounded by the fact that Hezbollah fighters who have been wounded in combat are honoured with the reward of a special trip to the park.

There are plans by Hezbollah to expand their tourist attraction to include motels, camping areas and swimming pools to accommodate visitors. This may sound odd, but even prior to the construction

of this park Hezbollah have run social services programs and operated hospitals and schools in areas under their control in Lebanon. Hezbollah function as a sort of state-within-a-state in Lebanon, and the Mleeta Resistance Landmark is but one facet of the vast and complex system they operate. The regular funding Hezbollah receive from the Islamic Republic of Iran as well as their income from their involvement in the international drug trade is more than enough to ensure the continued existence of said services.

The overarching theme throughout the Mleeta Resistance Landmark is one of valiant resistance and heroism. The exhibits rather conveniently ignore Hezbollah's legacy of plane hijackings, suicide bombings and torture 'of kidnapped foreign journalists. Of course, this is to be expected from a terrorist organisation who want to portray themselves as heroic freedom fighters, in an area firmly under their control no less. The Mleeta Resistance landmark is an interesting piece of propaganda, it showcases how infrastructure can be used to push a particular narrative, and to re-write history. Hezbollah have utilised the park for this purpose, to paint themselves as the heroes and the victors, as well as having it serve as a portent of sorts to their enemies. After the sheer devastation caused by the war with Israel in 2006 however, there is hope amongst the Lebanese people that the calamity showcased in the exhibits of this park may never return, but only time will tell.



Adopted as an integral ideology of the Situationist movement, 'détournement' is a term meaning to 'hijack' or 'reroute' – to take what is accepted and transform it. Fanzine producers re-contextualised mainstream newspaper articles, and transformed independent music publications into a place of cultural

reign of Thatcher to name but few. This concept of personalised politics was communicated through the use of anarchist iconography which added the vital element of shock which was both visually striking and, ultimately, politically provocative.

Emily Hawkins

The zine as form of protest roots itself in the DIY culture and anti-Capitalist movement of punk scenes originating in the 1970's. Fanzines mostly have a hand-made aesthetic, the type usually hand scrawled, typewritten, Letraset, or hand-rendered.

This alternative style of expression visually established a recognisable punk identity, contrast to the static, unyielding style of the mainstream press. Punk fanzines were honest, forthright, and non-profit, antithetical to the conformist media at the time, where people are removed from their own experiences, emotions, and creativity.



resistance – a free space for fans to develop ideas and practices. This intercommunicative relationship eradicates the capitalist 'producer and consumer' element of journalistic production. Instead, the 'consumer' becomes an integral part in the manifestation of the zine, taking authorship to the street and giving a voice to working class kids.

This proletariat nature of the fanzine permits a voice of resistance to political and societal issues; fanzines of the 1980's and 90's heavily criticised Capitalism, conservatism, the Troubles, and the

The emancipated medium of the fanzine became part of Feminist movements of the late 20th century. Music scenes were heavily male dominated, however the DIY culture of the punk scene and the philosophy that 'anyone can do it' prompted young women to pick up their instruments and begin playing music. Ana da Silva and Gina Birch formed the post-punk experimental group, 'The Raincoats' in 1977. Their cover of The Kinks' 'Lola' has a much more grittier and less polished sound than the original, however it packs even more of a punch

as it turns a once one-dimensional track into a feminist assertion, as da Silva and Birch chorally exclaim lyrics such as 'Girls will be boys, and boys will be girls' and 'I know what I am and I'm glad I'm a man.'

Corin Tucker of all-girl band Sleater-Kinney produced the early 90's zine 'Channel Seven', in which she states that the Riot Grrrl movement was trivialised by the mainstream press as 'being a fashion statement.' Fanzines provided an uncensored space in which girls could critique and reject the representation of women in music in mainstream media. Issues concerning body image were also addressed, and phrases such as 'Riot don't Diet' were coined and implemented in zines such as 'Junk Food', which openly and honestly depicts the authors relationship with food. The sprawled lettering, stark black and white photography, collage, and hand-drawings greatly contrast the mainstream women's glossy magazines, and convey a language of non-conformity and protest.





A NEW ÉIRE

Hip hop in Ireland emerged in the early 90's, when the growing political tension within the country was blended with the hectic breakbeats of traditional Irish music and dancehall. Scary Eire (made up of Rí Rá, Mr. Browne, Dada Sloosh and DJ Mek) are the group who helped establish hip hop in Ireland.

They brought current issues to light which connected with many young people in Ireland, who were facing first hand the effects from under Charles Haughey's administration. Scary Eire found their roots on Capel Street, in a bar called Barnstormers where they would bring along traditional instruments such as the bodhrán and tin whistle and combine the drum beats of Trad music with reggae dancehall. Ireland had never seen the likes of these kinds of groups in the early 90's.



Hip hop was a black art style from New York and it was exotic to traditional Irish households of the time. Hip hop provided young Irish people with a voice. It allowed them to speak out about the skyrocketing unemployment and violence that was prevalent in the North of the country. MC's and music producers were the only musicians who were bringing a light to this topic and their messages were spread through mixtape culture and live shows in back bars. This era had inspired a new generation to incorporate their Irish culture on records and adopt the stencil of hip hop so they could unapologetically assert themselves and the troubles of the modern era.



Callum: When writing your lyrics, was there a particular genesis or concept in mind? If so how did they develop?

Callum: How did the infrastructure differ in terms of the creative process between your band FXY and your solo album 'Scars'?

Infrastructure of Eimear

Callum Knight

Eimear: Yes, I usually have a theme in mind, a particular mood or concept and I try to write around that idea. If it for band material it's more licks and riffs and clever or catchy ideas. Whereas with my own solo material it's more about emotion and clever lyrics that tell a story.

Eimear: They were completely different as the band album is all about collaboration, sharing with the other musicians and seeing what everyone wants to do, taking a concept and seeing what do people think of it and how can we develop this idea as a group. With the solo album it was all my work from start to finish, the only influencer was the producer John Leader. Both experiences are completely different process and there is lots to be said for both.

Callum: After working with four other musicians for many years with FXY, did you find multiple band members within yourself during the time you worked on your solo album?

Eimear: That is a great question! I think that I wrote everything for the solo album as a solo artist, it was just me and piano. It was only alongside the producer that I found the other sounds. It has really pushed me to hear things in a new way and I can already tell that my new material for my next album is going to be much more influenced by what other sounds I want on the tracks.

Callum: The songs on the album are very personal, is emotion the main foundation for your lyrics?

Eimear: Yes for sure... I think storytelling and relating to other people is the main foundation. I like to be as real as possible and give people a chance to feel understood or feel like they can relate. I love honesty in lyrics and until I released the album I had no idea what people would think of the



level of honestly and open heartedness in my work, but people are really enjoying it and I am so glad that people feel they can relate.

Callum: Would you say the lyrics on this album express the conclusion of your individual healing process and ring a bouy to those who are in the beginning or the process of theirs?

Eimear: I would say they definitely represent the healing process and serve as a help to anyone on this journey, but definitely not a conclusion because I believe there will always be healing to be done and I am far from complete in that area. I hope people can take something from the lyrics and that they can serve to help people on their path and help them to understand more about themselves.





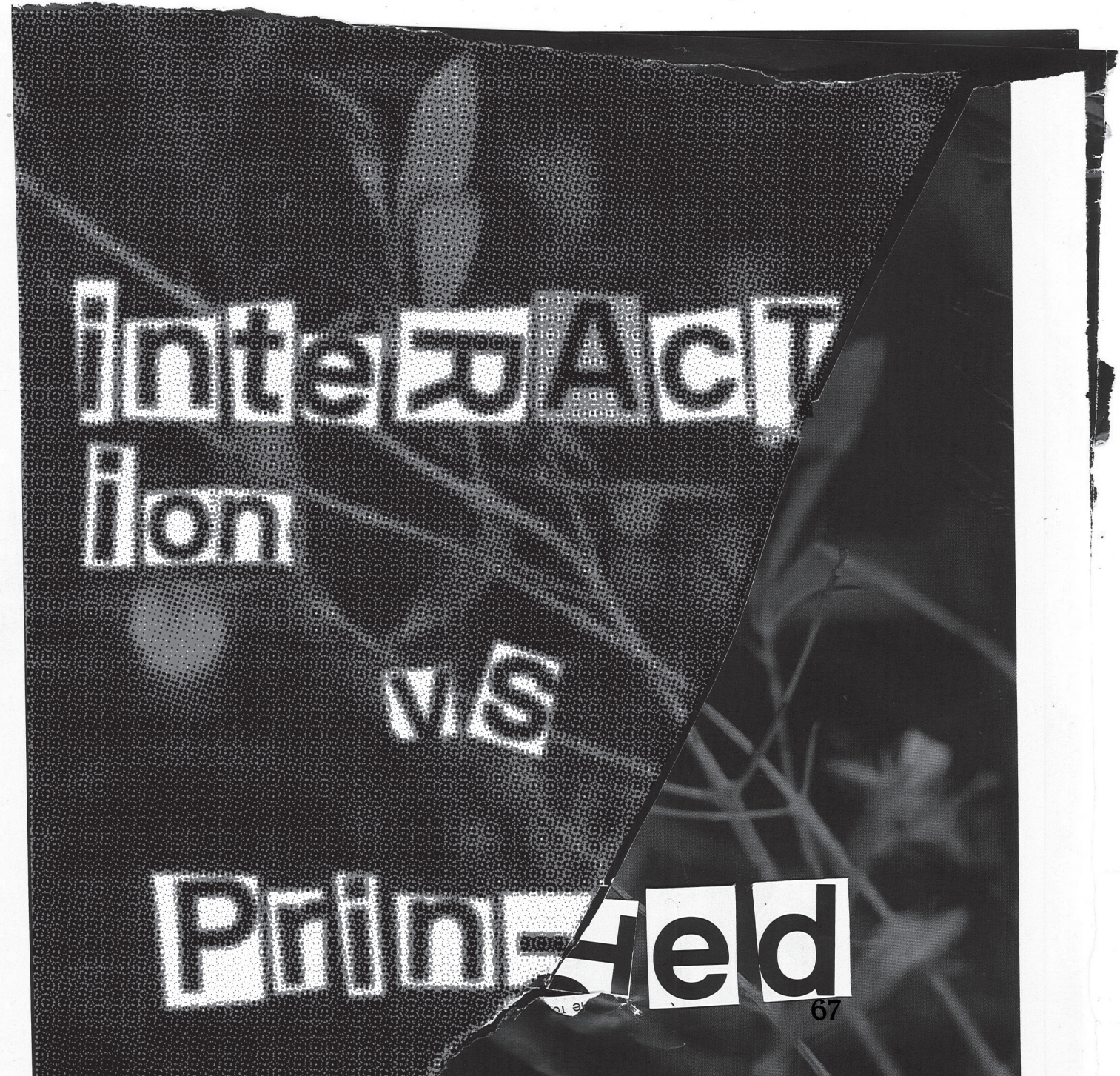
My research is based on an article by 'It's Nice That', regarding on a theme 'Are Interactive, Digital posters set to overtake the printed posters?' The article began with 'We are now living in the age where digital media totally co-exists with reality. The creative industries have to rethink ways of representing objects in present time. One of the emerging ways to do this is with interactive posters. With a format that sticks to the international paper sizes, interactive posters are not so far removed from the traditionally printed poster, but offer a more appropriate means of communication for the LED screen that have popped up everywhere, including the local bus stop.' In my opinion, I believe that this statement is somewhat true, we are living in an age where people are glued to their phones, to their laptops and majority of adverts that we see nowadays are published on social medias. So are Interactive, digital posters taking over? I believe yes, It's appearance has a more 'fresh perspective' and it has a characteristic of 'futurism, metaphysical and it is able to create concept.'

A Korean Graphic Design Studio known as 'PangPangPang' is featured in the article and they talk about the difference in their work, their studio handles with both Interactive and Prints. INT stated that ' Although their posters in print showcase the talents of sophisticated and well-informed designers, their interactive posters possess an undeniable edge with the added dimension of movement.' PangPangPang's use of moving Gifs within their Interactive posters creates a fresh, new perspective on everyday objects, it portrays an unusual combination of Gifs, Typography and still images. Using moving images allows you to give life to everyday objects, thus as a result, Graphic Designers become more like character animators. It creates a humorous concept and interacts well with the viewers.

'Interactive posters will undoubtedly become more visible within our everyday modes of consumerism and PangPangPang are successfully making the transition in an intriguing and creative way.'

Are Interactive, Digital posters taking over?

66 Chris Lapitan



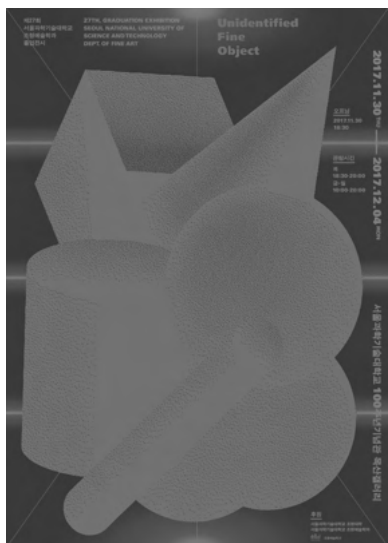
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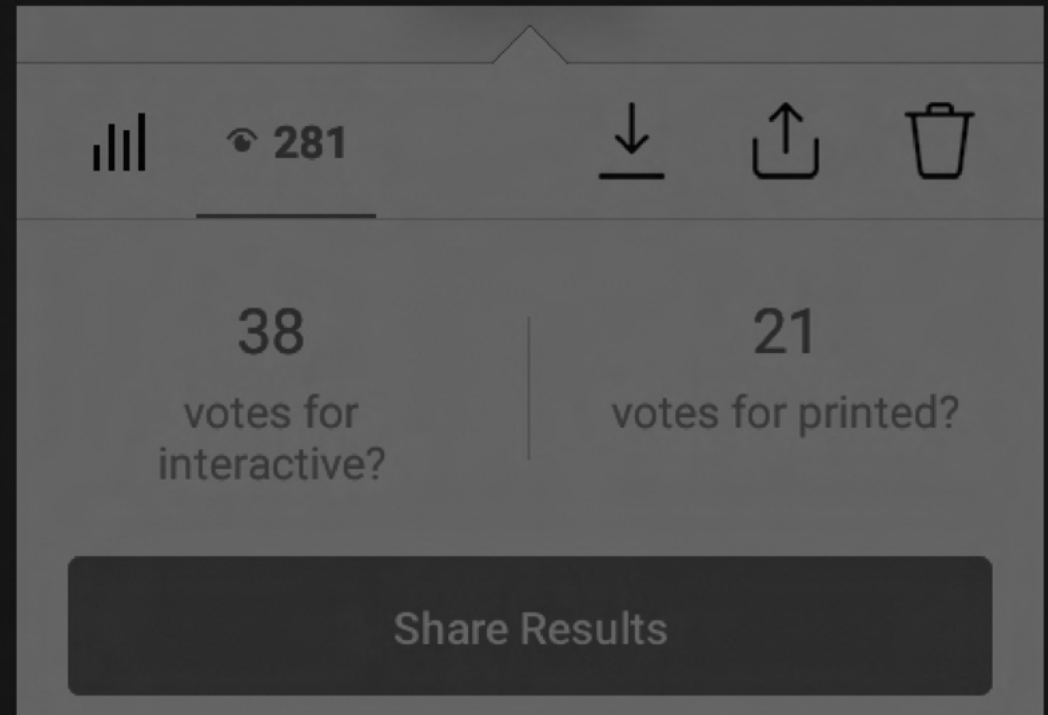
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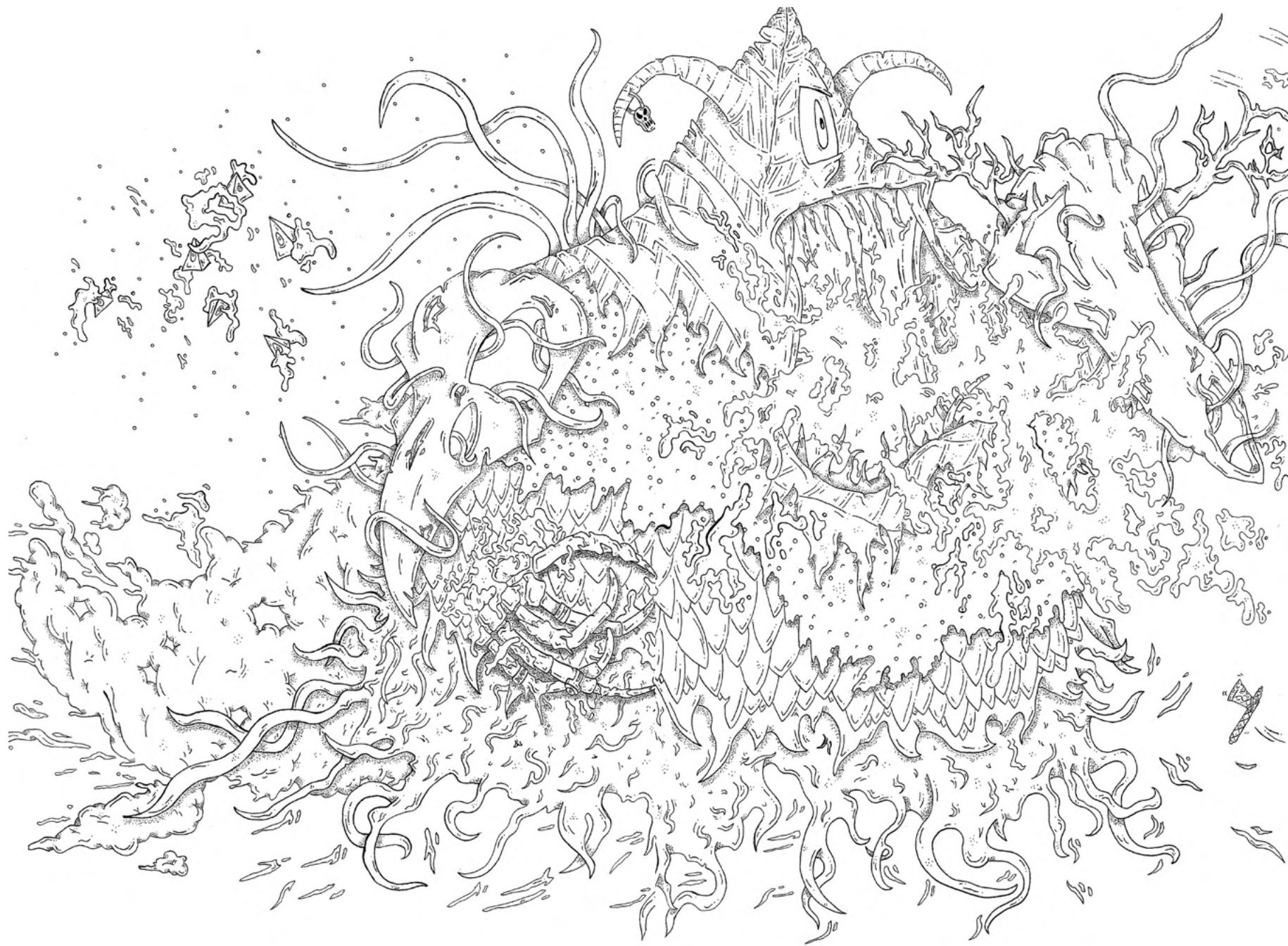
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I was looking at character design in comics, graphic novels, tv shows, animations, movies, video games etc. Which then branched off at into looking at colour palettes, lighting, perspective, backgrounds, locations and more. I looked at a huge variety of comic books, like deadly class, Y The Last Man, Preacher and Saga. And even video games like; uncharted 1-4, red dead redemption 2, Hellblade: Senua's Sacrifice, Ni No Kuni II, Ratchet and Clank. Also a variety of movies and tv shows like; Hilda, The Dragon Prince and The Garden of Words. 74





'The Uncanny Valley' is a concept hypothesized by a robotics professor named Masahiro Mori, theorising that, as a robot gets closer and closer to resembling a human being, it will reach a threshold where it looks almost human, but just not enough, and so evokes a feeling of repulsion. Thus 'the uncanny

A sense of unease is evoked, of ambiguous repulsion in the presence of a lifeless doll, mannequin, or humanoid object. This is because their 'not quite right' humanoid semblance falls neatly into the characterisation of 'The Uncanny Valley'.

valley' is a space where an object causes a feeling of repugnance, for being just shy of normalcy.

The word 'uncanny' is often used colloquially to describe a feeling of discomfort and mystery; it wouldn't be uncommon for a person to declare a sense of feeling 'watched' by someone they can't see or justify. Nor would one be surprised at a person's fascination with a number, phrase or pattern that they claim they see continuously over a period of time. These experiences are indicative of a feeling attributed to something being out of the ordinary, and also indescribable. Despite knowing that there's no reason for anybody to be watching you, and so no chance that they are, the feeling of being watched persists, creates discomfort, and cannot be explained for its existence. Similarly with repeating patterns, despite having the knowledge that patterns are naturally created in everyday life, and if you're

looking for them you're going to see them, the uncanny feeling that the patterns you're seeing are meaningful and mysterious remains.

In his paper On the Psychology of the Uncanny, Ernst Jentsch textually investigates the physiological

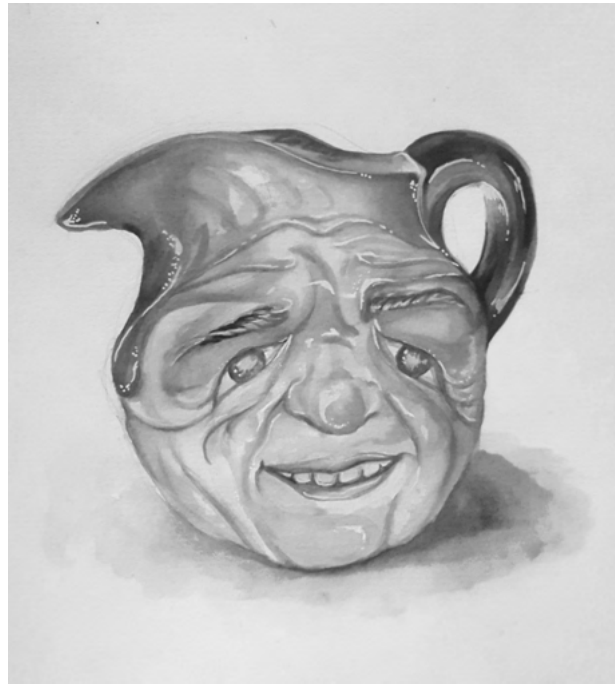


Figure 2

infrastructure that conceives the uncanny, as does Sigmund Freud with his writing 'The Uncanny'. Both essays, describe a visual concept with words, and so I have created imagery to illustrate their hypotheses. Adopting the thinking of Jentsch and Freud, I have created or found circumstances that visually represent this specific 'uncanny valley' space.

Figure 1 is following Jentsch's postulation that the uncanny is when the familiar has been changed in some way, particularly in a way that's not immediately understandable. He explains it anecdotally, describing how if one took the sun from the sky, thereby changing something familiar, it would create massive unease, mystery, and so an uncanny feeling. With this image the skull has been removed from a human head, causing the skin to stretch and disfigure the face. Seeing what should be ordinary, something that's as familiar as a human body, modified in such a way creates this uncanny sense of repulsion and confusion.

Figure 2, a 'Toby Jug'— sometimes referred to as a 'Philpot'— is a pottery jug taking on the form of a head, or seated figure, most often an English King. These uncanny artefacts visually represent Freud's understanding of the uncanny by reinterpreting a lifeless thing as part of an organic creature. They are delightfully distasteful and most certainly uncanny.

Figure 3 is of a copper mask created for veterans of the First World War to cover facial disfigurements from gunshot wounds harboured fighting in the trenches. In two ways they create a sense of uncanniness, first in the way something animate — the veteran's face — is rendered lifeless with this immobile mask, and also in its ambiguity regarding its animation. The uncanny feeling is felt when one expects the face to move, and it doesn't, and also with the visual uncanny valley created by attempting to recreate human features and falling short. Freud explains that the ambiguity creates discomfort and repulsion because one is unsure of a perceived threat.

The three images visually represent categorical points Jentsch and Freud make on the uncanny respectively, and all three create the uncanny valley in their 'almost' affinity to a human figure.



Figure 3



An abstract black and white artwork featuring organic, flowing shapes. A large, dark, rounded shape in the upper center contains the text "but it's you warm;". Above it, the text "the memory is skewed" is spread across the top. Below the dark shape, the text "What more is there to come?" is written. In the lower left, the text "you get excited," and "you say;" are visible. In the lower right, the text "let the dreams never end" and "please let them never end" are spread across the bottom. The background is a mix of dark and light areas with some vertical lines.

the memory is skewed

but it's
kept you

warm;

"What more is there to come?"


you get
excited,

let the dreams never
end

you say;

"please

let them
never
end

An abstract black and white artwork featuring organic, flowing shapes. The text is spread across the image. At the top, "they bend and mould into a cushion inside". Below that, "touch the lives there smell too." In the center, "playful dreams" and "only proven strange" are visible. In the lower right, "as the mind remembers" and "and I laugh at itself" are spread across the bottom. The background is a mix of dark and light areas with some vertical lines.

they bend and mould
into a
cushion inside

touch

the

lives

there

smell

too.

playful
dreams

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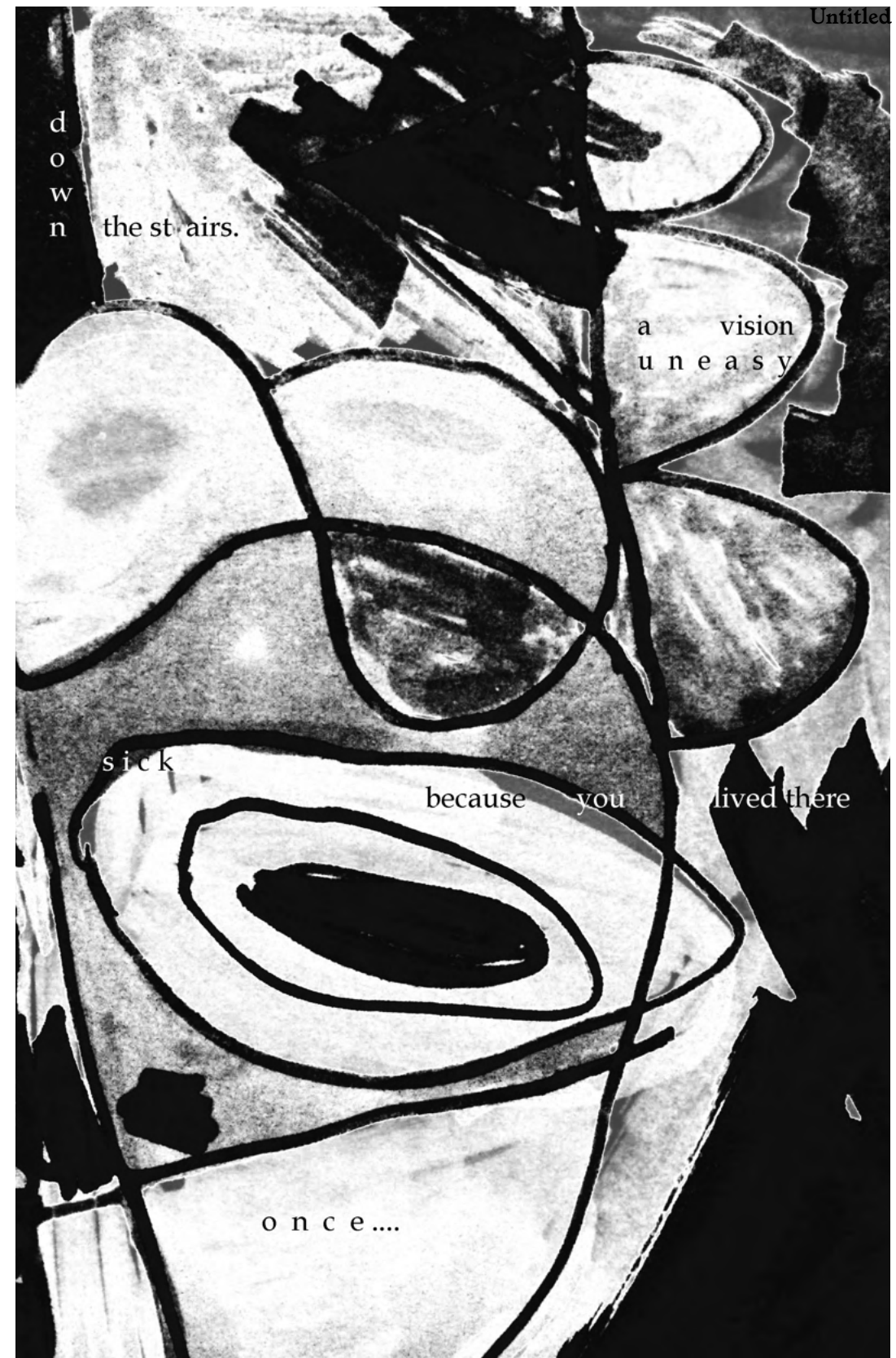
strange

as the

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Untitled

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a vision
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s i c k b e c a u s e y o u l i v e d t h e r e

o n c e

'Everywhere had a faint, choking mell. Puddles of noxious substances inhabited the area. There was a mysterious black liquid oozing through the walls of people's houses.'

A closer look at Love Canal, one of the most appalling environmental tragedies in American history.



Love Canal

During the 1940's the Hooker Chemical company started dumping its hazardous chemicals into Love Canal for over a decade. Realising that the site would be soon used for construction, Hooker hastily sold the site to the government for a measly \$1. After burying these toxic chemicals with clay the government allowed for a school to be built on top of the site. As part of the deal they made with Hooker, the school agreed the dump would now become their problem. As development continued over this site, over 1000 families lived above this waste dump. At the site of the canal there were reports of bubbles 9 to 12 inches in diameter forming when chemicals

of toxic waste. The walls of houses were covered with a mysterious black liquid which oozed from the cracks of the brickwork. Trees and other vegetation were turning black and dying. Puddles of noxious substances permeated the area. The air made the resident's eyes sting and lungs hurt. Everywhere had a faint, choking smell.

It is almost cruelly ironic, as Love Canal was intended to become a paradise. In 1890 a man named William T. Love envisioned the most perfect city in existence, calling the community he was about to construct 'Model City'. He developed plans to build a canal



breached the surface soil. Children were often found throwing stones in as a game.

The ticking time bomb that was Love Canal finally erupted after a wet winter in 1976. Excessive rainwater filled the canal, and in turn leaked into gardens and houses of the neighbourhood. The toxic waste burned away through the wooden fences around peoples homes. School kids came home with toxic sludge on their uniforms and burns on their hands and faces. The force of these poisonous chemicals was strong enough to push backyard pools metres into the air, leaving it afloat a sea

which led from Niagara Falls to this northwestern region of New York. He believed he could power a community of potentially 1 million people by generating hydroelectricity from the Canal. Regrettably due to a national financial crisis, Mr. Love went bankrupt. Leading him to abandon his project, his dream was shattered. The canal lay dormant for many years, until in the 1920's it began to be used as a dump site for rubbish across the city of Niagara Falls.

After the toxic spill, the people of Love Canal suffered from a series of inexplicable illnesses, some including

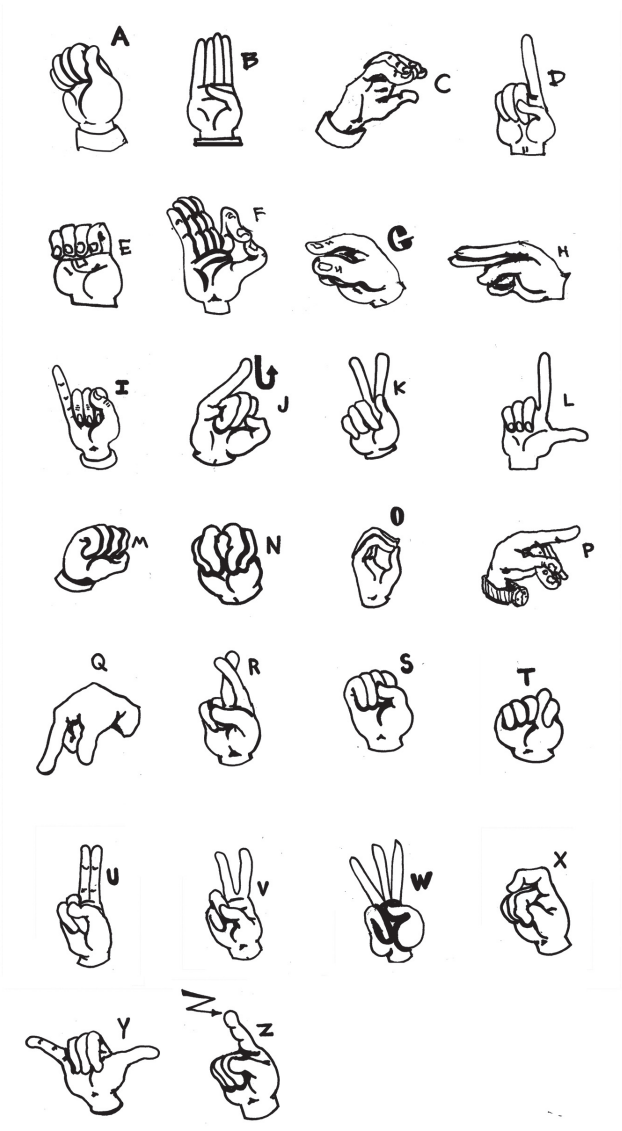
epilepsy, asthma, migraines and nephrosis. The following year the New York State Department started its investigation into the disturbingly high rate of miscarriages and birth defects. 22 million kilograms of toxic waste was found in metal barrels, rusted, leaking into the soil. Of the different chemicals seeping through the houses of the Love Canal community, the most prevalent chemical was benzene, a known human carcinogen. Out of the 80+ toxic chemicals were found in Love Canal, 11 of these were known to cause cancer. The Environmental Protection Agency issued a warning directing pregnant women and children to immediately evacuate from the area, but the residents of Love Canal still had to fight for their right to leave. Banks would not give loans on houses in the area, meaning the people of Love Canal were stranded. As Love Canal was a working class area, nobody could afford to abruptly pick up their things and leave. The community protested, demanding the government take action. The Niagara Falls Mayor infamously stated there was 'nothing wrong' in Love Canal, and accused the residents of being over-dramatic. After much effort, the community persuaded the government to start evacuating people from the site.

240 families were then evacuated from the immediate vicinity of the canal. However, there were many families that still wanted to leave. The community put pressure on the government, using direct-action forms of activism to keep the story in the media. Mothers protested while pushing strollers, pregnant women marched through the streets, children were holding protest signs. Activists in the community also controversially held two employees from the Environmental Protection Agency hostage at a community hall in order to bring their demands to the attention of the federal government. Jimmy Carter finally cracked and ordered the Federal Disaster Assistance Agency to use emergency



funds to rehabilitate Love Canal from its environmental disaster. 800 families were relocated, and Hooker Chemicals were successfully sued for \$130 Million. A treatment plant was built and synthetic barriers were constructed to seal off the toxic waste from the outside world. Satisfied it was safe, families were allowed to move into uncontaminated areas of the site in 1983. Love Canal was renamed SBlack Creek Village, perhaps a sardonic reference to the area's infamous environmental tragedy.

In recent years, residents of this area are still concerned with the health risks of living near these hazardous chemicals. Tests have been taken, and there is new evidence showing toxic chemicals are seeping into residential houses. The government still stands by its message stating that the area is safe, although the people of Black Creek



Family is a key building block of what makes you who you are. These images explore the complex relationship between four generations of males within a family ranging from six to ninety years old. I've Layered images together to show the four separate worlds co-existing. Even taken in the most literal form one could not be without the other. I've specifically layered images over the objects which stem from the interests of the generation above, Almost inherited parts of who they are. None of them knew what the other chose yet they are still over lapping and linking.

Nicole O'Reilly

The final image speaks volumes as it deals with how these generations communicate despite being on the other side of the world. Despite this obstacle they are able to communicate instantly across any distance. These bonds are essential and maintaining them has an enormous effect on each individual's existence. Being further away in some aspects brings you closer together keeping bonds and inherited interests and similarities turns into the only thing keeping you physically close to family while you live a completely separate existence.

Five Things You Couldn't Live Without







i. 'I began stealing out of poverty and hunger in this soviet life'.

ii. A scarab beetle – the symbol of success as a thief and material prosperity.

iii. I cut loose in the zone – committed a crime in places of detention.

iv. A 'warrior's grin'.

v. The convict who wore this tattoo was killed in a brothel.

vi. 'All power to the godfathers!' A rare tattoo of a cat wearing a cowboy hat.

vii. A male and female youth tattoo. The bottle text reads 'high' or 'buzz'.

fig. ii

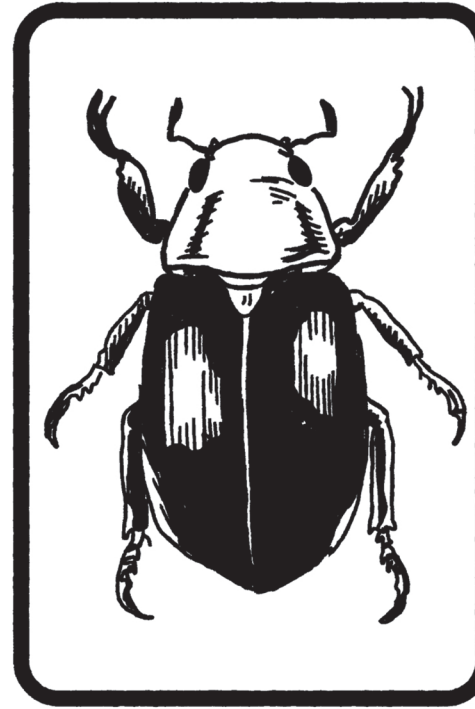


fig. i



fig. iii



fig. iv



fig. v

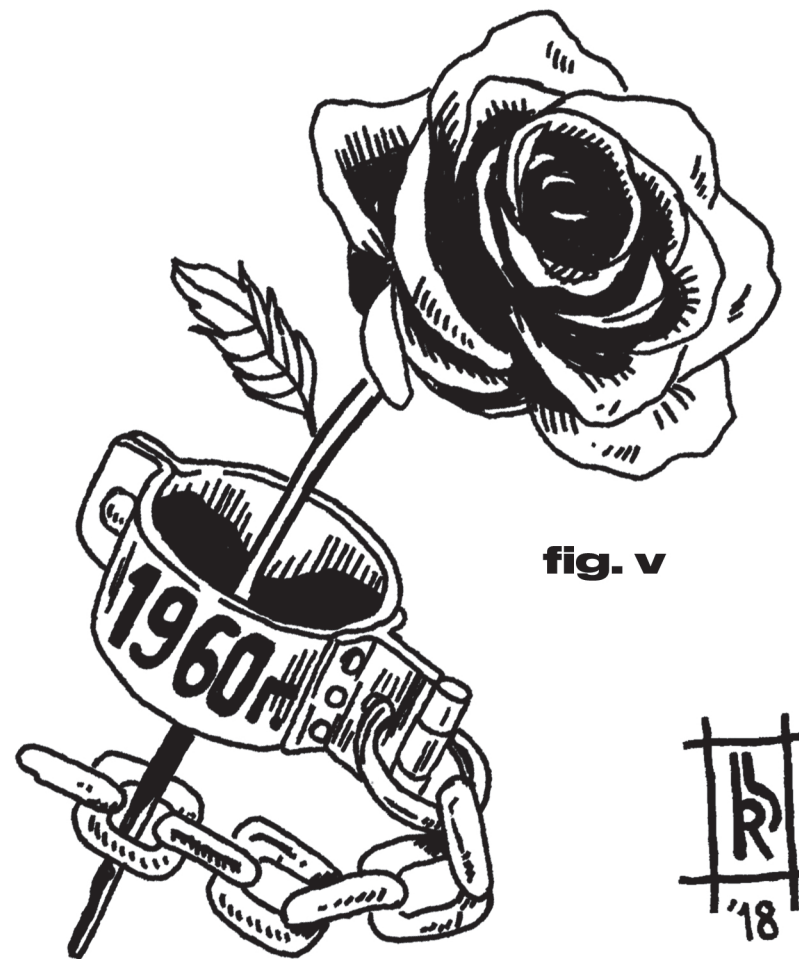


fig. vii



fig. vi



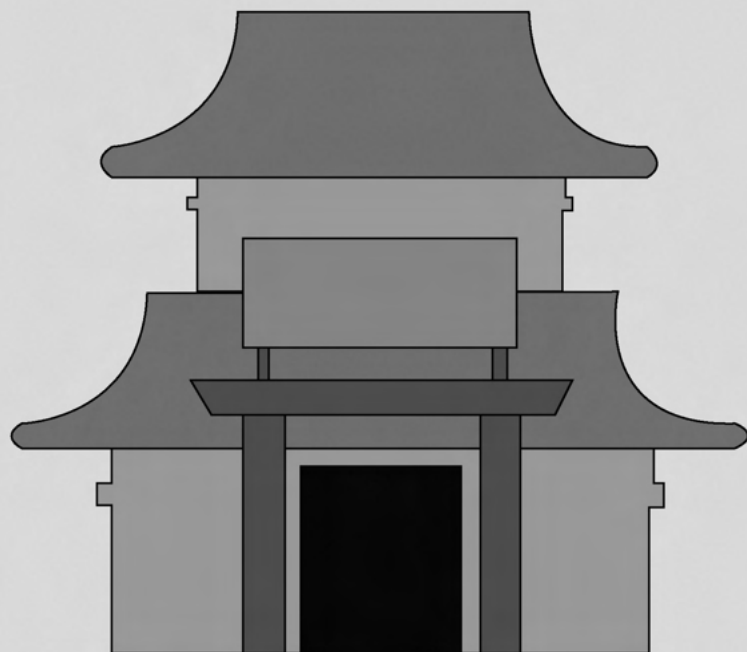
Momotaro is the story of a small boy born out of a peach stone. His parents took him from the river he was floating down and brought him home, where he hatched.

Time passed and he was treated as a normal boy until he found a pull to fulfill his destiny and travel to the land of demons to defeat evil for all of Japan. He trains for years in his hometown, building the skills he needs to defeat all evil of his country.

With the help of his monkey friend, Momotaro defeats the demons and travels home to be crowned a hero.



PEACH BOY

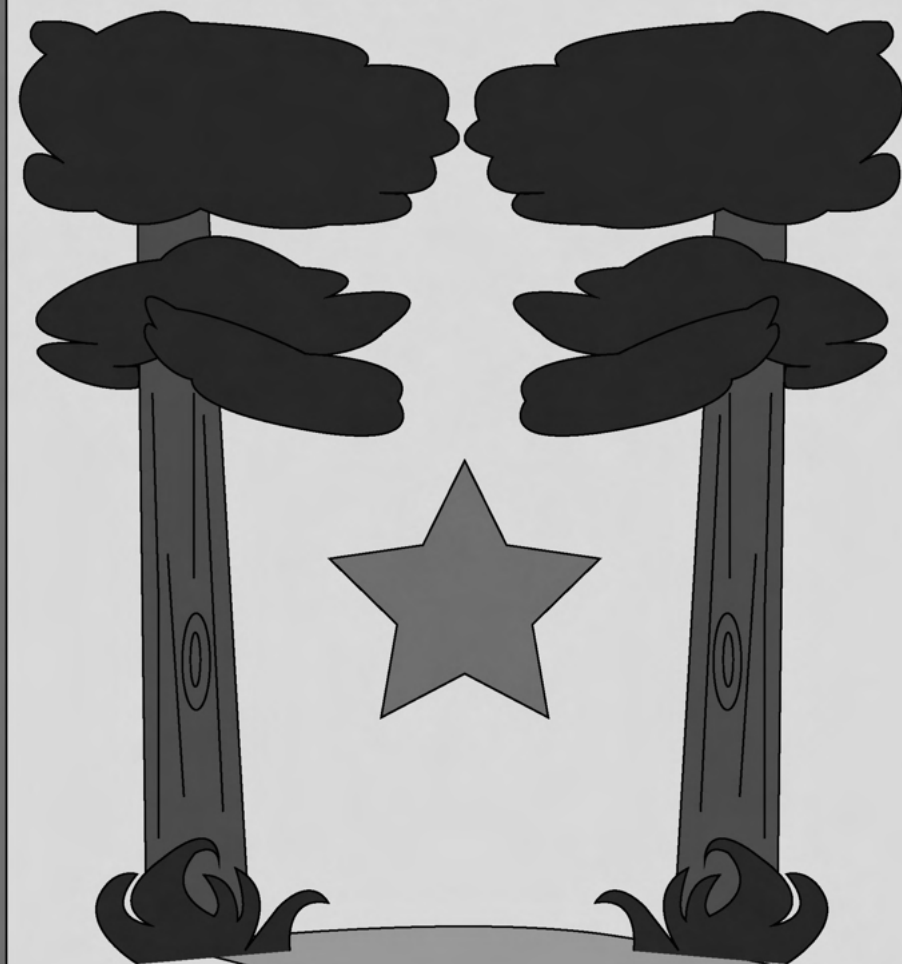


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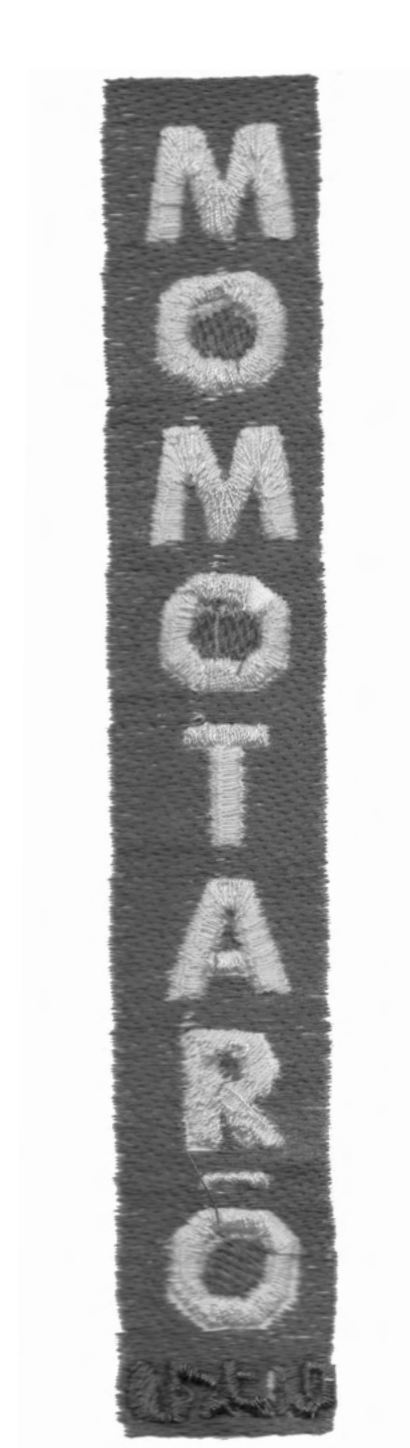
PEACH BOY



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Biodegradable material has always been a broad and popular topic. Compost would be the very basic of biodegradable materials, like the infrastructure of it.

After many trials of different materials, I chose oranges, one of my favourite fruit, as my material. It has a refreshing scent, beautiful colour and creates a surprisingly tough material.

After it's dried and grinded, mixed with water, the slippery substance in the peel sticks the whole thing together. Then I can work with it through different possibilities. Resin, set in moulds, laser cut and combined with wires, gold foils and attachments, create my jewellery.





