

# MA GRAPHIC DESIGN PRACTICE EXHIBIT

TU DUBLIN EAST QUAD  
GRANGEGORMAN  
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The MA in Graphic Design Practice combines contemporary education practices, meaningful industry links and excellent facilities to deliver this unique course. It combines research, practical studio work and the development of relevant technology and entrepreneurial skills to equip graduates as design professionals.

The research module provides participants with the opportunity to conduct research on a chosen topic that is important to them and has professional relevance in a graphic design context. Throughout the research process students are asked to develop a visual representation of their research as a tool of substantive and subject specific knowledge.

TU DUBLIN/E/STUDY/POSTGRADUATE/COURSES/GRAPHIC-DESIGN

# DARBY ARENS

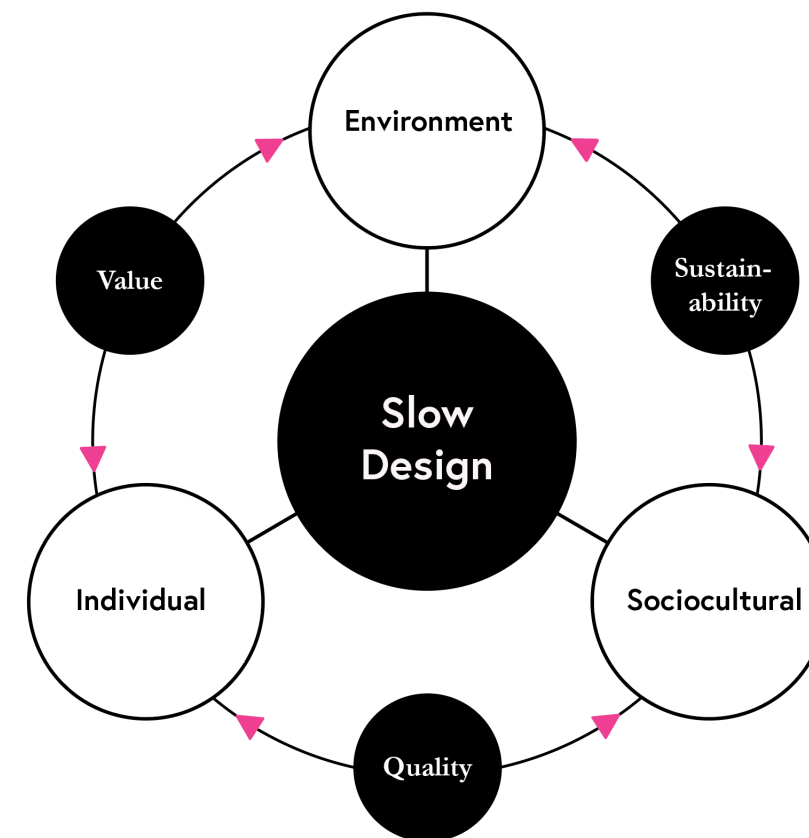
THE LONGEST WAY ROUND:  
INVESTIGATION OF A SLOW DESIGN  
METHODOLOGY FOR FREELANCE  
GRAPHIC DESIGNERS

“The longest way round is the shortest way home.”  
(Joyce 1922, p.360).

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

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

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



# SIMRAN KAILE

## BOLLYWOOD BEYOND THE SCREEN: SIGNIFICANCE OF GRAPHIC DESIGN IN HINDI CINEMA



Based on the book "Mafia Queens of Mumbai"  
by S Hussian Zaidi & Jane Borges



"As a graphic designer, I'm called to create that look that you see in everyday life. You walk down the street, there are billboards, bookstores. These things have to be produced. And as a graphic designer, I'm called on to make those things [...] anything that needs to tell a story" (Charles M. T., 2016).

Charles defines a graphic designer's role in the film industry as a visual storyteller. Anything seen in the real world is used in the language of films to bring the audience close to the cinematic world. Graphic design is employed in a movie to make the visuals feel authentic. These visuals must be cohesive in order to provide depth and credibility to the storyline, making it more immersive.

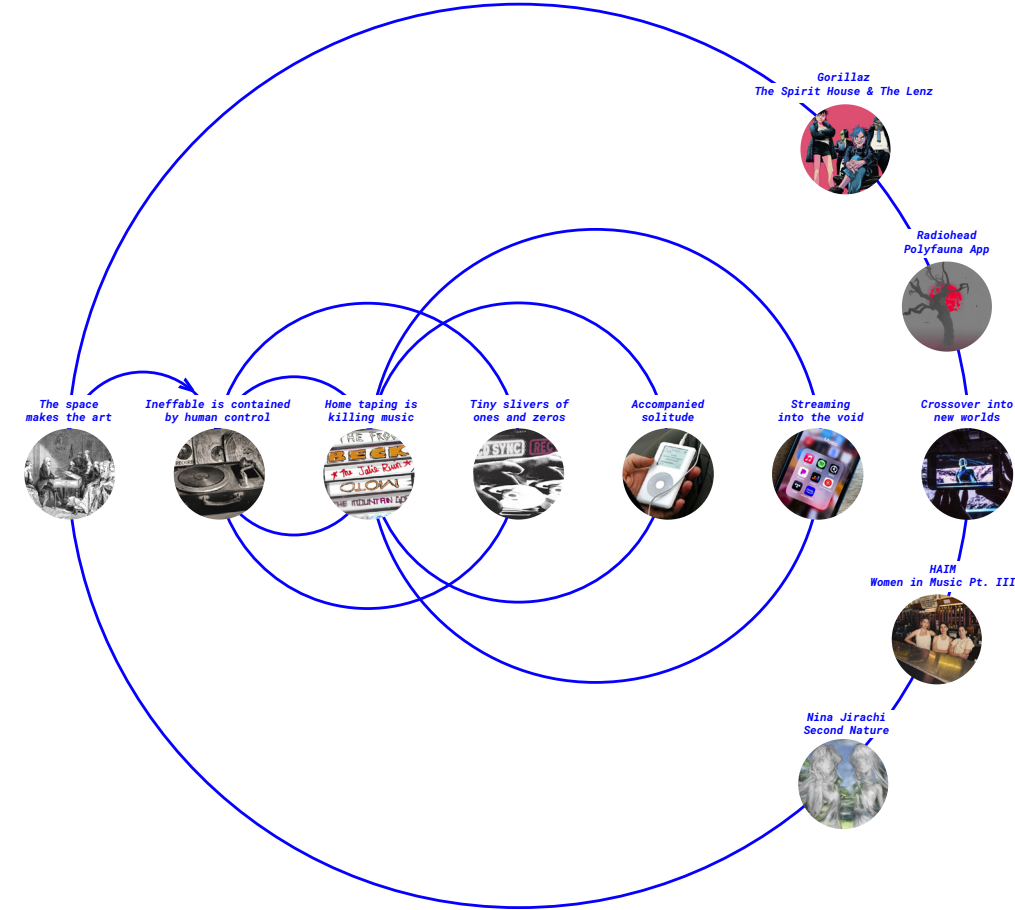
The role of graphic design in film is well documented in the literature, particularly where prominent designers such as Saul Bass became involved. In more recent years, graphic design has gained increased visibility with productions such as The Grand Budapest Hotel and the notoriety of graphic designer, Anne Atkins. The focus of this study is to investigate the significance of graphic design as part of the cinematic language in Bollywood film.

Within the specific field of graphic design and Bollywood film the literature is currently limited. The study has used available literature to deconstruct current graphic design practices in the global film industry. The study also identifies the various components of film that traditionally fell under the remit of a number of crafts people from posters and credits to a range of various props. The study goes on to examine key characteristics of Bollywood film and explores how culture shapes graphic design in the context of film. Drawing on findings within the literature, the research utilises the case study method to develop a framework of analysis to investigate three award winning Bollywood films to identify trends and patterns revealing the inventive use of design components in these films through the lens of graphic design within Hindi film. The thesis uncovers an underappreciated aspect of Indian cinema, shining light on the critical function of graphic design in defining the narratives, visual aesthetics, and cultural resonance of Bollywood films.

# IZABELLA MELO

## ANALYSIS OF THE FUTURE OF MUSIC ADVERTISING UTILISING AUGMENTED REALITY

The evolution of technology has influenced a growing interest in virtual and augmented reality. These technologies are expected to redefine environmental and human interactions and present opportunities in an intangible market. Particularly, augmented reality (AR) is reshaping the way individuals engage with technology, offering a blend of the physical and digital worlds. This research investigates how musical artists with the assistance of graphic designers can utilise visual strategies through AR to innovate in promoting their work while forging stronger bonds with their audience. The main objectives include understanding prevailing graphic design strategies in music promotion, discerning the increasing role of the audience in this space, and establishing the efficacy of AR in artist promotion and engagement with the understanding of the history of how music has been perceived throughout the years. The study provides insights beneficial for musical artists aiming for enhanced engagement and graphic designers seeking innovation in a rapidly evolving digital landscape. This thesis navigates the historical progression of music promotion, the theoretical framework of AR, real-world artist case studies leveraging AR, and insights with recommendations. In the confluence of music, design, and technology, this research underscores the potential of AR in steering the future of music advertising and engagement.



# AKSHAY MISTRY

HOW HAS THE ELECTRIFICATION OF THE AUTOMOBILE INDUSTRY IMPACTED THE ADVANCEMENT OF BRANDING STRATEGIES, AND WHAT ARE THE IMPLICATIONS FOR THE FUTURE OF AUTOMOTIVE BRANDING?

The electrification of the automobile industry stands as a potent catalyst for change, profoundly impacting various facets of the automotive landscape. This research delves into the repercussions of electrification on branding strategies within the industry and extrapolates the implications for the future of automotive branding.

Employing a qualitative research approach, the study conducts a thorough review of literature and scrutinises industry reports and case studies. It elucidates how the shift toward electric vehicles (EVs) necessitates a reevaluation of traditional branding tactics, giving rise to fresh paradigms in branding. The research reveals several pivotal effects of electrification on branding strategies. Foremost among them is the imperative for automotive companies to realign their brand identities with values like sustainability, innovation, and environmental consciousness. EVs are positioned as technologically advanced, eco-friendly alternatives to combustion engine vehicles, mandating a shift in brand positioning and messaging.

Additionally, the advent of EVs disrupts the conventional link between automobiles and performance, emphasising attributes like efficiency, range, and cutting-edge technology integration. This refocusing prompts a wave of innovation-driven brand narratives. Furthermore, electrification opens the door for disruptors like Tesla to challenge established automotive brands, compelling incumbents to adapt their branding strategies to remain competitive. Looking ahead, the implications for automotive branding are profound. As electrification continues to gain momentum, branding will be pivotal in distinguishing companies in a crowded market. Brands must strike a balance between promoting the unique features of EVs and preserving brand consistency. Moreover, the convergence of EVs with emerging technologies like autonomy and connectivity introduces fresh opportunities and challenges for automotive branding, relying on factors such as user experience, seamless technology integration, and trust-building in new mobility paradigms.



# SHRAMAN RAY

HOW IMPORTANT IS IT FOR LIFESTYLE BRANDS TO PUBLICLY EXPRESS THEIR VIEWS ON SOCIAL, CULTURAL, AND ETHICAL ISSUES THROUGH THEIR LOGO IN A DYNAMIC/ADAPTABLE WAY?

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

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

Through the semi-structured interviews with Shane Kelleher, the interplay between strategic vision and art in logo creation is underscored. Dr. Con Kennedy's inputs elevate the discourse by focusing on the cultural and ethical nuances in logo design, emphasising sensitivity, and genuineness. Meanwhile, Diyoima's perspective is anchored in the digital age, highlighting the challenges and opportunities posed by the mutable digital landscape.

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

