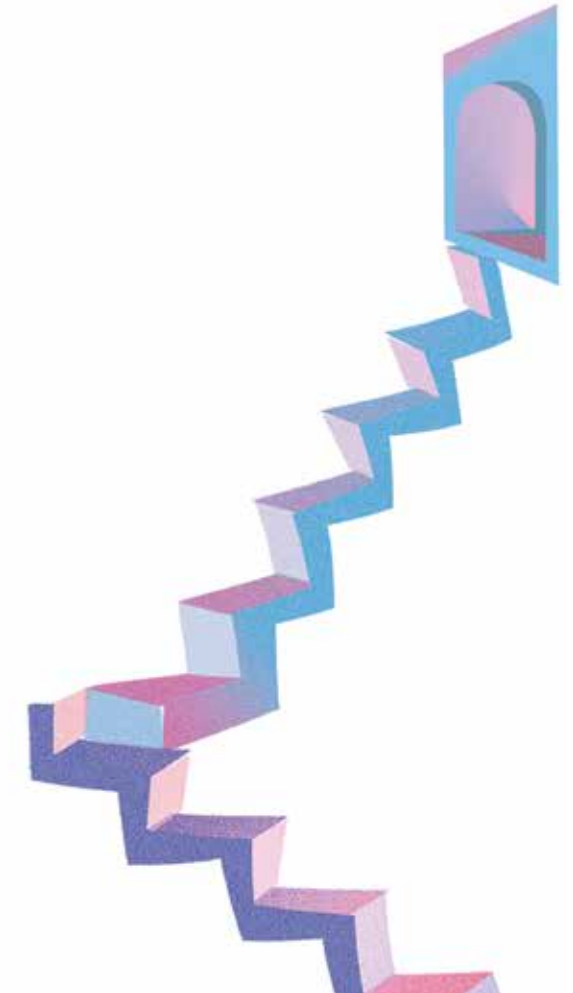


MA DESIGN
DEGREE SHOW 2019
UNIVERSITY OF SUNDERLAND



University of
Sunderland

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AMY CAMERON-HALL

Kamini: Cold Tales

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This project was to determine whether or not we can defy stereotypes in character design. For this project, both digital and traditional techniques were used to produce a concept art book based around character design for a fantasy RPG.

1

The protagonist, Kamini; a normal girl who just wants to change the world.

2

2

Side character, Hallkatja; a valuable ally to Kamini while on her travels.

3

Secondary outfit for Hallkatja

3

1



2



3



AMY ARNISON

Tarot: Behind the Cards

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This MA intends to explore people's perceptions of tarot cards. Tarot cards are often prejudged on the basis on their aesthetic appearance, rather than their actual meaning. My MA examines whether, as designers, we can create designs that do not play to obvious stereotypes, such as the use of the skeleton to signify 'death' card. Instead, through exploratory illustrations, the true, or more complex meaning of the card is explored in this body of MA work.

A dilemma is how stereotypes can often be used to convey information in a shorthand way. Stereotypes are important within superstitions, and design in general. They can portray certain aspects within the illustrations that otherwise may not be noticed. Stereotypes can draw the audience into work, and at the same time may they consider what the work really represents, exploring suggested meaning.

1

Taurus Zodiac Card.

2

Scorpio Zodiac Card.

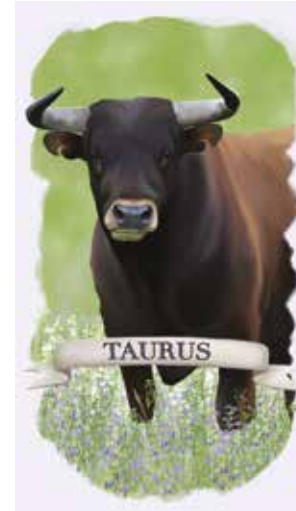
3

Death Tarot Card.

4

The World Tarot Card.

1



2



3



4



AMY CARMAN

A Divine Comedy, The Collapse of Modern Democracy

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This MA is a 3D animated interpretation of Dante Alighieri's poem 'Divine Comedy', representing in visual form a comment on the discourse surrounding the potential collapse of modern democracy. Through linking the poem to this discourse, this work intends to engage with the viewer, putting forward the idea that the current political climate is a hellscape, and comparable to the levels of hell shown in Dante's 'Divine Comedy'.

1

Of the four levels depicted in the zoetrope, this level is based around Wrath.

6

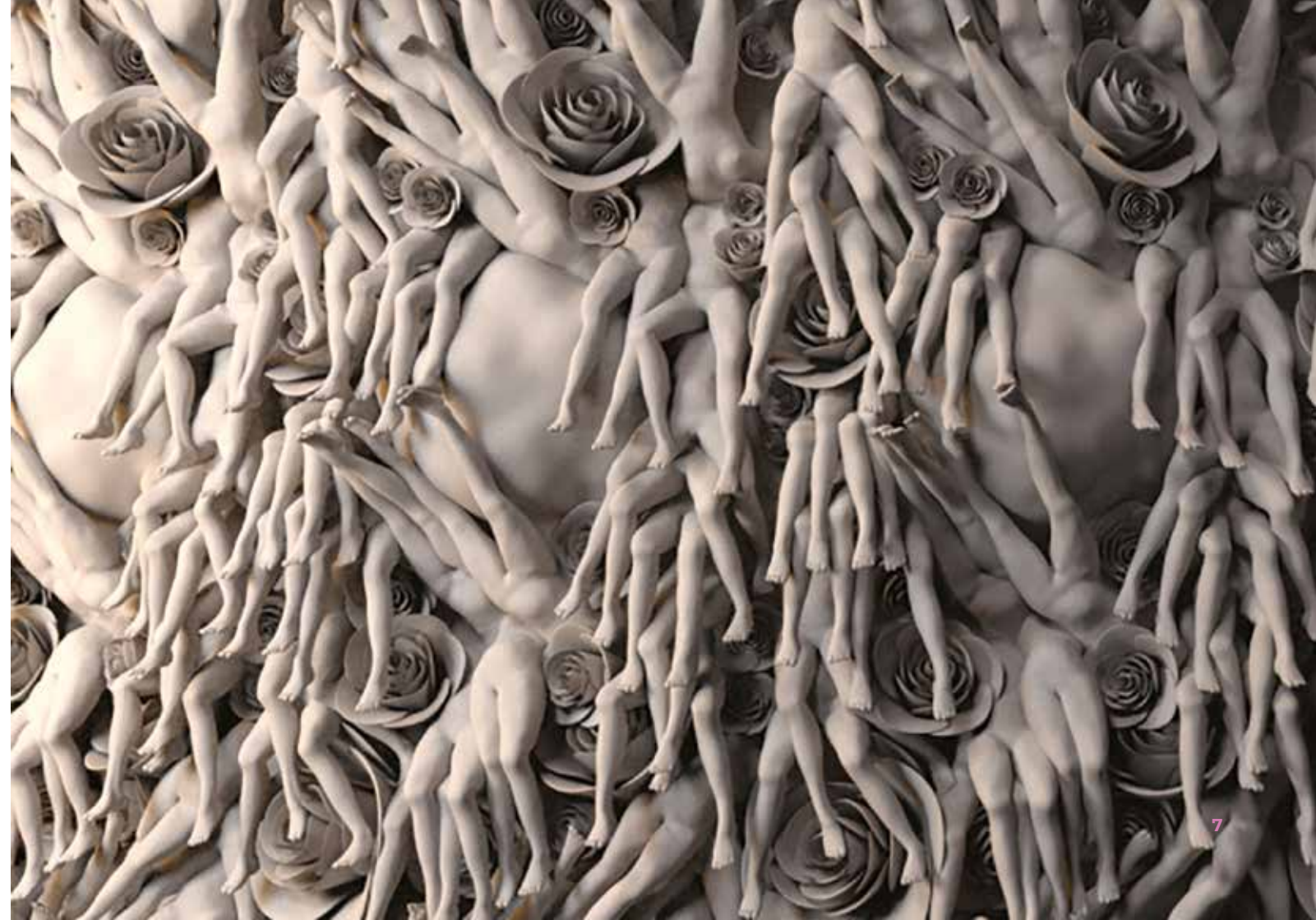


1

2

Of the four levels depicted in the zoetrope, this level is based around Lust.

2



7

BROGAN HONOR

The Lost Smile

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The 'Lost Smile' is an original children's book which aims to create a gateway for young readers to explore and acknowledge their emotions (especially the bad ones!). The inspiration for this project was taken heavily from fairy tales and the morals they intertwine within their narrative, as well as that little dash of magic they always have (which I'm always eager to add into my own work).

The project was completed through entirely digital means and all illustrations were created in Procreate using the iPad Pro and Apple Pencil.

1

Kindness from a bear.

2

The rabbit hole.

3

This is Fig.

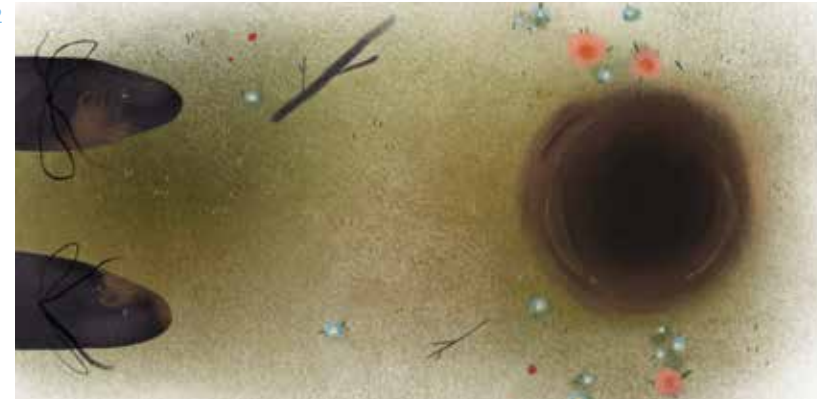
4

A gathering of friends.

1



2



3



4



CHLOE VIOLET SANDY

Sometimes We Feel

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'Sometimes We Feel' is a children's book exploring emotions, the aim was to help children with everyday emotions and help them become emotionally intelligent not only to benefit them selves but other's also. This children's book is aimed at children of the age of 4-6 years old.

For this project I decided to explore human characters, therefore children could relate to these characters and what emotions they were feeling, using different scenarios. The illustrations are bright and colourful and were created from a mix of different media.



Double page spread from
'Sometimes We Feel',
exploring the emotion of
feeling scared.

At the end of my project I also experimented with the use of animal characters after completing my children's book. I created a few illustrations showing the emotions of what a dog may feel. I believe using animal characters to educate smaller children on emotions could also be beneficial.



CHRIS PATTERSON

Painted Book of Phobias

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Portfolio: artstation.com/mrchrizpy Instagram: [@mr_chrizpy](https://www.instagram.com/mr_chrizpy)

My name is Chris Patterson, I'm a 26 year old Digital Painter and Illustrator based in Sunderland. The theme for this MA project was to explore how colour could be used in the creation of 'creepy' horror images. Before this I wouldn't have considered myself a painter, so researching colour theory applications of colour usage in paintings was a fun challenge. It was also a lot of fun researching into phobias, and thinking of ways to depict unusual fears such as 'fear of crossing bridges'.

Most Horror images in popular media are dark, or even in black and white. My series of paintings aimed to be the opposite of this, instead using bright vivid colours such as yellows, blues and greens in the images whilst still unsettling and unnerving the viewer who stared at them. The difficulty came in the balance of deciding what subject matter to show, as going for the "gross out" and being too explicit would have been easy, whereas I wanted to show off a slightly more subtle sense of fear in the images.

1

Insectophobia —
Fear of Insects.

2

Coulrophobia —
Fear of Clowns.

3

Helminthophobia —
Fear of being Infested
with Worms.

1



2



3



CLARE-LOUISE ROBSON

Let's Talk

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'LET'S TALK' is part of an awareness campaign for mental health support at The University of Sunderland, an additional service which provides support and knowledge for students to be more open about their emotions and to communicate with others. This would guide students to where they can get the support that they may need during their studies.

A service for students by students in providing them with all the latest information and news for their wellbeing — in Print and digital form to inform everyone.

The final outcomes include a Wellbeing magazine, Monthly Newsletters, Poster designs, Ad campaign images and Website design. Programmes used are: Indesign and Illustrator.

1

Logo design for the campaign, produced in Adobe Illustrator.

2

Banner design for the campaign, produced in Adobe Indesign.

1



2



ELEANOR OSADA

The Interplay of Sound + Vision in Design

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I am a designer who is as passionate about music as I am about the visual world around me. Because of this, in my MA study, I fused the two together. The study — 'The Interplay of Sound + Vision in Design' — explores how audio can translate into visual, and vice versa. A whole array of mediums interested me, so I ended up with five main outcomes. These include an augmented reality app, a 13-piece poster series, a 12-piece shirt series, a sound-reactive, Arduino-powered experiential piece and an edited piece of video/audio chronologising the history of music visuals.

1

FilmAR: an augmented reality app, bringing sound + colour to film photography.

2

Two music inspired series. Top: 13 posters, each titled after a track from Tame Impala's 'Currents'. Bottom: 12 shirts, each inspired by Paramore's 'After Laughter'.

3

Screenshots from 'A Vision': a 4 min. video/audio celebration of the history of music and its accompanying visual design.

4

cCloud: a sound reactive LED lamp in the shape of a cloud — responds to music input.

I have a past in Interactive Media Design (BA), but I wanted to use the MA to shift my focus into the world of sound design, videography, 35mm film photography and merchandising (posters, shirts). I made the outcomes colourful, exciting, and ensured they reflected the thorough research undertaken in this study. One large part of the research was chromesthesia, a branch of synesthesia — a condition in which sound and vision 'leak' into one another within the mind's eye — and I wanted to emulate the condition with some immersive design.

1



2



3



4



GEORGE ANDREW FORSYTH
Steampunk/Victorian Roller Coaster, Digital Animation Installation
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This project explores the very idea of producing a 'Steampunk/Victorian Roller Coaster' design that has educational aspects which are subtly incorporated (in terms of the theme and engineering). The main and sole element designed for this MA is the hardest part of the design being the Propulsion Tower as shown below, with dual Cars & Tracks interacting cohesively inside its towering Hyperbolic structure.

Many on-locations mechanical and aesthetical research activities at theme parks and museums have greatly influenced this design in giving the correct authentic stylistic provenances required.

1

Steampunk locomotive roller coaster car design featuring 15 x wingback seats in each of the 2x dual vehicles and coloured in period arsenic greens rusting metal effects.

This design concept could be taken into two commercial areas including an actual theme park where further engineering iterations would take place and/or a toy kit manufacturing company to be sold online and in-stores. This digital work was created using MAXON Cinema 4D software and required many trial and error attempts to design all components present, guaranteeing that all of the geometry and engineering appreciations would work in reality to give this design full credibility.

1



19

HEATHER CHAMBERS

Roots Press

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Heather Chambers is an Illustrator and Designer based in the North of the UK. Heather adopts interdisciplinary approaches within her practise in order to interact with other artists and communities. This approach allows her work to exist across multiple forms and mediums. A recurring theme within Heather's work is northern culture and identity. Heather's most recent illustrations focus on portraits of northern culture and creative individuals.

Initially, the idea for project 'Roots Press' stemmed from the Designers personal experience living and growing up within a deprived, post-industrial town;

Stockport, Manchester. This inspired the projects theme to be a reflection upon the post-industrial town of Sunderland. Heather's MA 'Roots Press' investigates and documents the experience of being working class. The practical work focuses on personal perspectives, and exaggerations / embellishments of the aesthetics within the town, Sunderland and it's culture. Roots Press uses printmaking, book distribution and interdisciplinary design methods to enrich the community. The outputs created for 'Roots Press' aim to both document and celebrate the romance present in being working class.

1

Haven Disco 2001, coloured pencils, 3 layer Risograph Print.

2

Coal Not Dole, Collage, Screen printed 20 page newspaper.

3

Punks at The Bunker, Oil pastel, coloured pencils.

4

Spam, digital drawing, 3 layer Risograph Print.

1



2



3



4



IGNOTAS KUPRYS

Neuromancer

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This is a video game design project that takes William Gibson's 'Neuromancer' and the idea of personalised avatars that enables us to use photogrammetry and translate ourselves as a character in a virtual dystopian world highly occupied by the technology and ruled by mega corporations. The project outcome is a book which showcases concepts for the future development of the video game.

1

Environment and character rendered in octane.

1



2

Environment and Futuristic DeLorean rendered in octane.

2



JULIE DEVON

Can creative practice, used with people, contribute to their lives.

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This MA Design project explored how and where creative practice could positively impact the wellbeing of individuals within academic, community and tutor roles, through ethnographic research and creative studio practice. The project looked at the Japanese aesthetic of 'Wabi Sabi', a key theme throughout the MA creative process and mindset held during the course.

Evaluation took place utilising a multi-disciplinary ethnographic methodology, gathering experiential research as a Student, Participant and Tutor. Work presented in this project, shows a journey of returning to creativity, self-exploration and a need to find acceptance in imperfection.

1

Wall hanging representing my interpretation of the Japanese aesthetic of Wabi Sabi, featuring the original idea of finding Joy in the Broken. This piece integrates found items, crochet, bark, sea worn crockery, shibori dyed samples and sashiko embroidery.

2

Woven piece, colours inspired by nature and landscape.

3

Shibori sampler, inspired by traditional Japanese indigo dye technique.

Through the taking part, the engagement, the socialising — the creativity came. Don't get me wrong, I really like my own time and space to create, it works for me. Though through the connection with others, during a mutually creative activity, I have found an additional factor: nourishment, a sense of feeling recharged. This had then made a positive impact upon my own wellbeing and creative practice.

1



2



3



LIAM TWOMEY

Alt. - Discover Unsigned Music

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'Alt.' is an iPhone application with the aim of promoting unsigned music artists to new audiences. The application plays 30 seconds of a song by an unsigned artist, obscuring the artist name and song title, encouraging the user to 'like' or 'dislike' the song. When the user likes a song, the full version and information about the artist are displayed, in addition to social media links, allowing the user to explore their music further.

Artists with their music on the service are able to access statistics about how their music is being listened to: such as number of plays, number of likes and the demographics of their listeners, helping them to know which audiences and locations to target as their music career progresses.



A selection of screenshots from the application, displaying the main feed, social features and playlist feature.



NIYLA CLAIRE JAVAID

Beautifully Both

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For my MA project, 'Beautifully Both', I explored my Irish-Pakistani identity using calligraphy, graphic design and risography. My work celebrates the positives of being mixed race and the benefits of embracing cross cultural design influences.

To create my combined script for this project I researched Celtic calligraphy, particularly the Uncial script, which inspired the serifs, and Islamic calligraphy, with the Arabic Naskh script providing the proportion for my letters.

I used graphic design and risography to create a poster series celebrating the multiracial voice using words and experiences from other mixed race people, experimenting with a variety of paper and ink colours. I also designed and made a book of riso printed geometric artwork with a focus on overlaying two colours to create a third.

The culmination of my work is a book that explores the intricacies of my cross cultural identity. To signify the personal nature of this project I bound the book myself with handcrafted covers, an open spine, and made a bespoke box to protect it.

1

Beautifully Both book cover, laser cut birch plywood, mirror card.

2

Calligraphic artwork, ink on cartridge paper.

3

Javaid Script exemplar sheet, ink on cartridge paper.

4

Beautifully Both riso print, black ink on red paper.

1



2

beautifully
both

3

javaid script by
niyla claire javaid. ma design
the quick brown fox jumps
over a lazy dog

4



REBECCA HOUGHTON

Stereotypes in Children's Literature

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This MA will address the issues and find solutions of stereotyping towards the older generation, exploring whether the older generation is inaccurately stereotyped in children's literature? The aim of this MA research is to challenge the way in which a younger audience views the older generation, and tackles stereotyping within today's society in children's literature. Showing a clear understanding of these stereotypes will create awareness and encourage children to think differently towards people.

1

Fishing in the pond.



1

2

Picnic in the park.

2



3

3

Grandad playing the guitar.



SARAH DUNN

All Creatures Great and Small

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Instagram: @sarah_dunn_illustration

Sarah Dunn is a traditional illustrator who focuses her work on subjects such as fungi and insects. Stylistic influences for Sarah's work include artists such as Beatrix Potter and Katie Scott, who have inspired her to develop a naturalistic approach to illustration and painting.

Sarah Dunn has produced watercolour illustrations of arthropods, in addition to some pointillist work, to create the exhibition piece 'All Creatures Great and Small'. The theme that this exhibition explores is the emotional consciousness of these smaller animals and the way in which this often contrasts with human perspective. 'All Creatures Great and Small' hopes to

encourage the viewer to consider a fresh perspective towards other animals with the hope that this contributes to a greater respect for living beings as a whole.

1

Blue Crab,
Watercolour and Ink.

2

Dungbeetle,
Watercolour and Ink.

3

Goliath beetle,
Watercolour and Ink.

1



2



3



ZHIXIAN ZHONG

Cultural and creative products based on Guangxi Zhuang nationality bronze drum culture
937179132@qq.com

The purpose of the animation is to show the diversity of Guangxi Zhuang ethnic minority culture from static to dynamic and from two-dimensional to three-dimensional, which makes it easier to deepen people's understanding of it.

The whole animation was produced using software such as Rhino, Cinema 4D, Adobe Photoshop, and Adobe After Effects.



1

1

A 3D rendering of the exhibition inside the museum.

2

A still frame from my animation, here showing totems of ancient people who started the minority culture.

3

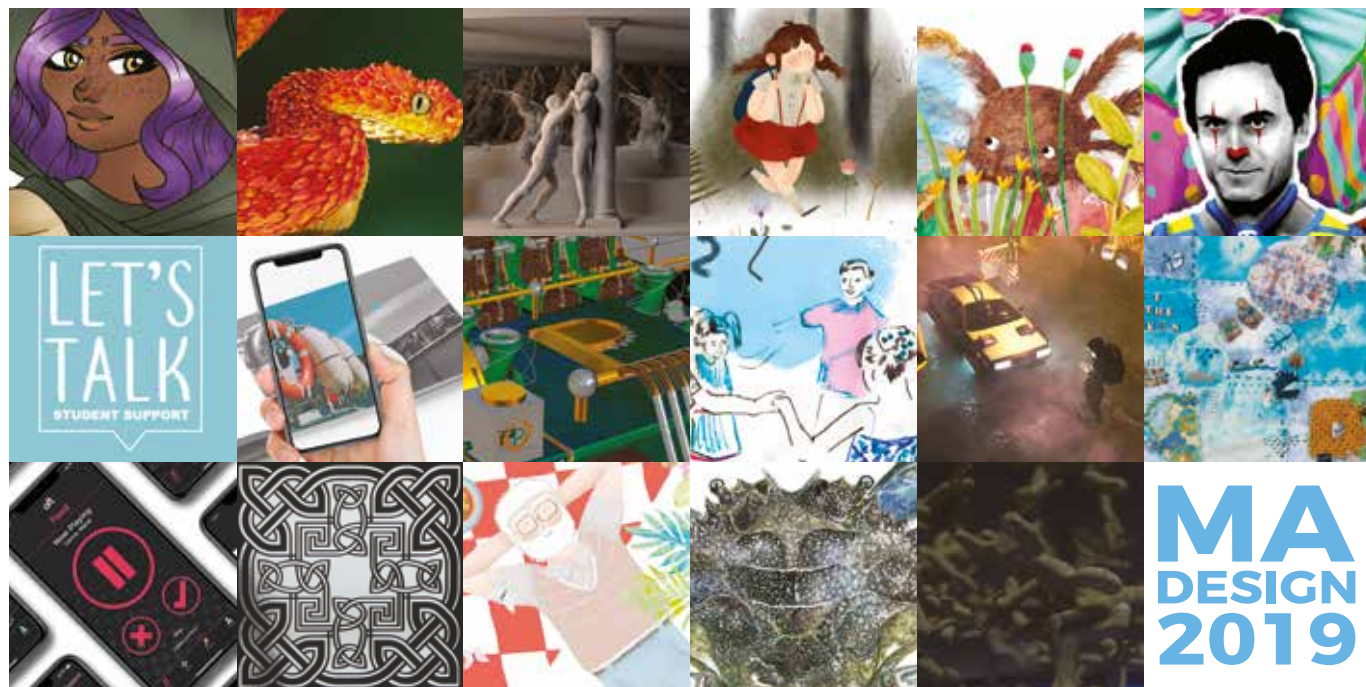
A still from my animation, the totem here is simplified.

2



3







DESIGNED BY LIAM TWOMEY
ILLUSTRATED BY HEATHER CHAMBERS