

Streets

PAST, PRESENT & FUTURE

Preface

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In 2003 visual artist Ciara O Malley was awarded the Fire Station 'Artist in the Community Studio Award' for a residency project that aimed to explore the concept of 'Streets: Past, Present and Future'. The artist proposed to work with a cross section of the community in Dublin's north inner city, incorporating both young and old in an artistic process that would allow them to reflect on their local neighbourhood, and express their hopes for an area undergoing massive regeneration, both physically and demographically.

Phase one of this residency culminated in a multi-media exhibition entitled 'Streets' in Spring 2004. Phase two proposed to build on the outcomes of phase one, with the artist continuing to work with local people to create a sculptural piece to be sited in the local area.

The Fire Station Artist Studios approached the Railway Procurement Agency (RPA) in summer 2004 to see if they were interested in partnering on this project. The RPA had developed an arts policy and strategy, and were already initiating public art projects with communities located around the new LUAS tram lines. Tony Williams from the RPA met with the Fire Station and Ciara O Malley to discuss the possibilities.

From this discussion, all agreed that the theme of 'Streets' seemed particularly resonant to an area that was undergoing massive transformation and physical regeneration. The physical presence of the new LUAS trams into Store Street and Connolly Station would impact significantly on the streetscape of the north inner city. The fact that a meaningful artistic engagement with the local community was ongoing, through the Fire Station Studio Award appealed to the RPA's policy of engaging with communities. The Fire Station in addition had secured funding for the project from the Vodafone Ireland Foundation and the Community Foundation for Ireland. The RPA agreed to proceed and Connolly Station and Store Street were explored as potential sites.



In Sept 2004 the artist and core group visited the sites and proposed two sculptural installations: a temporary interactive one in Connolly Station incorporating video projections, light and sound, and a permanent one for Store Street involving glass casting and light. Both installations would be linked thematically.

Thus began a process that has taken over two years to reach completion with this interactive installation in Connolly Station. In these two years sound artist Sven Anderson came on board to work closely with Ciara O Malley and local people, and has played a pivotal role in the realisation of the project. Twenty seven community groups in the north inner city and many individuals have all generously given their time to work with the artists, contributing text, video, images and sound. We hope this installation will give the viewer a flavour of the diversity, hopes, concerns and dreams of the people that inhabit Dublin's ever changing north inner city.

Undergoing such an ambitious and technically complicated installation has been a very challenging process for all involved. Much credit must be given to Tony Williams and the RPA for sheer commitment and hard work involved in completing a project of this scale, finding resources where they are scant and taking risks.

The many challenges faced along the way high light particularly for the Fire Station, the importance of time for successful outcomes in any art process involving meaningful engagement with the community. The allocation of funding and resources are always key concerns.

Getting a project like 'Streets' off the ground has been a huge learning curve for all involved. The Fire Station is delighted to have been part of this exciting and innovative piece of public art and wish the RPA every success with its arts and cultural policy.

Clodagh Kenny & Liz Burns
Fire Station Artists' Studios

Fire Station Artists' Studios

Located in Dublin's North East Inner City, the Fire Station Artists' Studios was established in 1993 to address the needs of professional visual artists. It primarily provides:

- Subsidised combined live work studios for Irish and international artists.
- Sculpture workshop facilities
- Training opportunities for artists

A key policy of the Fire Station is to contribute to the debate on collaborative arts practice through initiating and developing contextual arts projects of innovation and excellence. We aim to disseminate our distinct model of collaborative arts practice with a view to impacting on models of engagement and ensuring parity of esteem for this art practice. We believe to effectively carry out this aim all projects that we commission, partner or project manage must have a publication of artistic and critical merit produced.

Since 2002 the Fire Station has run an annual 'Artist in the Community Studio Award', which supports professional visual artists who work in community contexts. Previous winners are Natascha Fischell, David Jacques, Ciara O Malley, Rhona Byrne and Christine Mackey and this years winner is The Third Person.

Past projects commissioned and or project managed by the Fire Station include Inner Art (1997), The Memorial, Home (1998-2000), Consume (1997-2000), Daedal(us) (2003), Moore Street lending Library (2005) and 100 Flowers to Bloom.

Further information on the Fire Station Artists' Studios is available on our website

www.firestation.ie



Stories of the Streets

The idea of cities as places of change and flux runs counter to notions of home as a point of stability and security. Yet the dynamic and organic nature of cities creates spaces for the ebb and flow of life, where communities congregate, expand, contract, move in and move on. Commuters from the suburbs, and visitors from other counties and countries share the city with those whose windows look down on their passage, and those whose own front doors open off the streets or are to be found down unexpected laneways and in hidden courtyards. Areas become characterised as 'good' and 'bad', or by a sense of ethnicity and tribe: The Liberties, Chinatown, Docklands, Summerhill. Names come to stand for an understanding of place, a way of organising the city from something chaotic to a more manageable thing.

The life of cities also takes place at different paces: the leisurely coffee of the tourist or afternoon shopper, the focussed walk of the commuter against the clock, the slow tedium of passing hours for the homeless person, the running of those children whose playgrounds are the streets. Within this naming of place, mapping of area, movement of people, there takes place the

individual stories of lives lived. These are the stories both of those who thrive by the city's energy, and of those on the cusp of being left behind. They daily pass each other, overlap, but seldom connect, each unaware of the richness of the patterns that others are creating as they live their lives.

Ciara O'Malley's Streets: past, present and future maps and makes visible the interweaving speeds and stories of Dublin's North Inner City. The area is marked by Connolly Station, where trains link Dublin with the North, and which brings commuters flooding into the city by DART and Luas. It is bounded by the Docklands and IFSC developments, while it is also home to a community emerging from the crises of neglect that led to high unemployment, drug dependency and social marginalisation throughout the 1990s. Partnering with artist Sven Anderson, and working with local groups and individuals, O'Malley has created Streets, an installation that projects a constantly moving stream of sound, word and image; a poem to the North Inner City.



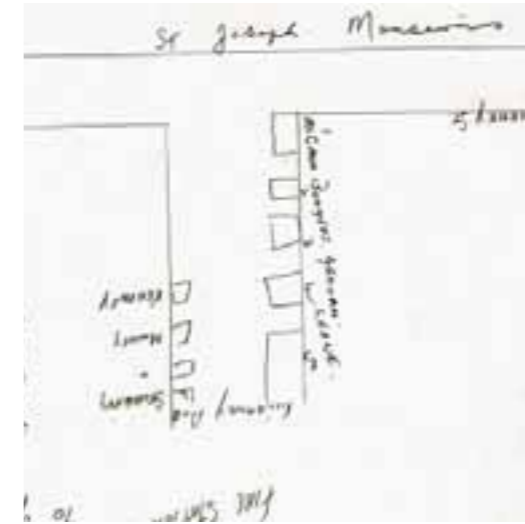
Fragmented patterns flit across the sail-like canopy overhanging the Connolly Luas terminal. Sound hovers around the space. The images, melting and merging, one into the next, play a constant film, but one which evolves in real-time, responding to the moods and movements on the streets beyond, never repeating itself. Projected against the back wall of the terminal's undercroft, the fragments form a clearer picture. Stories emerge, lines of text, pieces of poetry, children's drawings, photographs, images of cars, cranes, trees, doorways. The result reminds of the rushing tapestries of sight and sound seen and heard from the windows of a moving train. Glimpses of place are snatched before each merges in the mind with the next.

In this fast-changing city, some stories are more visible than others, some told in louder voices. Streets adds another voice to this babbling conversation. Quiet, yet insistent, it whispers and calls for an audience to listen to the stories of those people who also want to be part of the new evolving Dublin. O'Malley describes how there is a feeling, particularly amongst the older generation, of not being part of the city any more. "This project," she says, "is trying to tap into how they do

feel, what they'd like to happen; not dwelling on the negative, but asking instead what needs to be done. Within this piece people are questioning where they are within the changes that are going on, and saying please don't leave us behind."

With the project, O'Malley has fused her practice as a multi-media artist using cutting edge technologies to make major projects, with her interest in collaborating and working with people to create the final piece. "It was important however," she says, "not to let my own interests override what people wanted themselves. But the project has achieved what I had hoped it would do. It opens up new ways of exploring art and experiencing art."

The responses to O'Malley's process, coming in the form of texts, drawings, painting, collage, music, film and sculpture are woven, under the guidance of Sven Anderson, in strands by a complex computer programme. The programme reacts to the movement of people and traffic, sounds and silences, by feeding these clips and images in a stream to a set of projectors. The flood of text, sound and images are grouped into themes addressing ideas of recovery;



the perspectives of children; community improvement; homelessness; major change; the past; personal hopes; hopes for young people; present housing and desires for future houses; the integration of new communities; and the environment. In this way, the projections come to take on the role of the city speaking for itself, as if it is telling stories and making arguments that come from within its own collective memory. Sometimes immediate sounds, the backfiring of a lorry, the beep of a car horn, a shout, are picked up and played back; Streets comes alive.

While all cities have their public face, their high-end department stores, boulevards, pavement cafés, shining glass and steel office blocks, elegant streets and squares, they have further faces that are no less important. They are homes to communities who have been there for generations, as well as to ad hoc communities that welcome those newly arrived. They are also gathering places for the marginalised, places of demonstration and protest, places of counter culture and shadow economies. These are all are vital elements to the city mix. Made of a more organic weave that planners with grids and categories might like to think, a

healthy city accommodates difference, and looks after its population whatever their different needs.

Gathering the material for Streets, O'Malley deliberately fixed on the positive. Hopes, dreams and aspirations became key to her sense of the work. And yet she talks about how while "some want somewhere to live, some want a job, and some want a brighter, shinier Dublin; many haven't asked for the sun moon and stars. Many," she remembers, "found it difficult to dream, to imagine that they could have something more than the basics. Sometimes people here find it hard to get out of the mundanity of life." In this sense, the project also takes on the role of opening up the power of dreams. The next step on from creating dreams for the future is to begin to work out how to go about creating the reality.

There have been changes to the North Inner City area, beyond the cranes and blocks of the IFSC and Docklands. Housing provision has improved and increased, and the Luas brings a key connection to the rest of Dublin and beyond. For Streets, the site is a major element of the project. Connolly Station is a gateway into and out of the city. People arrive, depart,



meet and part. Some rush through, some linger, some await through forced delays. "I hope," says O'Malley, "some will want to stay longer, to engage with the piece. I want to give people the chance to stop and think." Streets is activated at dusk, and as summer passes through autumn to the darkness of the winter months, it will stealthily increase its presence, becoming part of the architecture of the place. And when it finally comes down in eighteen months' time, it will leave behind a legacy of memories; the sounds of voices and the movement of images that will still be there to be found – on the streets.

Gemma Tipton is a writer on art and architecture based in Dublin.





To operate
Lift lid and press play
Close lid and press stop

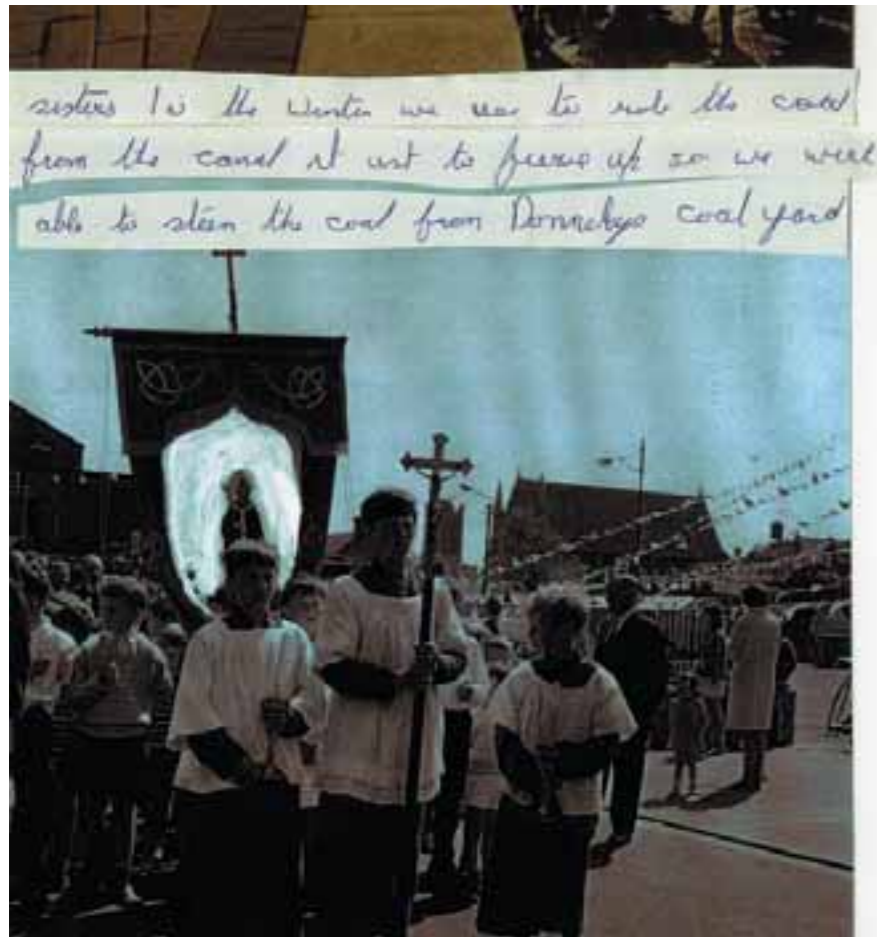
The Project

Supported by the Fire Station Artists' Studios Artist in the Community award, O'Malley initially worked with five groups: Cedar House, a group for homeless people; NCCCAP, a teenagers' organisation; the Lourdes Adult Programme, a group for older people; Soilse, working with ex- and recovering drug addicts; and the Sunflower Recycling Project. These workshops developed into an exhibition (held at Cluid Housing's Killarney Court Community Centre, February – March 2004), from which O'Malley made an open call for people to get involved, to contribute something – a text, a drawing, collage, photography, lines of poetry, short films, sound clips, a rap song – to become part of the final work, Streets: Past Present and Future.

Basing their contributions on the themes of hopes, dreams and aspirations, twenty-seven different groups, and twenty-one individuals made work for Streets. Darren Rogers worked through the first phase of Streets; "To me art was paintings on a wall. Now I see art in everything."

(Darren Rogers, writing in Contexts 3.2, 2004 Streets: Past, Present and Future, p.37).





Tony Williams
Senior Landscape Architect
RPA

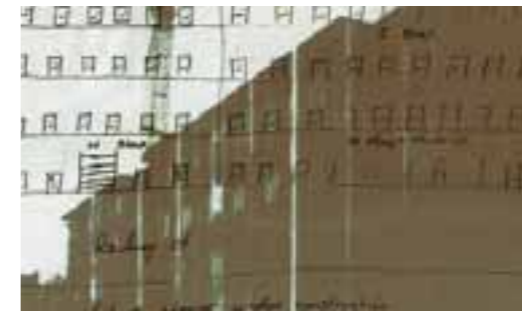
The Railway Procurement Agency was approached by the Fire Station Artists' Studios and the artist Ciara O'Malley who, along with Sven Anderson (a PhD student in Trinity College), proposed the use of the Luas infrastructure around the Connolly and Busaras Stops for the project. The concept was one which appealed to the design philosophy of the Luas, which aims to provide a link between localities (the tramway) but also to link the infrastructure to the locality and foster a sense of ownership. This requires a dialogue with the residents of the area, which was provided through the work produced by the local community as part of the project.

The use of images, words, short film, sound and their presentation using projectors, speakers, and computer controls at the Luas stop at Connolly will provide an exciting visual element in the street and at the stop. It will also, in time, become a seamless part of the streetscape. In addition, the use of glass pavoirs set into the street in the vicinity of the adjacent streetscapes will provide a visual link to the work at Connolly. Indeed it would be hoped that the technical equipment could become a permanent part of the infrastructure, to be available as a medium for local artists, as well as having a possible use as part of a transport infrastructure. It is, in ways, a meeting of technical needs and uses, and the facilities for the presentation of art.

Projects such as this are technically demanding and are the result of a team effort from staff in the RPA, the Fire Station Artists' Studios and, of course, from Ciara and Sven.



Live was good in Ballyferret I come from 10 of
a family. the youngist. there was a lots children
we all play together in black garden we play
cowboy and Indians we play with (tjers car)
and a child to work in his shop I filled Bottles of wine
and 1/4 Pattee. every year we were all brought to
Pictures by Mr G. A. A. C.









Ciara O'Malley

As an artist, I have always tried to create installations and exhibitions that are interactive utilising sound, light and movement. This has developed from simple mechanical means to my current work and research using digital technology. I am exploring the use of integrated hardware and software to achieve my ends and ultimately hope to develop new hardware and software applications to create broad ranging, innovative multi-sensory works.

What started out as a project for the Fire Station Artists' Studios Artist in the Community Award for 2003/04 entitled Streets: Past, Present and Future, has now blossomed into a major commission for the Luas line consisting of one and, ultimately, two installations at the Connolly Station Terminus and at the proposed new stop in the ISFC area, close to the Connolly Terminus.

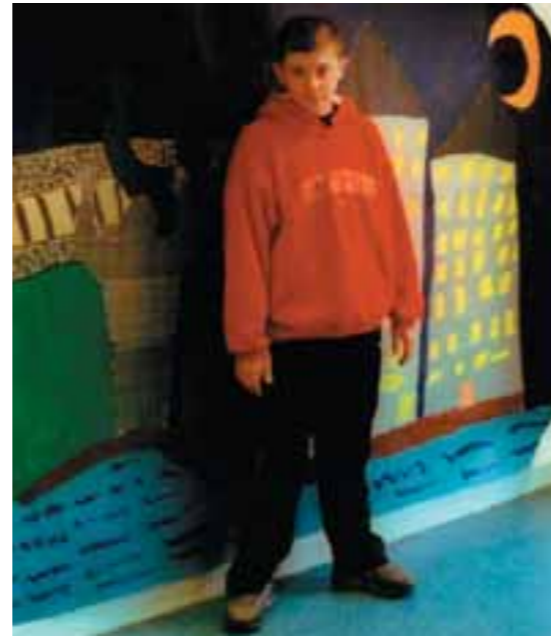
The commission has served as a vehicle for me to explore and experiment with new technologies, whilst bringing new ideas and inspiration from various other residencies, exhibitions and community projects that I have been involved with in during the project. Of course, none of this would have been possible without

the enthusiasm, commitment, dedication, wit and patience of the people of North Inner City Dublin.

In my proposal to the Fire Station Artists' Studios for the project, I spoke of my desire that the project would 'reflect a glow of optimism, creativity and energy back to the rest of the city'. I believe all of the groups and individuals involved have delivered immeasurably in this respect, and I look forward to the completion of the installations allowing those involved to bask in that glow.

The commissioned artwork at the Connolly Station Terminus is an interactive video, light and sound installation that aims to give the North Inner City of Dublin a collective community voice, expressing their hopes, dreams and aspirations for the future. We hope the installation will present a narrative that reflects the complex story of the streets and communities it represents, allowing Luas passengers, pedestrians and passing traffic to view, interact with and experience this story from many differing perspectives.

While some of the sounds and images used were gleaned from the original Streets project, the majority



came from a fresh series of sessions and workshops involving original and new participants from a wide spectrum of disparate groups and individuals across the Dublin 1 area.

All major projects are beset by problems and difficulties in terms of funding, resources, management, communication and, not least, time. It has to be said that this project has had its fair share of all of the above. One of the biggest difficulties for me was communicating these problems to the participants, particularly when one difficulty then compounded another causing inevitable delays and setbacks. Despite this, everyone involved at every level and stage of the project has displayed a determination to overcome these difficulties using creative, committed, enthusiastic and patient means.

From a personal and professional perspective, the commission continues to inform and develop my own practice and act as a conduit for new ideas and inspiration in my continuing work as a multi-media artist and, as intended, has brought my practice as an artist and my practice as an art facilitator much closer together in new and exciting ways.

I am sure that the communities and participants would like to join me in thanking Tony Williams from the Luas (RPA) and its associated contributors; The Fire Station Artists' Studios; and our sponsors and sponsors-in-kind, Veolia, Vodafone Ireland Foundation, Dell Computers and the Community Foundation For Ireland for enabling this important and ground-breaking interactive installation in North Inner City Dublin. I would also like to personally thank those communities and participants for their unwavering support, humour and dedication along with the sincere hope that artwork two at the proposed Luas line stop in the IFSC also reaches completion and that both of these will remain as a testament to the character of the area and its people. Finally, I would like to thank Sven Anderson, the installation artist with whom I collaborated, and who designed and programmed the final installation.

Sven Anderson

The Streets installation for Connolly Station explores a complicated set of relationships that exist between a community and the changing urban space that surrounds it.

At the core of the artwork is a software process designed to generate a narrative that questions these relationships instead of seeking to resolve them. This narrative amplifies both the conflicts and the consistencies that lie between the fragments of imagery and writing that it is comprised of. It is through this fragmented dialogue that the hopes, dreams, opinions, and observations of the North Inner City Dublin community emerge into the Luas Terminus at Connolly Station.

The station's canopies and interior act as screens for two projections generated from a combination of layers including artwork, text, and video loops. The software combines these layers in real-time, continually fragmenting and multiplying them through a series of feedback loops and filters. The resulting images move in and out of focus, overlapping and distorting each other as they pass over various surfaces.

Sounds recorded in real-time within the station are mixed with fragments of conversations from past workshops and transformed into microscopic patterns that serve as a score for the visual composition. As they drive the narrative, these processed sounds drift through the station, linking the artwork to the architectural space, the incidental environment, and the viewer. To read more about the Streets installation, visit: www.svenanderson.net/streets

Artist Biography

Ciara O'Malley

www.ciaraomalley.com

Lives in the Belfast and works in both the North/South of Ireland

Born

Newtownhamilton, Northern Ireland

Education

University of Ulster, Belfast
Foundation Course in Art and Design

Sheffield City Polytechnic, South Yorkshire
BA(Hons) Fine Art 1989-1990

Leeds University, Bretton Hall
Higher Education Corporation,
West Bretton, W. Yorks
P.G.C.E. in Visual Arts/Crafts Design & Technology

Exhibitions: 2006/2007

Forthcoming - Dates to be confirmed

Sim, Reykjavik, Iceland
Engine Room, Belfast
Lagan Weir, Belfast
Queen Street Studios

Dublin Fringe Festival - Lantern Installation,
The Quays, Dublin
Queen Street Studios Website Launch and Showreel
06 Catalyst Arts Group Show
Postcard 2005, Temple Bar Studios, Dublin
Super 8, Triskel Art Centre, Cork
24 hours, Tigh Fill Gallery, Cork
Queen St Studios Showreel ' 05
6x6 Tri Showcase, 2005 in Hangzhou, Shanghai,
Beijing, China
'The First Book of Ideas'
Art Warehouse Scene Gallery, Shanghai, China
'Art of the Imagination', London
'Full Circle' Temple Bar Studios, Dublin
'Marking the Underpass', The Vaults, Dublin
'Art space', Siamsa Tire, Tralee
Catalyst Arts, Group Show Belfast
City Arts Centre, Edinburgh

Catalyst Arts, Group Show, Belfast
Catalyst Arts, Group Show, Belfast
Collective Gallery, Edinburgh
City Arts Centre, Edinburgh
W.A.S.P Art Studios Group Show, Edinburgh
Collective Gallery, Group Show, Edinburgh
'Irish Artists in Britain' Hackney Museum, London
Northern Irish Business Centre, London
Leeds Arts Space Society Group Show, Leeds
Northern Irish Business Centre, London
Group Show, The Piece Hall, Halifax, W. Yorks
Artlink Residency, The Elizabethan Gallery,
Wakefield, West Yorkshire

One Person Shows:

1997 'Resonance', Waterfront Hall, Belfast
1991 Leeds Arts Space Society, Maris St. Leeds
Walkley Art Centre, Sheffield
Artlink, Leeds, West Yorkshire
1989 Newry Arts Centre, Newry, Co. Down

Awards/Commissions:

2004-2006
'Streets - hopes, dreams and aspirations for the future'. An interactive video/light/sound installation for the Luas Line at Connolly St Terminus and 20 interactive glass pavoirs for the new Luas stops at the I.F.S.C.

2003/2004

'Artist in the Community Award', Fire Station Artists Studios, 9-11 Buckingham St. Dublin 1.

1998-1999

Northern Ireland Government Commission to create two interactive large-scale sculptural pieces for the new play park at Stormont, Belfast

1997

N.I. Arts Council Commission to create an Interactive sculptural installation outside the Waterfront Hall, Belfast for the 'In Concert' International Conference titled 'Resonance'

1994

Awarded 'Artist in Residence' to create a permanent interactive sculptural piece for the courtyard of Gorgie Special School, Edinburgh by Lothian City Council, Edinburgh

Residencies: From 2006

Artist in Residence at HMP Maghaberry, Lisburn, Co. Down, N.Ireland
Artscape Artist in Residence for Homefirst Trust Larne/Antrm/Ballymena/Cookstown/Newtownabby Borough Councils
Artist in Residence at Sim, Reykjavik, Iceland (dates to be confirmed with exhibition to follow)

2005/2006

Digital Arts Residency at Queen Street Studios, Queen Street, Belfast.

2004

'Artist in Residence' at Aosog Family Centre, Dublin funded by City Arts Centre, Dublin City Council and C.D.Y.S.B.

2003/2004

'Artist in the Community Award' at Fire Station Artist Studios, 9-11, Buckingham St, Dublin

2002/2003

The Ark - 'Artist in Residence' at Temple Street Children's Hospital, Dublin

Projects/Publications: Since 1990

As a multi-media artist, I have had extensive experience of initiating, facilitating, managing, teaching, tutoring, mentoring, advising and delivering a wide range of arts projects with people of all ages, abilities, disabilities and social backgrounds from a multiplicity of environments throughout Ireland-North and South, England, Scotland and overseas. Some of which are:

2006

'Identity' bronze sculpture to be sited in Jubilee Gardens, Belfast with Clarawood +50's group, New Belfast Community Arts Initiative, Belfast
'Artist in the Built Environment Project' for North West Belfast Trust and funded by PROJECT.
Major exhibition on completion at Feile and Place Belfast with publication

2004-06

'Streets - interactive video/light/sound projection for the Luas Line Terminus at Connolly Station.
26 groups and 20 individuals, staff and community leaders participated from North Inner City Dublin.
Funders - Luas, Vodafone, Dell, NEC Europe/ Digisound, Fire Station Artists' Studios and The Community Foundation,

2004

Aosog Residency ' Give us a Game' Exhibition at The National Museum of Ireland, Collins Barracks, Dublin. On completion - 'Give us a Game' DVD has been screened at youth festivals and at the Multiplex, Parnell Street, Dublin in 2005

2002

Co-ordinator of 'Open Windows', a Foundations Project exhibition. Nine homeless groups created thirteen painted windows for the C.D.V.E.C. building Parnell Square which were illuminated during December

2002-'05

Art Facilitator for Soilse Drugs Rehabilitation and Educational Programme, Dublin

2002-'03

Artist on the ' Mapping' project at St. Michael's Parish Youth Project, Inchicore. 'Mapping was a 3 Year action research project bringing together three youth projects from the canal communities in partnership with IMMA and Common Ground. A publication is being printed at present.

2002

'East/West' a pilot project for Galway Arts Centre with an active retirement group from Gort, exhibited in Galway Arts Centre and on their website

Since 2001

IMMA's artist panel facilitating a range of projects - Focus On, talks, training, mentoring, research. Many Projects on completion have had public exhibitions in the Studios

2000/2001

Co-ordinator of the 'Dwellings' project, A Wheelworks Belfast, rural arts project, with 5 youth groups from Ballyronan, Maghera and Magherafelt which led to an exhibition of 15 large scale interactive 'Dwelling' sculptures in the Burnavaon Arts Centre and Theatre, Cookstown. On completion, Wheelworks produced a publication.

1996-1998

Projects Exhibited:
Glenveagh Special School, Newtownabbey Borough Council, Wheelworks, Sense N.I., Fleming Fulton Special School, Mencap, Clarawood Special School, Open Arts ,Lisburn Borough Council and Arts Council of N.Ireland

1994-1996

Projects Exhibited:
Community Arts Forum, Belfast, Crescent Art s Centre, Dumbarton Borough Council, Glasgow, Slide Workshop & Drake Music Project, Edinburgh, Lothian City Council, Edinburgh, North Yorks Council,

1994-1996

Projects Exhibited:
WHALE, Edinburgh, Leeds University, Lancaster Lancaster University, Leeds City Council, Yorkshire & Humberside Arts, Commonwealth Institute and the Yorkshire Sculpture Park

All the above have being publicised locally, regionally and nationally in newspapers, newsletters and journals.

Artist Biography

Sven Anderson

www.svenanderson.net

Sven Anderson has been working with software-based installation and performance art in Dublin since 2002. His projects focus on integrating sound and video within specific architectural sites. He is currently exploring this theme in relation to information networks and urban development as a PhD candidate in the Networks and Telecommunications Research Department in Trinity College Dublin, with funding from the Centre for Transport Research and Innovation for People. His work also explores combining custom designed sound and video through the use of generative software and distributed hardware systems. His work has been installed and performed throughout Ireland as well as in England, Germany, and the US.

Selected Works

2002
and all the limits of, Composition for C4:
Cementex Compilation, Dublin, Ireland

2003
Squealer - Distributed Public Interaction #1,
Installation, The Digital Hub, Dublin, Ireland

Private Concert Series, Performances, Various
locations, Los Angeles, USA

2003 – 2004
Performances with soundDin / situ.action, Project Arts
Centre, St. Brendan's Hospital, Temple Bar Gallery
and Studios, Cultivate Centre, Irish Museum of
Modern Art, Cloverhill Remand Centre, Dublin, Ireland

2004
Untitled / Blue, Installation, The Dublin School of
Architecture, DIT, Dublin, Ireland

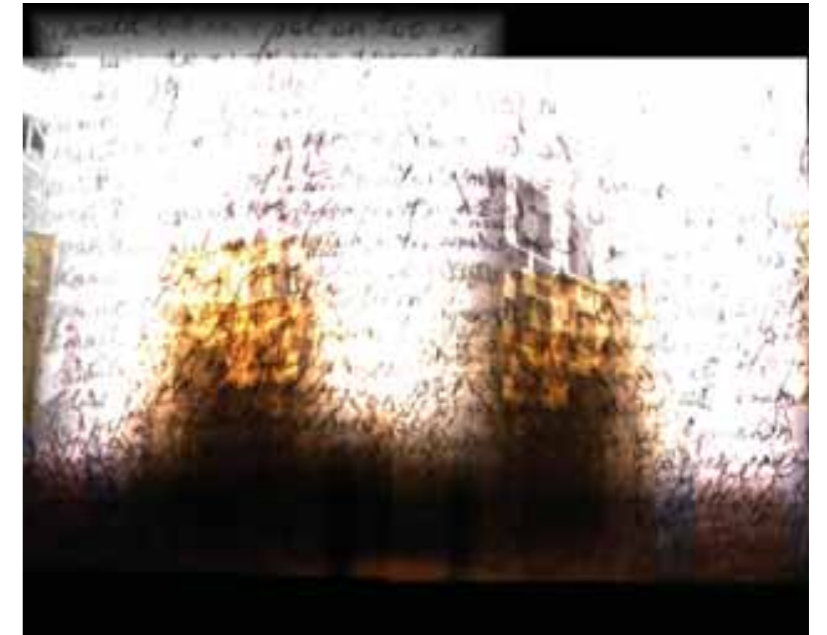
Travelers, there are no paths, you must walk,
Installation and performance, The Mor Festival,
Charleville Castle, Tullamore, Ireland

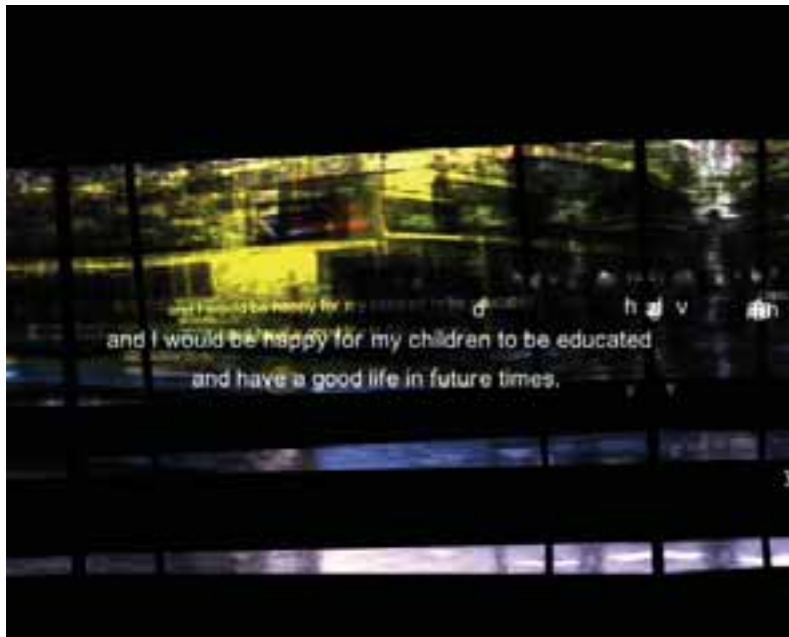
www.themetropolitancomplex.com
Website, with Sarah Pierce

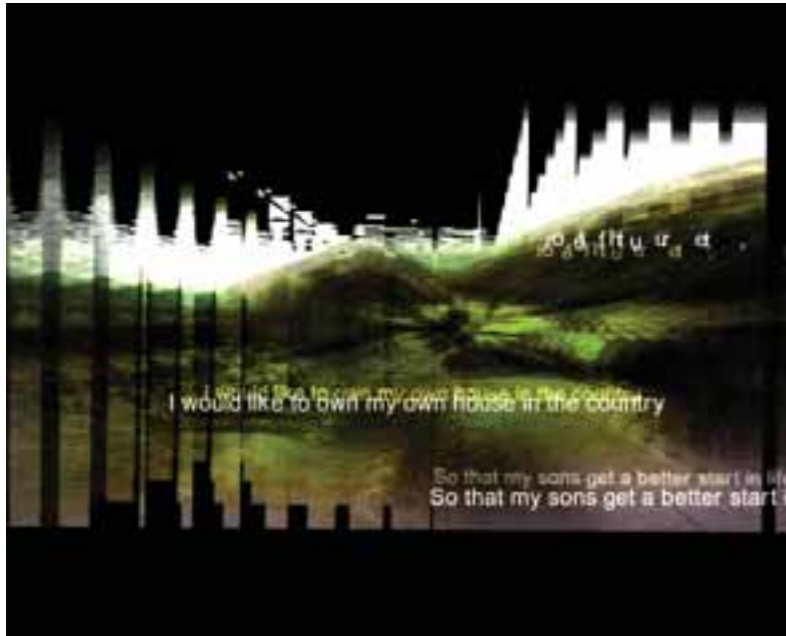
Opening for www.themetropolitancomplex.com
Installation and performance, Broadstone Studios,
Dublin, Ireland with Sarah Pierce

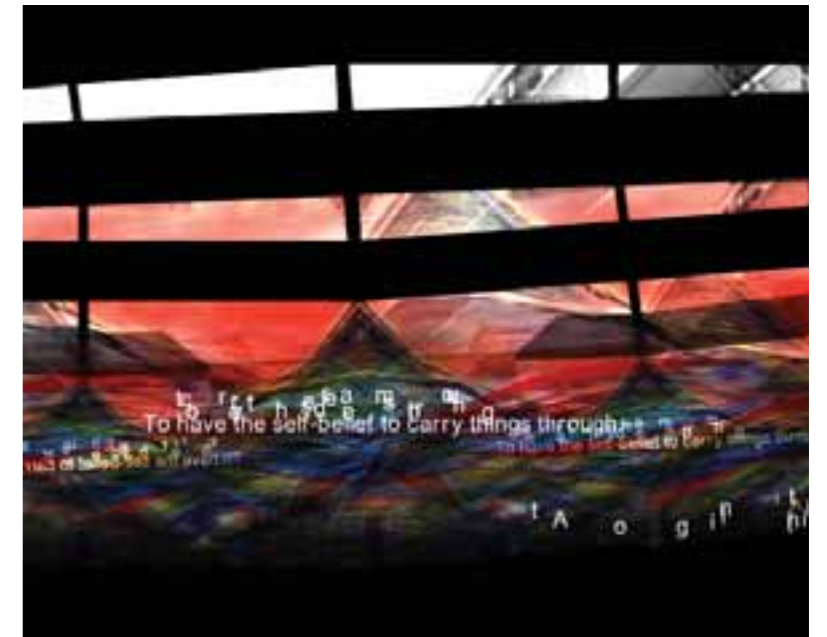
8 x (Disintegration Process), Performance, ICHIM
Conference, Haus der Kulturen der Welt, Berlin,
Germany

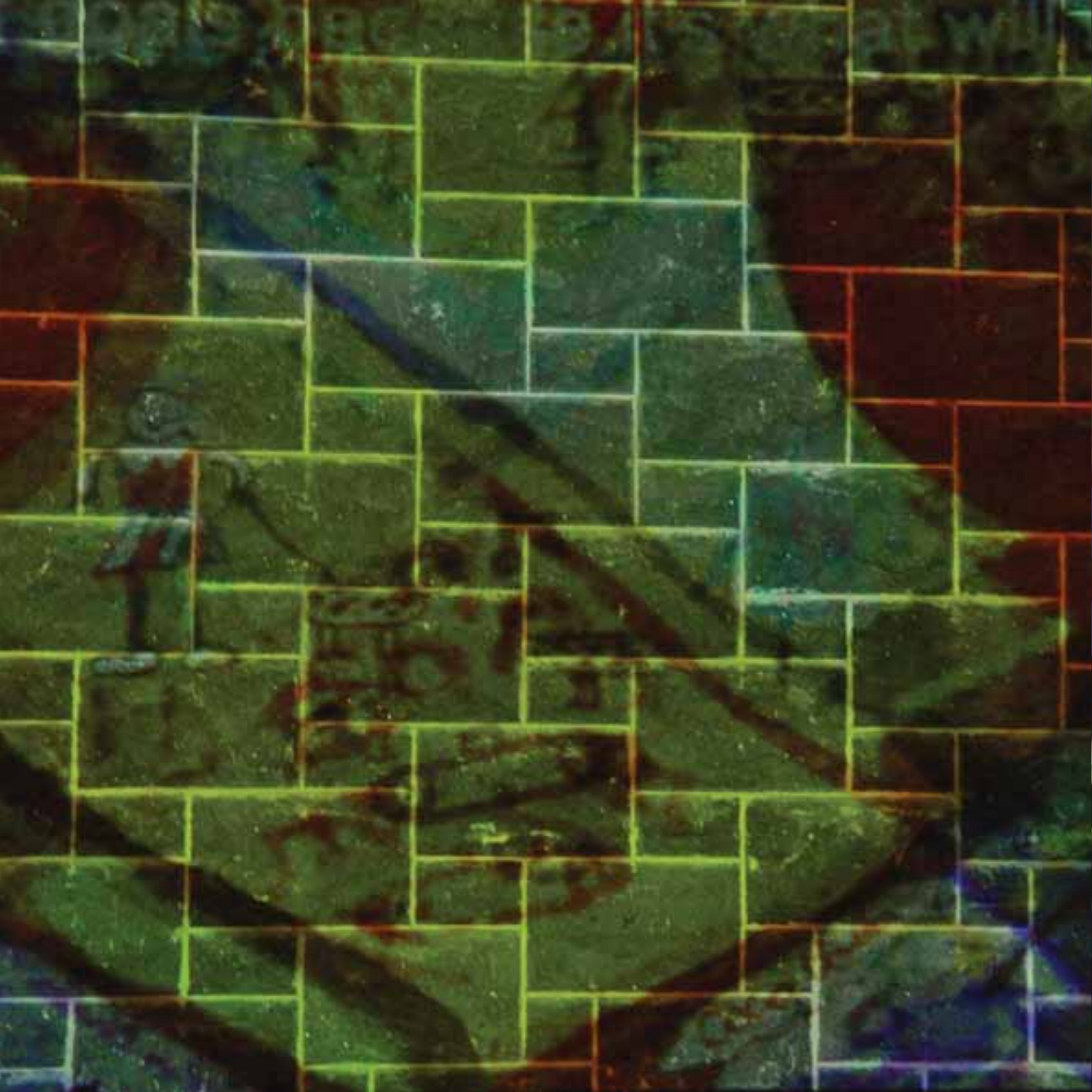
2005
The VIP Room and Rite of Passage, Interaction
Design for The Art of Decision, The Digital Hub,
Dublin, Ireland.











Group Comments

"From the Bottom to the Top"

"I have moved from dependence to independence"

"a house for my Ma"

"Not to grow up as no-one"

"My hopes for the future of this community are that there will be no more social and educational exclusion, isolation, disadvantage and that everybody in the community should and will have the choice to voice their concerns and that they believe to be the right choices for their own communities well-being"

"New doors to be open 4 us"

"I wish that all the dirty buildings was gone and there was lovely houses like the yellow house"

"For the children, to get the chance to play with other children and to get to know other nationalities and for all the children to learn more from each other. I don't think there should be any racism or discrimination."

"I must stay in the present and look to the future hoping that we hold onto the best of the past and bring it into the future with us."



Basic Education Unit, DALC
Street Project Evaluation – Fiona/Lisa’s Gp

It challenged people to think about what the future was for them and for their area.

Taking photographs around the area gave them a critical voice to show and decide what aspects of the area they wanted to record on camera. They really enjoyed being

Also, behind the camera as it gave them full control over the images that express how their world is now and what things they’d like to change about it

L.Y.C.S.-Maureen’s Gp.

The group really enjoyed working together in a creative way. The project gave them the opportunity to focus on their community, and what it needed, from a young person’s point of view.

The group was very courageous making the video as they were quiet shy in the beginning. It was great to work with people from different backgrounds with so many skills, e.g. sound art and video. this exposure to new and different experiences is very beneficial to the personal development of the trainees

St. Columba’s Primary School

It was Cool, good... fun.

It was great going to the Fire Station.

Mary Enright-Head Teacher
It was great to be asked to do something with the community.

I know that we will all be excited with the final result and it will be all worthwhile.

St. Vincent Infant Boy’s School

Delighted to hear that the Project is almost complete. As you know my class of 16 young 6 year old boys really enjoyed the experience of involvement.

The project allowed children to imagine, dream of what their community might look like.

It was a learning point in our school year that I referred to on many occasion subsequently. It opened the world of possibility to young children that I believe will stay with them as they grow and their ideas develop.

Their Parents were also were very excited by the project and enjoyed listening to their children describe their ideas to them.

Comments about The Luas Project from five members of The Basin Club Art Group

Noirin

“When working on this project I was thinking of how I love people and buildings and all the different nationalities of people now in Dublin. Doing this project helped me think of all these people having an adventure in a new country’

John

“It was an enlightening project because it brought out a lot of things we didn’t know about. I thought the Luas was something special, and my art piece of trees along the line brought out the colour of nature”.

Yvonne

For me the Luas brought about a sense of intimacy and connection with the Dublin streets. I also enjoyed contributing to the sound piece”.

Barbara Cullen. Artist

“Streets Past Present and Future” was a good brief to work with and 16 members of the Basin Club Art Group enthusiastically participated in making real their dreams and aspirations for the future through imagery relating to the Luas and Dublin city. Through visual media and sound they explored their interests, thoughts and ideas about the changing Dublin cityscape and did so in an automatic, spontaneous and imaginative way. I believe that art, as a process of learning is most effective by relating it to everyday life.

Aoife Kerrigan

‘I was born at the edge of the North Inner City in the 1960’s and have worked at the heart of over the last 12 years. Participating in the ‘ Streets’ project gave me the chance to reflect both on the changes that have taken place in the area and on the poverty that persists. Taking a creative perspective gave me a more expansive view allowing me to see that just as the present is a continuation of the past. The future is outlined in the present. Change by the nature of things encourages hope but it does not necessarily mean progress.

Peggy (LYCS)

‘Streets’ project was very worthwhile. It was teaching me things I didn’t know before. I enjoyed it. It was informative, interesting and educational am I will see something at the end of it and I am really looking forward to seeing it finished and complete’

Ron (LYCS)

The Connolly Station Luas super Dream by the team of Ciara O’Malley leading co-ordinator plus Sven, digital expert, plus artists Maire.

Around this time I became involved with the LYCS, Rutland St. The staff at that time, Colette, Phil, Helena and Noreen and co-ordinator Colette came to me one day and asked me would I be interested in joining up with the dream team.

I would have to say I never looked back.

Before I got involved I had lost my self-respect, my self esteem and living out of vodka bottles. But by becoming involved with the LYCS and the Luas Dream Team, all the bad thoughts in my head began to disappear. So I have to thank all these wonderful and kind people and not forgetting Katherine Sankey (LYCS) for allowing us to work with the dream.

Participants

<p>D.A.L.C. Fiona and Lisa's Group Basic Education Unit</p>	<p>D.A.L.C. Sylvia's Group Women's Education Prog</p>	<p>Crinan Youth Project Joe Lucey (Project Worker)</p>	<p>Dominic Street Women's Project Pauline Brennen (Project Leader)</p>	<p>L.Y.C.S. - Music Group Music Tutor - PhillipDaly</p>	<p>Saol Project Workers - Siobhan Cafferty, Lucy Courlander</p>
<p>Participants <i>Ann Murray</i> <i>Elisabeth Ajisafe</i> <i>Eunice Pepra</i> <i>Francis Meehan</i> <i>Michael O'Brien</i> <i>Samantha Coughlan</i> <i>Stephen Collins</i> <i>Tina Ray</i> <i>Van Hung Tran</i> <i>Michael Fay</i></p>	<p>Participants <i>Mary Mitchell</i> <i>Rita Hopkins</i> <i>Suzanne Cox</i> <i>Monsurat Banke Lawal</i> <i>Tina</i> <i>Sarah Ohagbon</i> <i>Glory Ojukwa</i> <i>Bose Edwin</i> <i>Tricia Murphy</i> <i>Sylvia Caldwell</i></p>	<p>D.I.T. Lecturer - Patrica Hurl</p> <p>Project National Drug's Training Ctr</p> <p>Student/s / Participants <i>Lynne Foster Fitzgerald</i> <i>Tony</i> <i>Kathleen</i></p> <p>Project Los Angelus Boys Home</p>	<p>Participants <i>Anna Breen</i> <i>Veronica O'Neill</i> <i>Mary Dominican</i> <i>Susann Dominican</i> <i>Val Douglas</i> <i>Pauline Brennen</i></p> <p>Foundations Project c/o Claire Schofield After Schools Club Art Tutor - John</p>	<p>L.Y.C.S - C.T. Scheme Personal Development Tutor - Maureen Downey Group</p> <p>Participants <i>Tracey McMahon</i> <i>Sarah Hand</i> <i>Julie Lynch</i> <i>Danielle Moran</i> <i>Michelle Mulcahy</i> <i>Maureen Downey</i></p>	<p>Participants <i>Antoinette B</i> <i>Janet B</i> <i>Amanda C</i> <i>Lisa C</i> <i>Edel F</i> <i>Natalie L</i> <i>Anna P</i> <i>Linda S</i></p>
<p>D.A.L.C. Lorraine' Group Language Group</p>	<p>D.A.L.C. Alice/Ann's Group Literacy (multi-cultural) Gp</p>	<p>Student/s / Participants <i>Padraig Cahill</i> <i>Sarah Woods</i> <i>Dean</i> <i>Los Angelus's Staff</i></p>	<p>Participants <i>Kirsty Conway</i> <i>Amy O'Driscoll</i> <i>Kelsey O'Driscoll</i> <i>Glenn O' Driscoll</i> <i>Ryan Conway</i> <i>Phillip Dwyer</i> <i>Kelsey Dwyer</i> <i>Naoise Dwyer</i> <i>Courtney Byrne</i></p>	<p>N.C.C.C.A.P. c/o Ger Power - Manager</p>	<p>Participants <i>Kieran Dunne</i> <i>Christopher Byrne</i> <i>Luke Molloy</i> <i>Anto Brennan</i> <i>Peter Cleary</i></p>
<p>Participants <i>Volodymyr Gnoyivskiy</i> <i>Alexander Musashvili</i> <i>Natalia Berzoi</i> <i>Serhiy Izumenho</i> <i>Bakayoko Maoua</i> <i>Nadia Kramarenko</i> <i>Nadia Shepilova</i> <i>Maria Sas</i> <i>Veronica Neculai</i> <i>Michael Botyuk</i> <i>Doina Elena Miha</i></p>	<p>Ana-Liffey Drugs Project Project Worker - Sandra Carroll</p> <p>Participants <i>Sue</i> <i>Anthony</i> <i>Nora</i> <i>Julie</i></p> <p>Cedar House Willie Conway - Assistant Manager Pottery Tutor - Emer Nic Caba</p>	<p>Dominic St Youth Project Pauline Brennen (Project Leader)</p> <p>Participants <i>Robert O'Callahan</i> <i>Joe Hanna O'Callaghan</i> <i>Stephen Kelly</i> <i>Chantelle Kelly</i> <i>Jessica Keogh</i> <i>Kayne Harris</i> <i>Chelsea Harris</i> <i>Patrick Murphey</i> <i>Julie Cunningham</i></p>	<p>L.Y.C.S - Art Group Art Tutor - Katherine Sankey</p>	<p>N.Y.P. 1 Youth Worker - Adele Moran</p>	<p>Participants <i>Kim Eastwood</i> <i>Mary Hunt</i> <i>Oria Reihill</i> <i>John Surdival</i> <i>Norin Mc Caffrey</i> <i>Barry Walshe</i> <i>Des Craven</i> <i>Helen Eddie</i> <i>Colette Keating</i> <i>Peter O'Byrne</i> <i>Angelin Fanning</i> <i>Stephen Deegan</i> <i>Laraby Djbelli</i> <i>Yvonne Rowland</i> <i>Derek Walfe</i> <i>Pauline</i> <i>Liam O' Donnell</i></p>
	<p>Participants <i>Peter Keogh</i> <i>John Masterson</i> <i>James Prior</i> <i>Tommy Brogan</i> <i>Delyth Hughes</i> <i>Nigel Segal</i></p>		<p>Participants <i>Peggy Harrington</i> <i>Ron Kildea</i> <i>Eugene Harford</i> <i>Bernie Egan</i> <i>Vera Campbell</i> <i>May Kane</i></p>	<p>Participants <i>Sophie Faran</i> <i>Megan Kelly</i> <i>Shiree Faran</i> <i>Nicole Mc Auley</i> <i>Dano O'Driscoll</i> <i>Ryan Fagan-Loftus</i> <i>Robert O'Conor-Burke</i></p>	

Soilse
Drugs Rehabilitation and Educational Programme
Gerry McAleenan - Soilse Manager
Aoife Kerrigan - Education Co-ordinator
Noel Murphy - Project Worker North Fredrick St.
Art Facilitator - Clodagh Kelly

Participants - 6/7, North Fredrick St

Anto R
Dwayne
Dan
Eamon
Keith
Liam
Mark
Owen
Keith
Paul
Thomas

Participants - 1/2, Henrietta Place

Tom
Stuart
Frank
John
Tom
Ray

'Streets' Exhibition, Feb/Mar'04
Art Facilitator - Ciara O'Malley

Participants - 6/7, North Frederick St.

Anthony Curtis
Brian Begley
Darren Rogers
David Sheridan
Gary Walsh
Wes Farrell
William Murphy

Participants - 1/2, Henrietta Place

Al Leahy
Aran Issacson
John Sheridan

Soilse

International Women's Day Workshop '05
Manager - Gerry McAleenan

St. Agatha's Youth Development Group

Youth Worker: Roisin Domican

Participants

Stacey Grimes
Leon Preston
Janine O'Leary
Sunita Butler
Simone Butler

St. Columbs's Nat School

c/o Headteacher- Mary Enright

Participants - 6th class

Samantha Murphy
Tadhg O'Reilly
Sean Whelan
Patrick O'Donnell
Laurence Cunningham

5th class

Sophie Hennessy
Jessica McNamee

4th class

Calvin Cunningham
Lee Gannon
Tori Campbell

2nd class

Scott Cunningham
Francis O'Donnell
Ghaliah Conroy
Eric O'Shea

St. Vincents Infants

Boys Primary School
H. Teacher - Pat Courtney

Participants - Snr Infants

Gary McNally
Derek Duffy
Mark Corcoran
Lee Ngyoy
Jack Crawley
Patrick Harford
Kieran Comerford
Ciaran Daly
Brandon Ashe
Jordan McCann
Jason Murphy
Alex O'Toole
Adrian Rucka
Luke Hogan

Sunflower Recycling Project

c/o Bernie Walsh
Fergus Etchingham

Participants - sound recordings

Sabrina
Kim
Connie

Sunflower Recycling

Streets' Exhibition'04

Participants

John Fagan
Eric Ryan
Siobhain Smithers
Stephen Fagan
Christine Byrne
Kim Mason
Connie Murphy
Wayne Fay

Individual Participants

Peter McVerry Arrupe
Mick Rafferty CTA
Mel Mc Giobuin N.I.C.D.T.F
Liz Burns F.S.A.S.
Eilis Larkin N.C.C.C.A.P.
Damien Keoghan L.Y.C.S.
Helena McNeill L.Y.C.S.
Colette Spears L.Y.C.S.
Phillip Daly L.Y.C.S.
Ann Burke I.C.O.N
Christine Burke I.C.O.N.
Seanie Lambe I.C.R.G
Terry Fagan Folklore
Project
Fergus Mc Cabe N.Y.P.2
Paddy Malone
Joan Byrne, Saol
Aoife Kerrigan, Soilse
Gerry Mc Aleenan, Soilse
Bernie Walsh, Sunflower
Recycling Project
Fergus Etchingham
Sunflower Recycling Project



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Maurice Foley - RPA

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