

A+D



Siyu Ai

Siyu Ai

Siyu Ai is a product designer with combined experience in both engineering and industrial design. Before coming to UIUC to pursue his MFA degree, he received a bachelor's degree in electronics. Siyu's field of interests include human-centered design, 3D modeling, and UIUX. In 2018, he joined i-Venture accelerator and a start-up company named Nouvo. The company is developing smart pacifiers that can detect acid reflux in babies. Siyu's thesis project is *elevating the future of urban mobility*, which focuses on the conceptual design of autonomous multi-copters and solving global city congestion.



**Industrial
Design**



behance.net/siyuai





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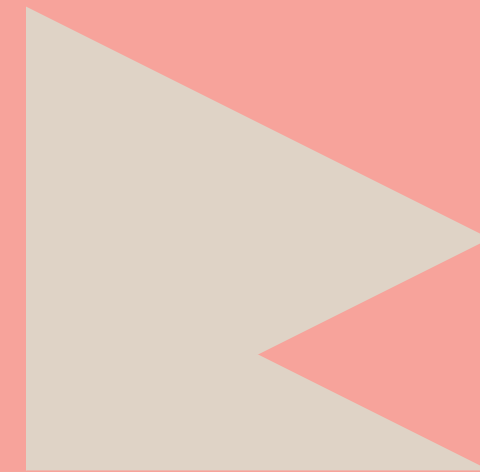
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Rishabh
Doshi

Rishabh Doshi

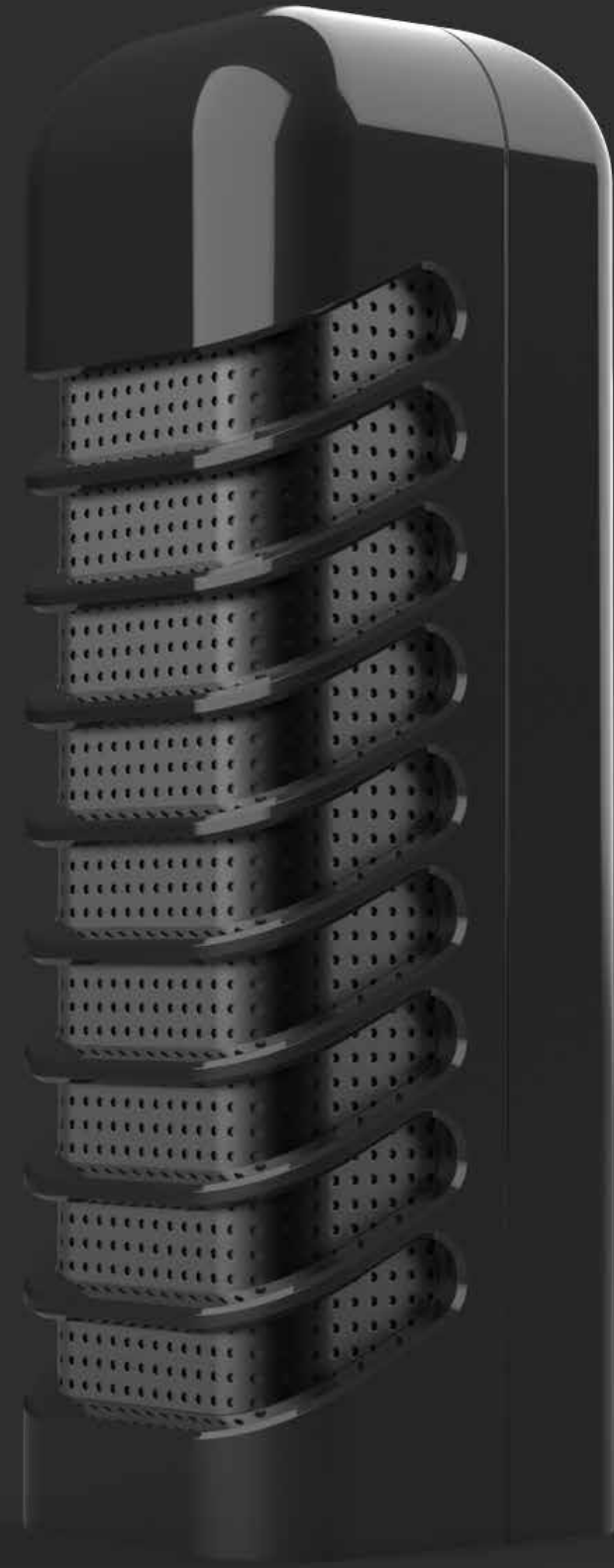
Rishabh is an industrial designer from India. He received an undergraduate diploma in Industrial Design from DJ Academy of Design, Coimbatore. He then went on to work with The Bihar Innovation Lab on mother and child healthcare in rural India. His area of focus was on a systems-based approach to facilitate mother and child healthcare, specifically dealing with primary healthcare workers. He has also worked as an industrial designer for Ombre A-Fair, an event management company where he was responsible for space design and installation art. He's currently a master's candidate here at the School of Art and Design. His thesis explores the role of play in building relationships across generational and geographical divides.



**Industrial
Design**

rishabhdoshi.com





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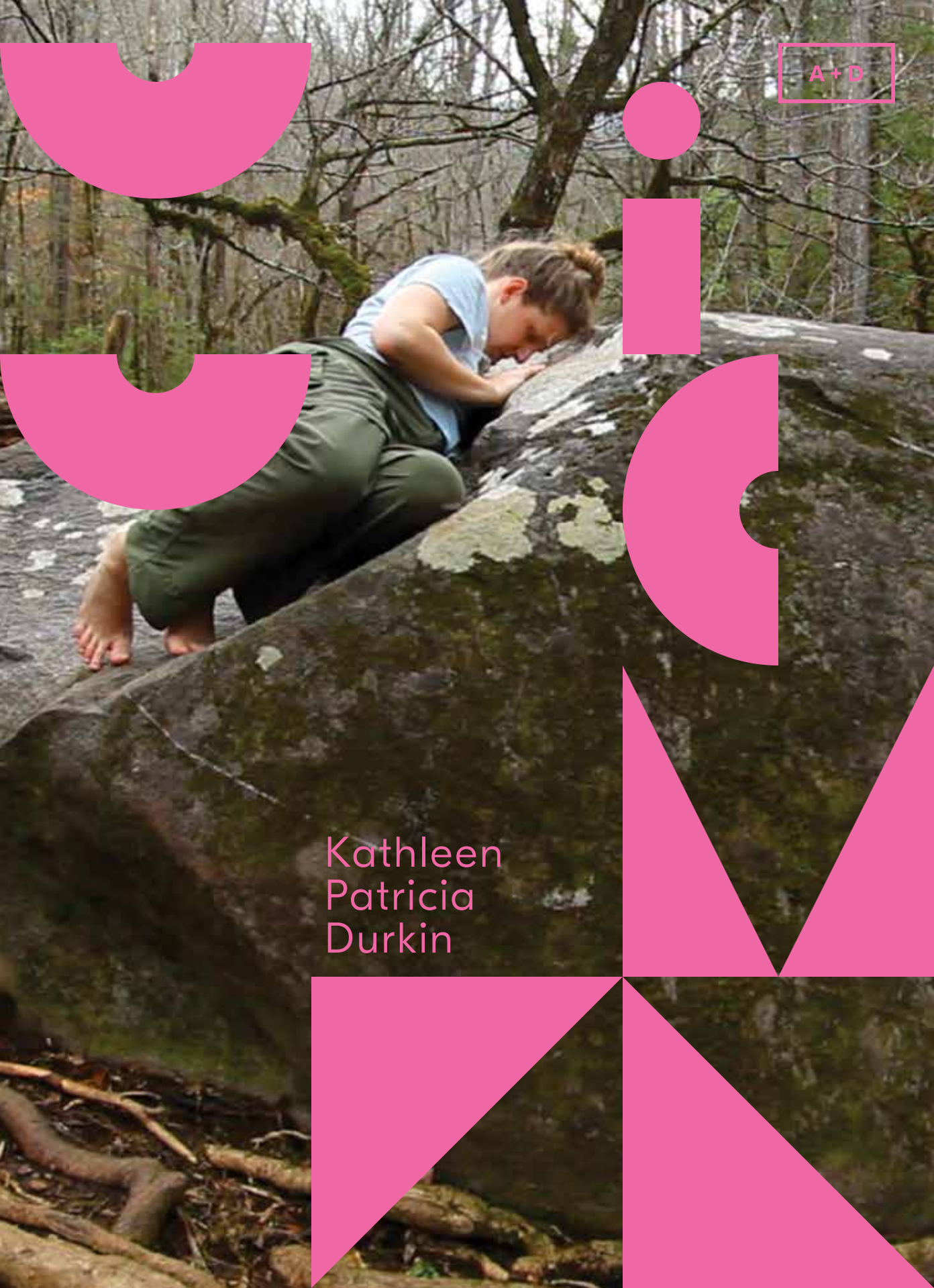


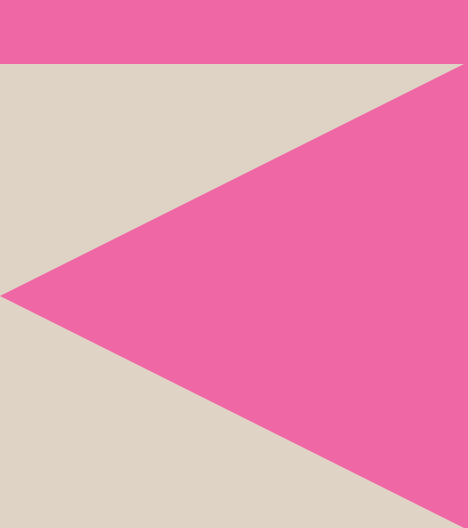
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Kathleen
Patricia
Durkin



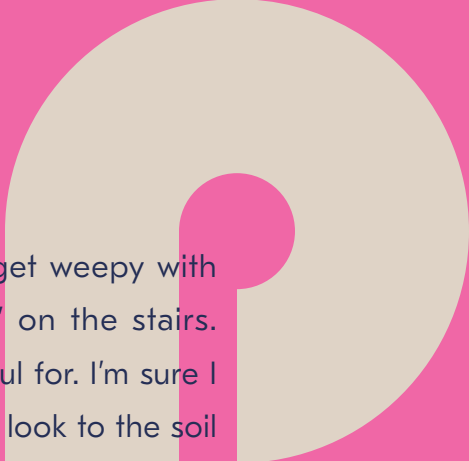


Cover:
Everything Is Baby II (Listening to Bedrock)
2018
Digital Video, 14min.

Kathleen Patricia Durkin

New Media

Kathleen Durkin is from the west side of Baltimore, MD. More specifically: An End Row House, Arbutus, the Patapsco River Watershed, and the (stolen) territory of the Piscataway Nation. She has exhibited at Corcoran Gallery of Art, San Francisco Art Institute, Colorado College, and the UIUC Stock Pavilions. However, the most fun Kathleen's had sharing her art was during the North Cascades National Park Artist Residency while working with the students of Concrete Elementary School. Kathleen received her BFA in Painting from Maryland Institute College of Art and her MFA from University of Illinois at Urbana Champaign.



I talk to rocks and spiders. I get weepy with nostalgia over "dust bunnies" on the stairs. We have so much to be thankful for. I'm sure I can speak for everyone when I look to the soil and say: "Y'all've put up with a lot from me."

kathleenpdurkin.com





Where Things Have Been,
Have Always Been
2017
Digital Video
26min.



Everything Is Baby I
(River Puts Up With A Lot)
2018
Digital Video 15min.



Big Red Dot
2017
4 Channel video installation



Warning Buried Mycelium
Ongoing
Screen printed vinyl flags installed in various
construction Sites In Central IL



Matter Called Garbage V
2017
Collage of found paper, chip
bag, glitter glue crust

Matter Called Garbage VI
2017
Found paper, dog hair, beer
can, gum, foil



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Connor
Dyer



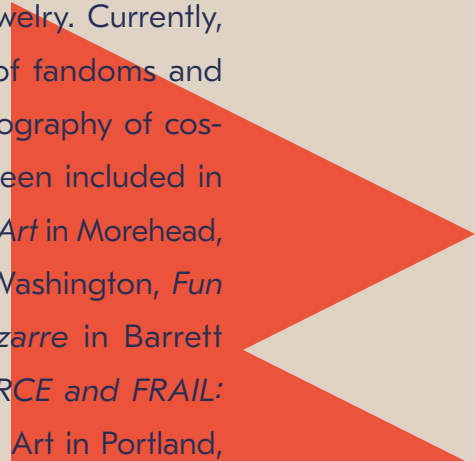
Cover:

My Poor, Ugly, Beautiful Daughter

2018

leather, faux fur, inkjet print


Born in Lawrence, Kansas, Connor Dyer attended the University of Kansas and received a BFA in metalsmithing and jewelry and a minor in art history. Following graduation, she continued her education at the University of Illinois at Urbana-Champaign where she received an MFA in metalsmithing and jewelry. Currently, Connor's work is focused on the exploration of fandoms and popular culture through the creation and photography of cosplay-based masks and hoods. Her work has been included in exhibitions such as *STITCH: Contemporary Textile Art* in Morehead, Kentucky, *Needles and Thread* in Ellensburg, Washington, *Fun House 2018: Art of Surreal, Fantastic and Bizarre* in Barrett Art Center, Poughkeepsie, New York, and *FIERCE and FRAIL: Of Beings, Beasts, and Seed* at Verum Ultimium Art in Portland, Oregon. Connor's work has been featured in publications such as the 2017 *Metalsmith Magazine Exhibition in Print* and *SNAG's Jewelry and Metals Survey (JAMS)*.



Connor Dyer

Metals

My exploration of cosplay, through the creation of fandom-based hoods and masks, questions the division between high and low art. Traditionally, fine arts has shunned crafts such as cosplay and fan art. By crafting masks that are based on fandoms such as *Star Trek* and *Princess Mononoke* and then photographing them using traditional portraiture methods, I am able to move cosplay into the fine arts. My photographs have the unique ability to be shown in galleries, art museums, and the comic-con convention space. Fine art spaces such as galleries, museums and studio artists can appreciate the craft, photography, and intent of the work while cosplayers and other fans will understand the popular culture references and the transformations the masks have undergone. By bringing these two different types of art together on equal terms I give them the opportunity to better understand each other.



The Draekis
2018
leather, inkjet print



Bones
2017
cow skull, fine silver wire,
inkjet print



Hunter
2017
rabbit fur, fabric, fine silver
wire, inkjet print



Red and Silver
2017
faux suede, fine silver wire,
inkjet print



Silvered Execution
2017
fabric, fine silver wire,
inkjet print



My Poor, Ugly, Beautiful Daughter 2
2018
leather, faux fur, inkjet print,



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Brock
Landrum

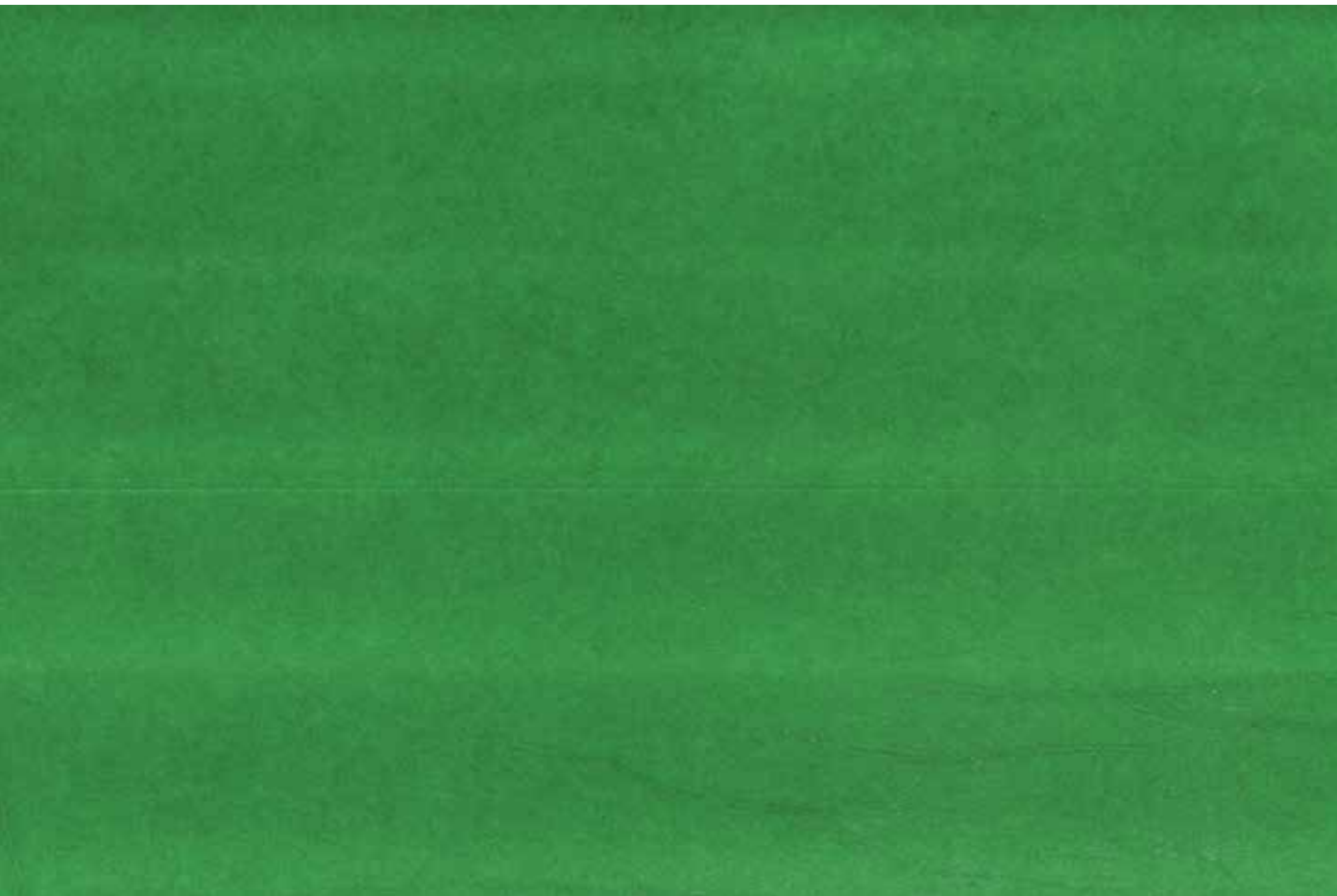
Brock Landrum

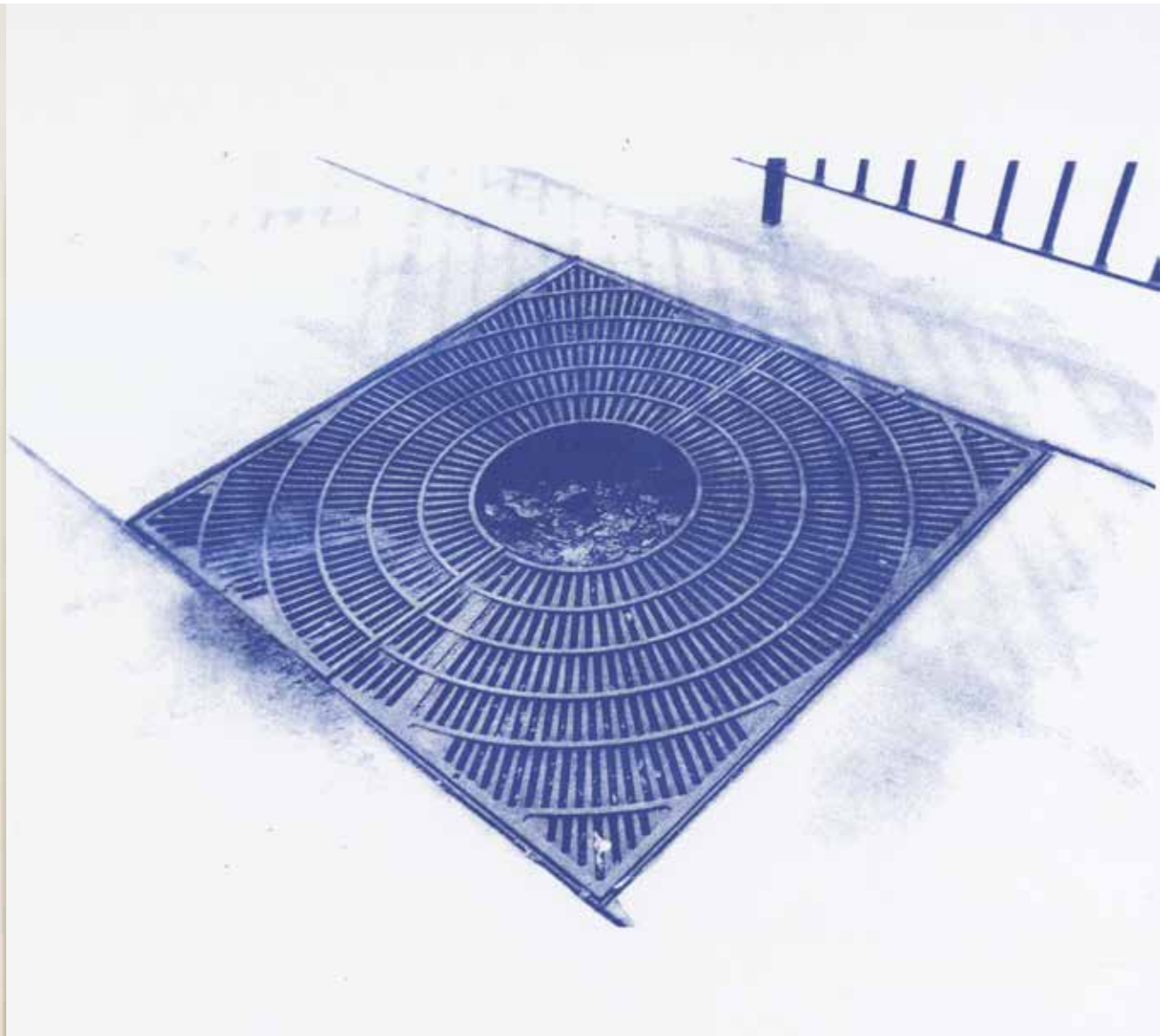
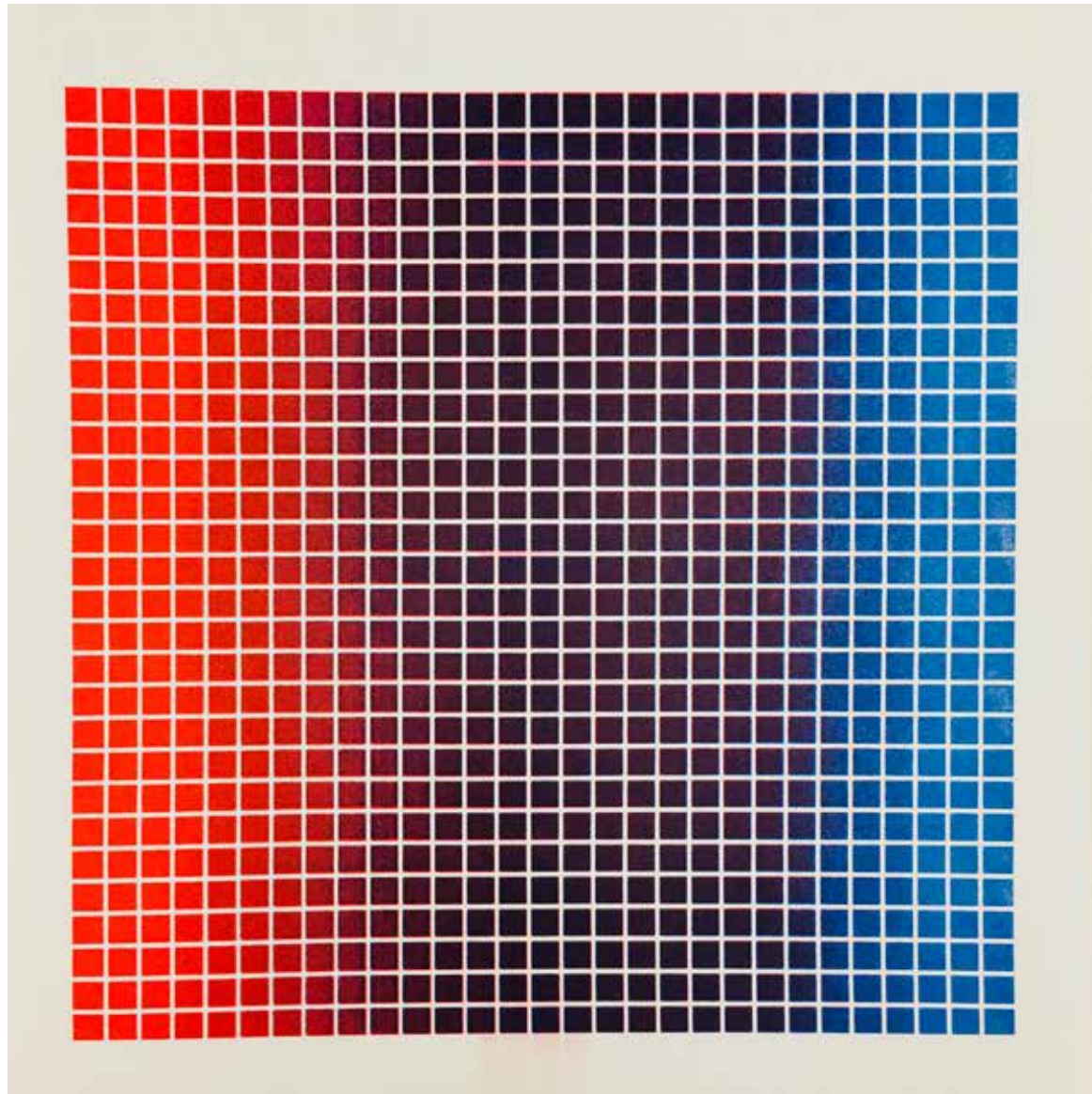
Brock Landrum is an educator and designer. His research interests focus on the intersection of ethics and design. Most recently, his work explores Immanuel Kant's Critique of Aesthetic Judgment to rethink the context of beauty and aesthetics within design. He has been recognized and won multiple awards for his work with *Ninth Letter*, a publication he has led for the past three years. Brock holds a BFA in Graphic Design from Boise State University.

Graphic Design



brocklandrum.com





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Lauren
Mistilis

Health / Activity
Monitor

Cover:

HUG: A smart anxiety shirt for dogs

2018

rendering

Before coming to UIUC to pursue her MFA, Lauren Mistilis earned a Bachelor of Fine Arts in Theatrical Design from The University of Southern Mississippi. After undergrad, she worked professionally as a scenic artist and props master at various theater companies along the East Coast. She also worked as a product designer for an e-commerce company where she discovered her interest in product design and entrepreneurship. While at UIUC, she earned an MBA certification in Innovation: From Creativity to Entrepreneurship and worked as a User Experience Design Intern for State Farm at Research Park. After graduate school, she plans to pursue a career in User Experience Design and continue her efforts in improving the relationship between pets and their owners through product design.

laurenmistilis.com

Lauren Mistilis

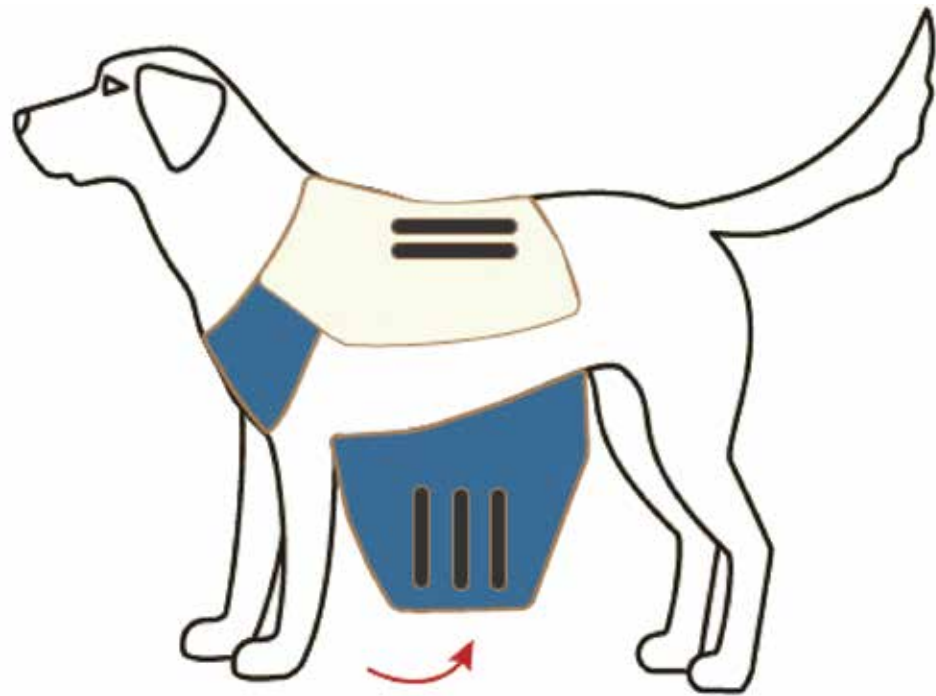
Industrial Design

Up to 40% of dogs suffer from separation anxiety and they are often the ones that have destructive habits such as: eliminating inside, destroying property, self-harm, and incessant barking. These habits can be very distressing for both the owner and the dog.

The relationship between an owner and their pet should be a source of love, not stress and anxiety. While there are plenty of pet anxiety aids on the market right now, many are either not effective enough or are too permanent for one of the largest growing pet owner demographics—urban renters.

This demographic and their stressed-out pets deserve a solution that will improve the quality of life for themselves, their neighbors, and their landlords.

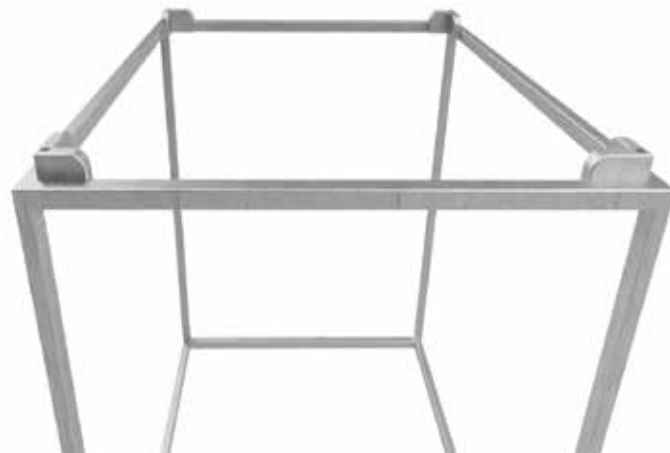
Lauren's intention for her thesis project has been to design a safe zone inside the homes of these users. It has been designed specifically to help prevent physical or emotional damage to the pet while using smart technology to keep the owner connected and well-informed while they are away.



HUG: A smart anxiety shirt for dogs
2018
rendering

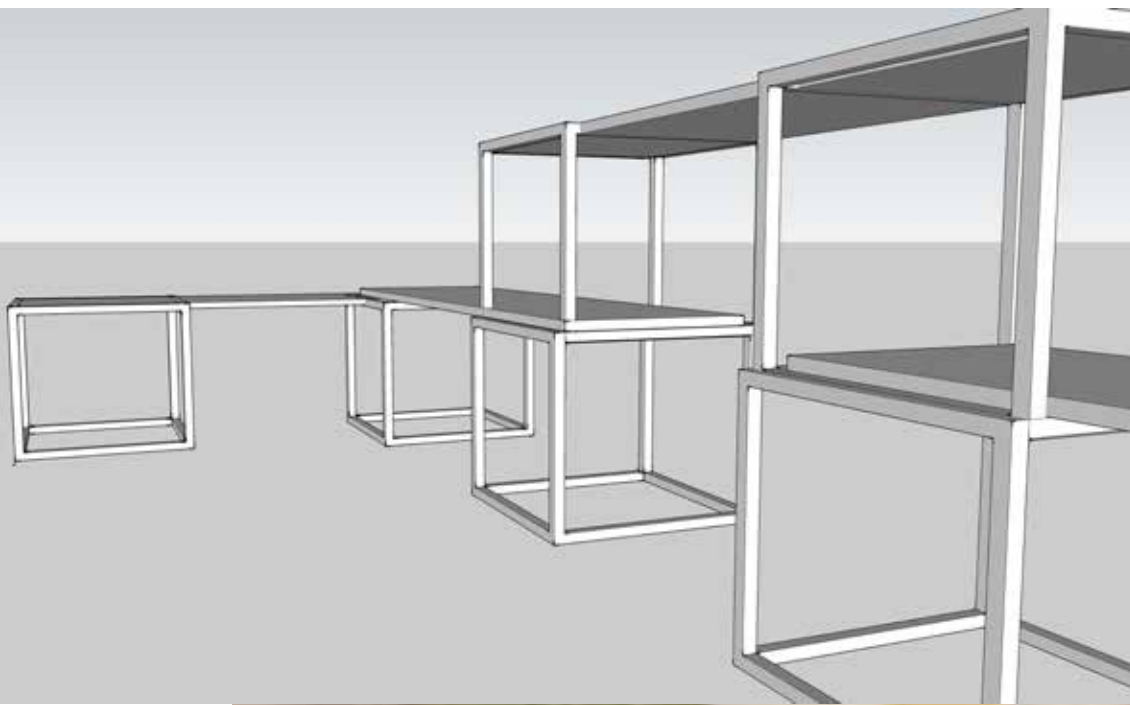
OpenCube

An easy access
storage unit solution



Shopping Cart Bag
2016





OpenCube
2018
rendering



Extract
2017
light diffusing panels
and fabric



Form Study
2018
foam

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Eunmi
Moon

Cover:

Role-playing Experiment #3

2018

**Designers (makers) with a temporary visual impairment
crossed the street, guided by a facilitator (user) with a
permanent visual impairment**

**Graphic
Design**

Originally from Seoul Korea, Eunmi Moon has been practicing as a graphic designer for 21 years in the field of publishing and marketing. She earned her BFA in Graphic Design from the University of Illinois at Urbana-Champaign in 1998. While pursuing her MFA degree, Moon's been working as a full-time graphic designer at the University of Illinois Campus Recreation. Her work is comprised of communication and promoting the various facilities and programs implemented by the department to their patrons in an efficient and pleasing manner.

Eunmi Moon

While working toward her MFA in Graphic Design her research is focused on the support of both makers and users in enhancing empathy building through long-term engagement for co-creation. She is especially interested in *maker's experience (of user) through the role-playing living lab method*. The importance of a design solution co-created with maker participation and user generated content supports the real user in creating the content of the role-playing activity. It furthermore facilitates for the maker, while the maker acts as a real user, and has a first-hand experience by putting themselves in the setting of user's situation and condition through role-playing.

The significance of her research is in the validity of the role-playing living lab method being incorporated into the entire design thinking process. In that way, the findings in earlier stage will prove invaluable foundation for the future stage.

In her research, individuals with visual impairments were selected as a user group for the first case study.

**Role-playing experiment #3
2018**
Tasks on a daily basis are
challenging for the designers.



Role-playing Experiment #1

2017

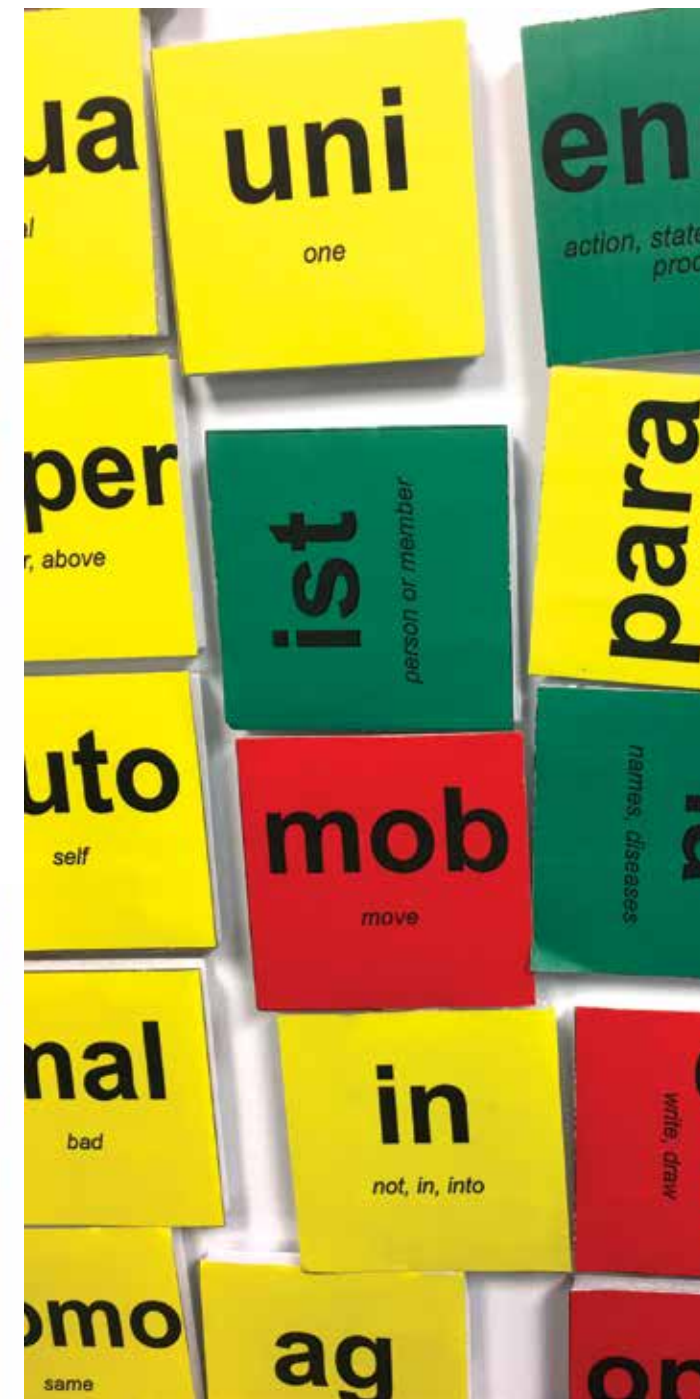
A designer with a temporary visual impairment navigates with the help of a guide dog played by another designer.



Role-playing Experiment #2

2017

A designer with a temporary visual impairment navigates by herself under the direction of smart campus played by another designer.



Beauty of Not Knowing

2017

Prototyping a provocative (provotyping) communication experience through the dissected word parts.



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Mitchell
Oliver

Mitchell Oliver

**New
Media**

I lived around the southeast and beyond before arriving in the midwest. Along the way I've worked with Elsewhere in Greensboro, NC; James Ranch in Durango, CO; Ox-Bow in Saugatuck, MI; and the Education Justice Project in Urbana, IL. My artwork has been shown in refrigerators, film festivals, books, dumpsters, museums, and the middle of the woods; some of those institutions include the Kemper Art Museum, High & Outside, the International Civil Rights Center and Museum, Ninth Letter, Big Car, the8fest, the Southeastern Center for Contemporary Art, ACRE TV, the High Point Museum, Lawrence & Clark, G-CADD, the Bridge PAI, 1067 Pacific People, Hairpin Arts Center, and Cucalorus Festival.

My work uses moving image, sound, installation and performance to assert the value of durational and embodied experience as methods for critical existence. A background working in radio, documentation, landscaping, and cheffing gives me various reference points for temporal structures and relationships that inform my practice and often function as entry points to deeper systems of consumption, replication, and exchange. I look to the interrupting functions of humor, noise, and somatic feeling as time-based models, if not specific tools, for short-circuiting the usual patterns of our consciousness in order to introduce alternative modes of meaning-making. I create work that crystallizes over time, making visible the distance between our expectations and realities with an irreverence that gives credence to the unknown and the possibility of yet-to-be-imagined futures.

mitchelloliver.com



How much are you afraid of death?

less more

Continue

Start Over





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Amanda
Haesun Shin



Cover:

Text 01

2017

100 × 30 × 3.5cm

clear acrylic plexiglass, wood

Amanda Haesun Shin graduated with a BFA from Kyonggi University in South Korea. Following graduation, she went on to earn a Master of Design from the same university. Her thesis work centered on the "Production of Jewelry Applying the Formative Artistic Characteristics of Minimal Architecture." Currently, she is pursuing an MFA in Studio, School of Art + Design, at the University of Illinois at Urbana-Champaign, where she is focusing on contemporary art jewelry and installation work. Amanda hopes her work inspires dialogue between the art community and jewelry wearers.

Amanda Haesun Shin

Reading, writing, listening, and speaking are the most basic processes for human communication, and at times we communicate with one another by combining the expressions simultaneously. When we read text and orate ideas, in other words a combination of reading and speaking processes, it is desired behavior to experience "communication" which is conveying the person's thoughts and experiences. Humans communicate with each other by forming communities and using communally shared linguistic rules for communication.

In my work, I attempt to transform the form of typography and texts as three-dimensional forms. I intend to express the process of reading, recognizing, understanding, and communicating text with work in conjunction with body movements. Also, I present a new perspective by shifting the form of the two-dimensional character into a three-dimensional form to deviate the viewers' practices from the method of reading the existing character. The new point of view prompts a visual recognition of the form of letters as well as a stimulation of synesthesia.

Metals

ashinhs.com



Dialogue 1 & 2
2018

Left:
7.5 × 9 × 4.5 cm
Bondo (Auto body filler),
copper, sterling silver,
lava stone

Right:
6 × 6.5 × 5 cm
Bondo (Auto body filler),
copper, sterling silver,
convex lens



Magnifying lens 01
Year: 2018
6 × 6.5 × 5 cm
Bondo (Auto body filler),
copper, sterling silver,
convex lens



Text 01
2017
100 × 30 × 3.5 cm
clear acrylic plexiglass, wood



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[The page contains dense, handwritten musical notation in black ink on aged, cream-colored paper. The notation is highly detailed and fills most of the page area.]

Liza
Sylvestre

Liza Sylvestre

**New
Media**

Liza Sylvestre is the co-founder of Creating Language Through Arts, an educational arts residency that focuses on using art as a means of communication when there are language barriers present due to hearing loss. Her work has been shown nationally in Minnesota, Florida, Texas, New Hampshire, Utah, California, North Dakota, Illinois, Oregon and Wisconsin. She has been awarded both an Artists Initiative and Arts Learning grant from the MN State Arts Board, a VSA Jerome Emerging Artists Grant, a fellowship through Art(ists) on the Verge and an Art Works grant from the National Endowment for the Arts. Most recently Sylvestre has served as the artist in residence at the Center for Applied Translational Sensory Science and the Weisman Art Museum.

Through my latest multidisciplinary work, I explore the ways in which our senses alter our experience and perception of the world. I'm interested in how we use the intersection of our senses to communicate, and I approach this as an individual who is medically, although not culturally, deaf. My long, slow progression into deafness started when I was six years old and culminated in 2003, when I decided to undergo a cochlear implant surgery, which carved away some of my skull bone and muscle and placed a bionic computer-ear into the smallest crevices beyond my eardrum. I find that my definitions of "language" and "communication" are continuously shifting and are directly tied to my own ability to navigate these concepts with my disability.

lizasylvestre.com

Cover:

Interference 11/17/2018

2018

Ink on Paper

18" x 24"

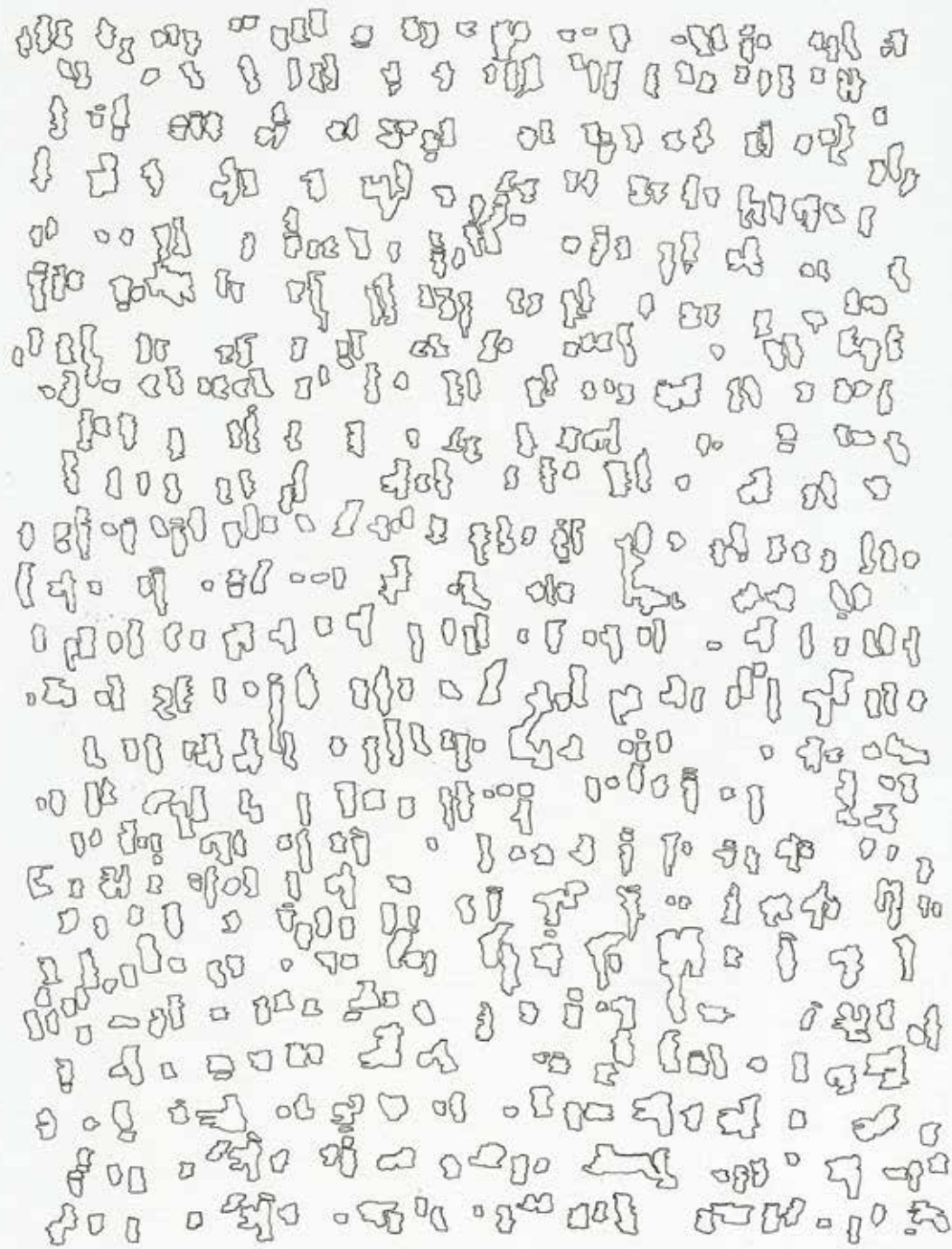


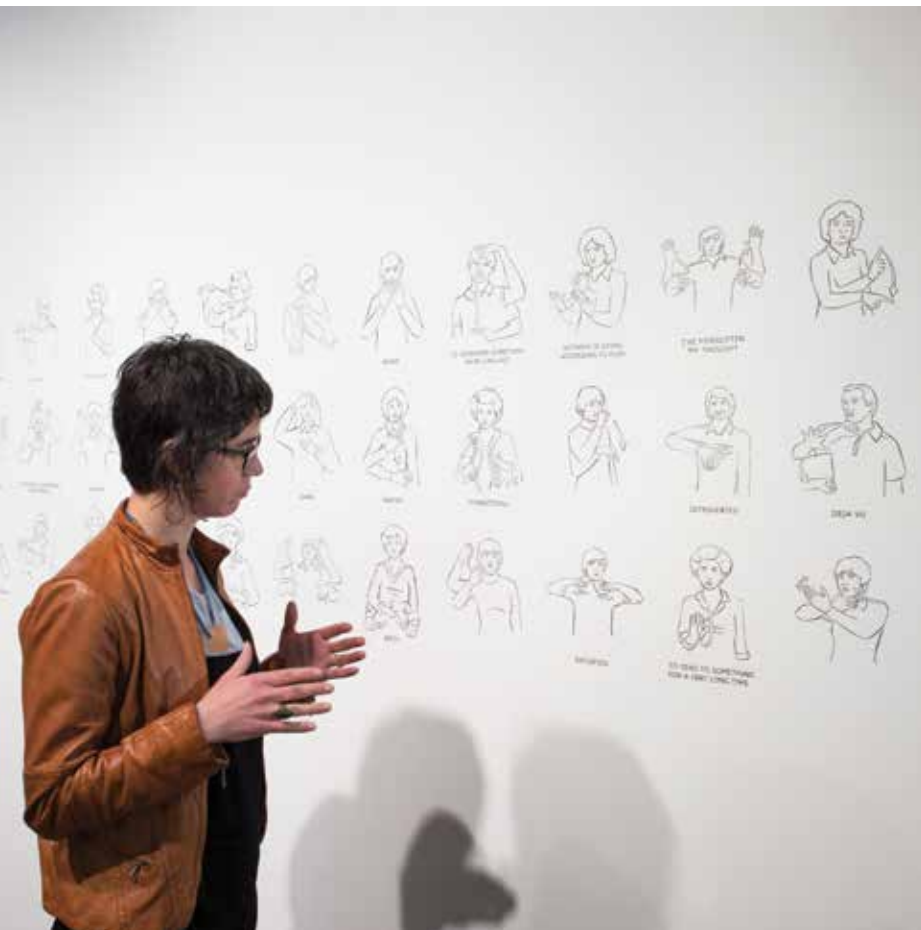
Chart 23
2018
Ink on Paper
11" x 17"

_ommuni_a_ion
2016
Three part project
Installation, video
performance, drawing
installation



Equalizer Room
2016
Constructed Room,
Interactive Performance



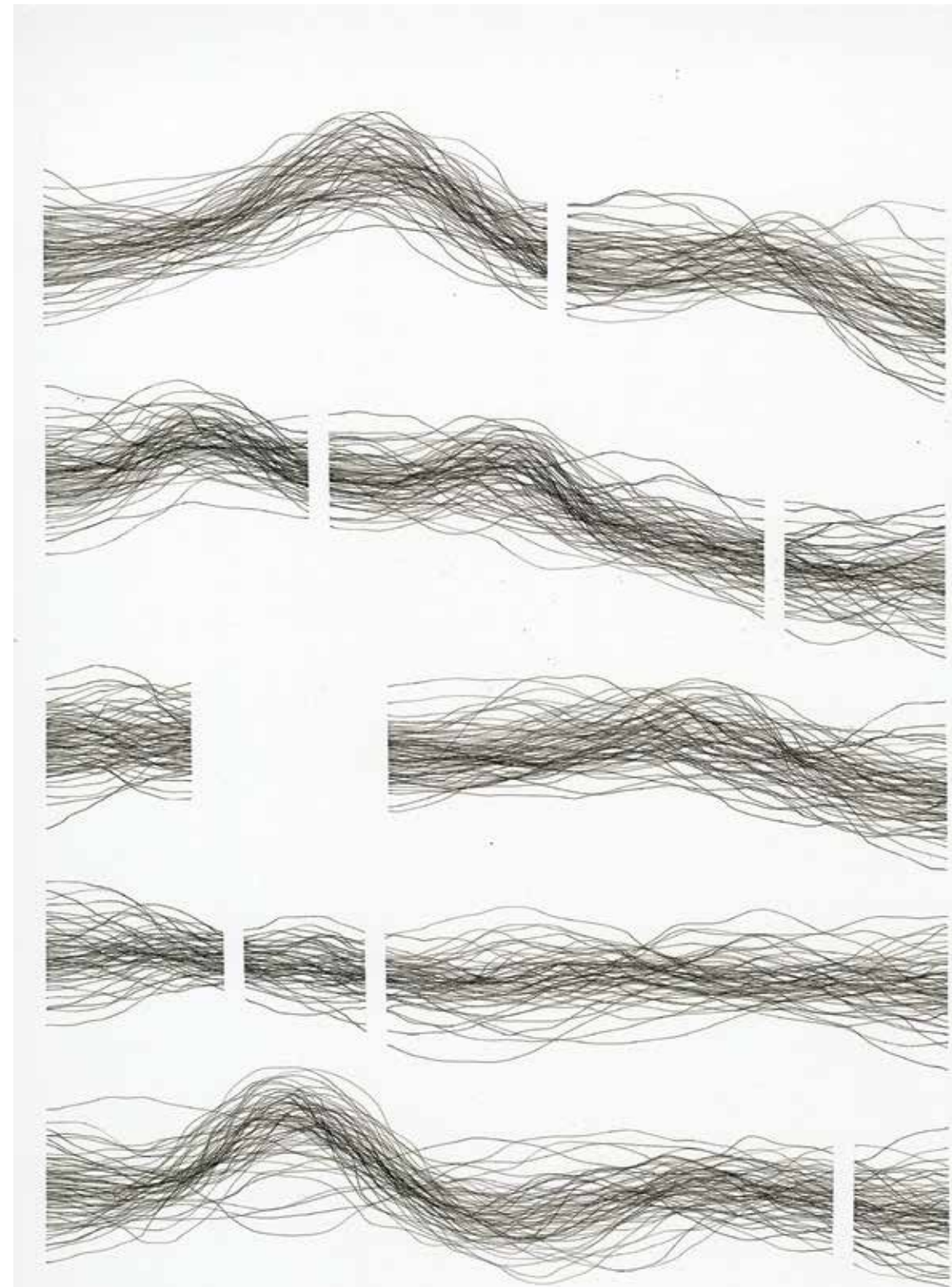


The Movement Centric Language
2016
Ink drawing on wall
30' x 4'



The Conversation - video stills
2016
Video performance
18:16

Chart 29
2018
Ink on Paper
11" x 17"



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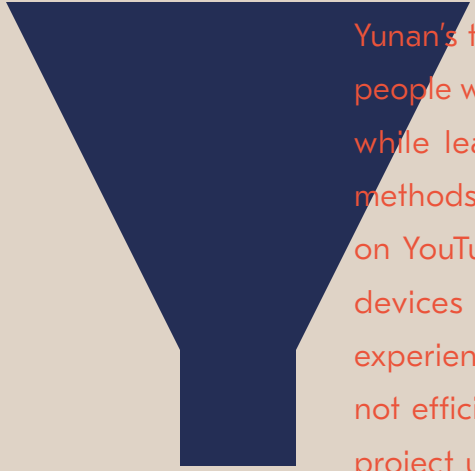
Yunan Wu



Yunan Wu

Yunan Wu had received a BFA in industrial design from South China University of Technology before coming to UIUC to pursue his MFA in industrial design. Having interests in studying interaction between humans and everything else, he indulges himself into designing things that can make life easier. Solid industrial design educational background provides him strong understanding of user experience. He worked with Audi for an interior lighting design project. He also worked as an UI/UX designer in Huawei Technologies Co. and Chamberlain Group for IoT related product and user experience design.

Industrial Design



Yunan's thesis project explores how AI can contribute to people who want to improve their cooking skills. Cooking while learning is a multitasking job. Current popular methods to learn cooking skills such as watching tutorial on YouTube or browsing through recipes on electronic devices can not satisfy user's need with a good user experience since operating the devices while cooking is not efficient, and it can cause sanitary issues. His thesis project uses AI voice interaction along with a screen to instruct the users to improve their cooking skills more efficiently with a hands-free user experience.

yunanwu.net

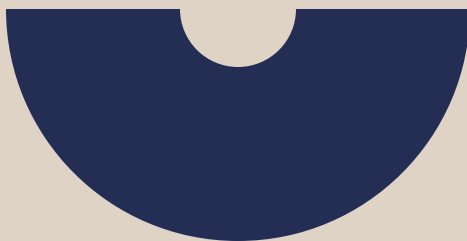




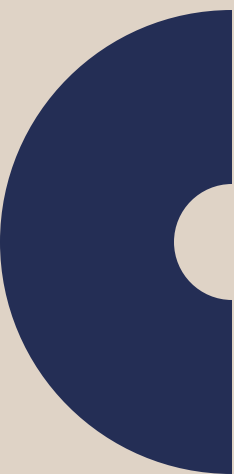


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