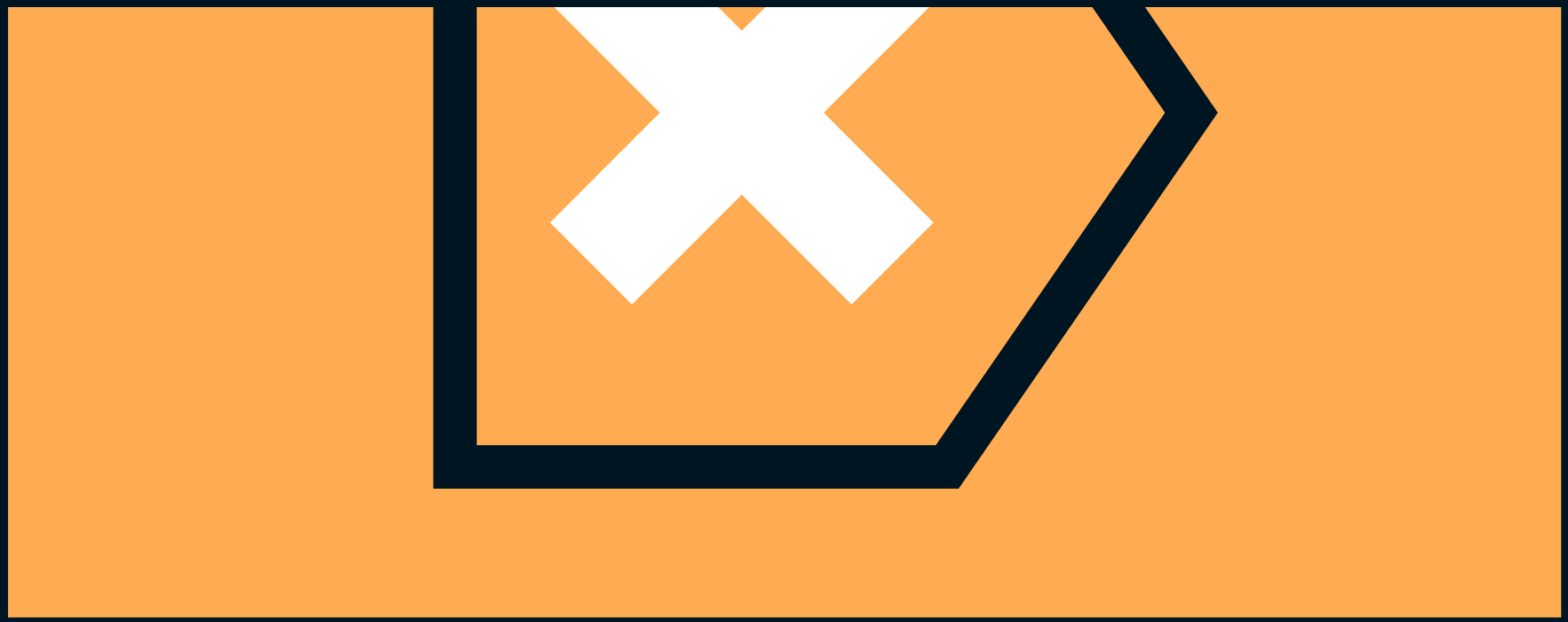
# HOME\SICK



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SCIENCE GALLERY

Trinity College Dublin
The University of Dublin

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# Introduction

Ian Brunswick
& Lynn Scarff

Programme Manager and Director
of Science Gallery Dublin

‘Home’ is sick. Our unhealthy and socially divisive addiction to home ownership and our traditional idealisation of home and family are out of date for a mobile, networked and fragmented society. How can the home become healthy?

In spite of the comforting ideal, homes can often be perilous places due to isolation, toxins, bankruptcy, and physical accidents. You’re twice as likely to end up in A&E from an accident in the home than a road accident. Institutional ‘homes’ have an even more questionable record than family homes in Ireland’s recent past. Does the future offer us better prospects or more of the same?

Future visions of the home are often slick, sleek and silver, yet the reality is rarely so polished. It’s been said that historically, the home is one of the first places that we adopt new technologies for, from washing machines and microwaves to smart thermostats and fibre broadband. For decades, new appliances have been marketed with the promise that they can, and will, change our lives. Does greater convenience result in greater quality, and does always-on connectedness yield more human connections? Pieces like *With Robots* question the promise that future technologies will change our lives, and instead pose the premise that it maybe is us who change for the appliances.

We are ageing: as individuals, communities, nations and as a species. By 2050, four out of ten people in Japan will be over sixty-five, and other countries with low birth rates could soon follow suit. Entire economies, community support systems and medical industries are bracing to adapt to a rapidly ageing world, and the home may be the epicentre of a new medicalisation of life as we live longer than ever before. Trinity College Dublin’s The Irish Longitudinal Study on Ageing and Dublin City University’s Biomedical Diagnostics Institute are examining how new technologies could change in-patient procedures into non-invasive devices that fit on a bedside locker—ultimately disrupting our lives less while keeping us healthier.

HOME\SICK: POST-DOMESTIC BLISS explores how our homes might be reconfigured and reimagined as centres of connection in spite of emigration, of intimacy in spite of digital distraction, of food and energy production rather than consumption. Nearly ninety years since the Frankfurt Kitchen was designed, exhibits like *Parasite Farm* playfully ask us if it’s time to reconsider not just the design but also the purpose of spaces like the kitchen and our home’s role in the cycle of production and consumption.

As always, Science Gallery Dublin is grateful for the continued support by Trinity College Dublin, founding partner Wellcome Trust, alongside funding by the Department of Arts, Heritage and the Gaeltacht, the Department of Jobs, Enterprise and Innovation as well as Science Foundation Ireland. We are proudly working in partnership with the Trinity Biomedical Sciences Institute and this is complemented by our Science Circle members, Deloitte, Google, ESB (who are also our partner on HOME\SICK), ICON, Pfizer and NTR Foundation. Working with us too are our education partner Intel, finance partner Bank of Ireland, media partner *The Irish Times* and programme partners FP7 and The Marker Hotel.

With alternative visions of the home from the microbial to millennial, HOME\SICK reminds us that we serve as a comfortable home to billions of bacteria, yet our ailing planetary home has us considering schemes for interplanetary colonisation.

Sometimes playfully, often personally, HOME\SICK explores our emotional attachment to home, and considers how architects, designers, artists, scientists and technologists are reimagining domestic space, healing the home, and reinventing shelter for times of global instability, migration and change.

Ultimately, HOME\SICK asks how we are changing the nature and the meaning of home, whether it is for better or worse?

# SICK/HOME/SICK

Anna R. Davies

Professor of Geography at Trinity College Dublin and HOME\SICK Curator

*“… the house of the future is better built, lighter and larger than all the houses of the past, so that the image of the dream house is opposed to that of the childhood home.”*

— Gaston Bachelard, *The Poetics of Space* (1958)

Gaston Bachelard, a French philosopher whose work bridged poetics and philosophy of science, wrote extensively about the meaning of home in his seminal text *The Poetics of Space*. Although multidimensional in nature, *The Poetics of Space* is fundamentally a reflection on the experiences that houses create; a reflection that considers the relationship between built form and the architecture of the imagination. Despite being written during the 1950s — a period of post-war optimism about a bright new future — Bachelard's ideas remain just as important today as we see with greater clarity the extent of the impacts humans have on our global environment.

In part, the houses of the future envisaged in the 1950s have become the childhood homes for many in western societies today and were indeed better built, lighter and larger than those that had gone before. Advances in material technologies, improvements in energy and water provision and increasing regulation of construction have all contributed to the physical manifestation of the 1950s dream home, but at what cost?

Household consumption of water, energy and food in Europe has increased dramatically since the 1950s and the environmental impacts of this growing consumption are felt far beyond our homes as global resources are extracted, transported and consumed around the world. We purchase greater numbers of electronic devices than ever before and replace these more often, and while our homes are more energy-efficient, they are larger and house fewer people who expect warmer temperatures in every room of the house. Washing machines have been joined by dishwashers, power showers and jet cleaners to comprise a suite of everyday household appliances that are hugely consumptive of water. Indeed, the increased consumption of resources in our homes has been so dramatic that some commentators are prophesising a 'perfect storm' of global conflicts driven by increasing demand for water, energy and food by 2030. In making our dreams of an ideal future house real, have we instead made our homes sick?

As we enter the epoch of the Anthropocene, it is time to reconnect with the metaphorical childhood home of which Bachelard speaks. This means creating homes that provide comfort, security, and stability in ways that are less consumptive of natural resources and more productive of sustainable lived environments. As le Corbusier, a pioneer of modern architecture, once said "The home should be the treasure chest of living".

Seeking future-fit homes in this way does not mean that prospective housing will become homogenised. Indeed, reconnecting homes with local environments is likely to mean more diversity rather than less as weather, topography and the relative scarcity or abundance of certain materials begins to play a greater role in shaping the way we live. We need only look at the range of homes emerging in the tiny house movement, constructed in part due to the 'sickness' of contemporary living, to get a sense of the rich tapestry of design that such a reconfiguration of desires might create. What both the tiny house movement and many other sustainable household initiatives have in common is their reconsideration, very much in line with Bachelard's treatise, of what it means to live well in our homes. All seek lifestyles which are prosperous in ways which transcend the treadmill of acquiring more and more stuff. While evidence increasingly suggests that beyond a certain point, having more material goods, products, and even resources themselves, does not lead to proportional increases in feelings of wellbeing, changing the way we live will require more than sensitivity to emotions. The complexity of modern living means we are often locked into unsustainable practices in our homes. From the physical constraints of waste-water disposal systems to the rigidity of heating options, it can be costly to extricate oneself from the legacies of past decisions. Beyond these concrete infrastructures of consumption, transformative change in the way we dwell in our homes will require new supports, new systems of education and new measures of success and fulfilment against which to benchmark the health of our homes.

In essence, we face an urgent task of transforming our visions of dream houses into a physical reality of more sustainable homes of the future. Such a task will require fundamental reconsideration of what a good life entails and that is a debate in which everyone must have a voice.

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# The Taste of Blue

Anne Enright

Author and Laureate for Irish Fiction
and HOME\SICK curator

When I was a baby, I was discovered, after a frantic search, under the dining room table covered in Marmite. This, family legend had it, was why we only ever bought the small jar, whose opening was too small to allow a baby's hand. It was not until I became a parent myself I realised it was not the savoury taste which made the scene so memorable; the brown colour, the smearedness of the stuff, might have added to the shock of discovery of this fat, round-eyed baby, sitting in the gloom. I saw everything, that was another thing that was said of me, and if I want to know what I saw, from under that table, I only have to get in there and look, because the table is still in the dining room of the house where I grew up and where my parents still live in the suburbs of Dublin. They made a home and never left it.

My father built the table in the fifties, and when the surface of it got scored and wrecked, he flipped the wood and covered the new top surface with a kind of laminate whose pattern imitated the grain of wood. He edged this shiny surface with wooden laths, turning the whole thing into a field for a fast — you might even say vicious — game of push penny; the big old penny fast as an ice hockey puck, and a box of matches for each player to punt it around. My father is a talented carpenter and though he went through a regrettable (to me at least) MDF phase in the early eighties, this dining room table, the sitting room sofa, the three chests of drawers made of oak were all lovely and made to last.

Decades later, the table is still there but the carpet I sat on, covered in Marmite, is long since changed. It was a brown carpet, covered in little black dots and splodges, and also some larger, catastrophic splodges of blue Quink. I learned to crawl on this carpet. I remember the pattern and I remember the anomalies. I was interested in the things about it that were not-carpet (the ink, the long seam, the tack heads) and the things that were carpet (the black, unpickable dots).

I also remember the seams of the wallpaper that I pulled away from the wall, reaching from between the bars of my cot. This cot was also made by my father and painted blue with lead-free, 'nursery' paint. I remember the colour with a strange emotion — a sense of immanence — but I can also check the colour if I want to, because the cot came down to me, as the youngest child, and it is not the kind of thing I could ever throw out.

I look at it sometimes, when it comes down from the attic, when the furniture removals man says "Where do you want this?" I remember the slide of the wood as the side was lowered, and the taste of the metal runner. I remember the taste of the colour blue. And I would give anything to remember the pattern of the wallpaper that I tore from the wall to find the pink plaster underneath. My sister describes it to me, but it is just at the edge of my recall.

In the dining room, the brown carpet with black dots was replaced by a green carpet of fallen leaves that extended, excitingly down the long hall. We used to slide down the hall lino in our socks, but when the carpet came, you hopped instead from one leaf to its repeat in the pattern, about two feet away. I put this carpet in my second novel, *What*

*Are You Like?* with baby sitting on one of the leaves “like a careful frog”. Then, of course I changed the carpet to an Axminster floral, because this was fiction, not real life.

Now, whenever I write a book, I paper the walls as I go. And then I paint over the paper with terracotta coloured paint in the late eighties, or with yellow ochre ragging in 1992. I do not always put this stuff down on the page, but I have to know how home felt for my characters, the patterns and shadows, the seams and loose boards. I need to know if the stain from the dripping bath tap was amber coloured or a kind of turquoise verdigris. For me, and for my characters, ‘home’ is not just about location, or the arrangement of rooms, it is not just about money (though it is also about money) it is about colour and pattern and a kind of joyfulness that comes from a good sixties orange lozenge intersecting with a swoosh of brown — maybe in a shag pile rug. Maybe in front of a two bar electric fire.

Of course, pattern is for peasants. Sometime around 1983, Magnolia Matt emulsion washed through the country in a tsunami of good taste. It surged across every interior wall, wiped every floral and zig zag, every Queen Anne stripe of lightly embossed medallions, and their flying ribbons of laurel leaves. Thirty years later, we are beyond this again, we are into shades of white; Strong White and Pointing, Linen Wash and Pearl. Not everyone, of course. When my parents say “white” they mean Dulux brilliant white gloss and when they say “Magnolia Matt” they mean the colour that covers the wallpaper I woke up to every morning, slept surrounded by every night, from the age of six to seventeen: blue flowers on a white ground. One of them looked like a woman in a hat, and she was repeated on the chimney breast, and over by the curtains, and down by the skirting board. She was everywhere, if you knew how to look.

# Dublin Home Truths

Ali Grehan

City Architect at Dublin City Council
and HOME\SICK Curator

We are in the midst of a housing crisis in Ireland, again. Having narrowly avoided an economic collapse caused to a large extent by overspeculation and oversupply of housing, we find that we'll need 180,000 extra homes by 2021 if we are to meet demand. The demand is particularly pressing in Dublin. We need to start building again and bring vacant homes back into use. The challenge is that simple, but we need to learn from our experience — from the past and from other cities — to do this better.

What are the right homes to build in a growing city? Who can and should be a developer? Is finance available for bottom-up as well as top-down development? Do we have enough of the right skills to design and construct? Are design and development standards too onerous or too lax? Is housing just a numbers game or can people be empowered to be at the heart of home?

Dubliners are creative, inventive and willing to embrace change; early adopters when it comes to things technological. Yet, when it comes to housing, we are deeply conservative. We are resistant to new typologies, even those that we admire elsewhere. There is no question, for example, that if we want to limit urban sprawl, new homes in Dublin will have to be built as apartments and not semi-detached houses. Yet, people are unconvinced that apartments make desirable long-term homes. Their suspicions are well founded. A third of all the homes in Dublin City are already apartments or flats, most built speculatively in the last twenty years. Within these, there are few examples to inspire lotto dreams. Dublin apartments at their best are perfunctory; at their worst, plagued with design, construction and management issues.

Yes, we have housing challenges, but perspective is called for. Dublin homes are excellent relative to a hundred years ago, when the city was plagued with the worst slums of any city in Ireland and the United Kingdom. A slum household, according to UN Habitat, is lacking one or more of the following: access to improved water and sanitation; sufficient living space; a structurally sound and durable home; and security of tenure. Almost 900 million people, or a quarter of the world's urban population, live in slums today, in conditions similar to Dublin's inner city a hundred years ago. Then, 26,000 families lived in slum tenements, and 20,000 of these families lived in just one room. The slums filled the inner city, from back lanes to once fashionable streets and squares. Dublin's slums emerged not from growth but from abandonment. Many of the owners of magnificent Georgian houses moved following the 1800 Act of Union, a process that accelerated with the coming of the railways and the middle class preference for cleaner, greener homes in the suburbs. According to the 1911 census, 835 people lived in the fifteen houses on Henrietta Street, palazzos once home to the political and social elite. Conditions deteriorated to the point where buildings were collapsing with residents in situ. The action taken over the following decades saw yet more people moving out of the city centre to new public housing in the suburbs. While some public housing was also built on the sites of the demolished tenements, many sites lay vacant and the city spiralled into dereliction and decline. It wasn't until the 1990s that the city returned to being a place where people wanted to live, largely immigrants and young people attracted by burgeoning economic prosperity. Incentives to build homes and in the process, deal with the pervasive dereliction and vacancy, devolved into the speculation frenzy of the Celtic Tiger.

History repeats itself. There is common ground between Georgian and Celtic Tiger Dublin. In each case a wealthy metropolis with its own parliament, a high demand for homes and a buoyant building industry that acted as a magnet for hopeful immigrant craftsmen. In each, vested interests and dynamic economic forces combined with Government efforts to control the urban environment. The Wide Streets Commissioners faced difficulties not dissimilar to those of Dublin City Council. In both eras, contemporaries bemoaned the effects of speculative cost-cutting. In both, government agencies and architects sought to raise standards. We can learn from the past in creating a future. Georgian development strategies — allotment, design code and lease — were sophisticated of their time and have great relevance today. A top-down approach saw estate landholders lay out an infrastructure of civic amenity (squares, wide streets, public buildings) while bottom-up, individual builders developed houses on behalf of residents and contributed bespoke and idiosyncratic touches within overall design codes (doorways, cantilevered metal planters, brick sourcing).

The Georgian model was the inspiration for the City Council's *Dublin House* project. *Dublin House* is not a hobby project. It is a pilot project intent on re-establishing a top-down, bottom-up model for urban development; City Council management and individual builders developing homes on behalf of residents as bespoke apartments, distinctive and generous in meeting the family's current and future needs.

Redesigning homes for a growing Dublin doesn't stop at the front door, we need to be more intelligent and empathic in how we develop the city overall. People understand the argument for higher density; the more people living in an area, the more shops, businesses and cultural experiences they attract and the easier it is to provide high-quality public services and infrastructure. What people fear is that density involves compromise and loss. People want to live in green environments. They want to hear birdsong, they want tranquil space to sit in the sun, and they want their children to kick balls in a garden or park with their friends. They want this in or near their home, not at the end of a long car journey.

Homes were a central topic in Dublin City Council's recent Hidden Rooms design conference. The group exploring the theme 'The Compact City', learnt about Rotterdam City Council's design strategy for successful densification. Working with architects and developers, the central hypotheses is that GREENIFICATION and DENSIFICATION must go hand in hand. According to Rotterdam's strategy — "It's not about adding as many dwellings to the inner city as possible. The challenge is to increase the number of attractive houses in such a manner that the overall quality, livebility and microclimate of the inner city improves. Smart densification goes hand in hand with the upgrading and expansion of urban green. The social advantages of proximity to others and urban facilities are coupled with environmental benefits, increasing the overall quality of life for new and existing inner city dwellers." Another Hidden Rooms group looked at solutions for problems faced in many existing apartment developments. We can design better apartment buildings in the future but shouldn't existing ones also be the best they can be, both as people's homes and as critical architectural elements in the city? A possible solution is to apply a tried and tested strategy developed by the American Institute of Architects, called the Design Action Team programme. We're piloting the project with a group of apartment owners and residents, to coincide with the HOME\SICK events programme. The project is called *The Empowered City.*

# Blendie

## Kelly Dobson (US)

Interactive installation, 2004

*Blendie* is a 1950s Osterizer blender altered with custom-made hardware and software to become an interactive, sensitive, intelligent, voice-controlled mixer with a mind of its own. Human-machine communication is often described as a coded and information relaying procedure. It consists of an exchange of symbols we consciously navigate, enact and train. Instead of buttons leading to 'whipping' and 'pulverising,' *Blendie* requires guttural, body-based interaction.

Visitors can prompt the blender to work by voicing the sounds of its motor in action. A person may growl low-pitched sounds to get *Blendie* to spin slow, and higher pitches to speed it up. This project highlights the sonic, visceral, gestural and other often overlooked and subconscious aspects of our engagements with machines in a playful way.

Domestic appliances are accessible and familiar but they can also be an experiential and conceptual bridge into the arena of other technologies that also have concealed interfaces, such as drones and violence-at-a-distance systems. That foray is where this project gets uncomfortable, hopefully in a productive way. We are all in the driver's seat. *Blendie* is the first of a series of voice intra-active appliances made by the artist. There is also a vacuum cleaner, a sewing machine, a toaster, and a coffee maker.

Kelly Dobson is an artist and engineer who pioneered a novel area of research, examining how people relate to machines beyond their intended purposes. Kelly's highly interdisciplinary background spans medicine, art, technology, and culture. She earned three advanced degrees from Massechusetts Institute of Technology(MIT) where she trained in Art, Media Arts and Sciences, Engineering, and Anthropology. She has led the Digital + Media department for four years at Rhode Island School of Design and is currently Associate Professor and Founding Director of the Data Visceralisation Research Group. Kelly pays deep and careful attention to the ways that we, and the things we make, help us care for one another and is driving transformations via work in the fields of contemporary art, technology design, medical device design, and critical care medicine.

Image: Brian Whitman and Emily Katrencik

kellydobson.com

# Bringing Health Home

## Insight Centre for Data Analytics (IE), Resmed (AU) & Sen.se (FR)

Various years

*Bringing Health Home* is a collection of products that allow monitoring of health and wellbeing in the home, moving diagnosis out of the clinic and into our homes.

*Smart Mouth Guard by Insight*
Worn overnight, this Smart Mouth Guard can be used to communicate a non-invasive diagnosis for, as an example, acid reflux disease, which normally requires endoscopy or barium swallow radiograph.

*Smart Plasters by Insight*
What appears to be a plaster is actually a microfluidics patch for real-time interstitial fluid and sweat analysis for a variety of applications including cystic fibrosis, diabetes and sports performance.

*Smart Slippers by Insight*
Sensors in slippers can provide information about asymmetry and other biomechanical measures that indicate stability, injury and fall likelihood as well as progress in post-surgery rehabilitation

*S Plus by Resmed*
The world's first non-contact sleep system that helps improve sleep, monitors breathing and movement to provide sleep analysis and delivers personalised feedback to smartphones.

*Mother & the Motion Cookies by Sen.se*
A family of smart versatile sensors which can monitor specific needs. For example, checking if someone's granny has taken her medication or if she's gotten up today. The sensor attaches to the pill bottle and the dressing gown and will activate a text alert when the bottle has dispensed a pill or when the dressing gown is being worn.

Insight Centre for Data Analytics is an Irish Big Data research institute, with over 350 researchers. Their vision is to create a healthier, safer, more productive world by empowering a data-driven society to enable better decisions by individuals, communities, business and governments. Insight is a joint initiative between University College Dublin, the National University of Ireland Galway, University College Cork, and Dublin City University. Insight was established in 2013 by Science Foundation Ireland.

ResMed, formed in Sydney in 1989, develops, manufactures and distributes medical equipment for treating, diagnosing, and managing sleep-disordered breathing and other respiratory disorders. Resmed also developed and manufactures the S Plus, a non medical device that analyses and improves non disordered sleep.

Sen.se was set up by Rafi Haladjian, a serial entrepreneur and a pioneer of the Internet of Things. Sen.se operates a platform with the capacity to collect data in real time from any source, more specifically from smart objects.

Image: Mother by Sen.se

insight-centre.org
@insight_centre
sen.se/store/mother/
resmed.com

# Dust Matter(s)

## Lucie Libotte (UK)

Sculpture, 2014

Domestic dust is commonly perceived to be dirty, intrusive and repulsive. We know it as fine, grey powder of tiny particles that collects on surfaces or is carried in the air. It is often associated with unkempt and neglected spaces.

*Dust Matter(s)* re-evaluates this 'dirt'. It aims to convey the value of dust as an indicator of our environment, to show how it reflects our daily life, and to trace our journey through the world. Focusing on the individual's private sphere as the research area, the artist has collected samples of dust from various homes in Dublin. She has observed and analysed the different components.

The value of these components is brought to life in sculptural forms. Using a 'dust matter' technique, the artist created a range of bespoke vessels — ceramic objects with an unusual coating. The sculptures display the different sampled environments and ultimately tell a story of their origin.

Lucie Libotte is a designer who uses material as a starting point for wide-ranging explorations. She graduated with a B.A. in Textile Design from Central St Martins and began exploring how we interact with textiles and how this changes our perceptions and ideas of our surroundings. In the course of her M.A. in Textile Futures, she discovered the importance of the fundamental origins of materials. With her multidisciplinary set of skills, she thrives in design fields as varied as fashion, interior, installation and video. Lucie teaches at Central St Martins. She has worked as a freelance designer, collaborating and interning alongside designers and artists such as Latourdefrance and Kim Coleman for Franz Ferdinand, Bart Hess, Alexander McQueen, Peter Ibruegger, PomPom Factory, Iris Van Herpen, and Sophie Rowley for Studio Toogood.

Image: Lucie Libotte

lucielibotte.com

# Extracts of the HERE & NOW

## Veronica Dyas (IE)

Installation, 2014

*Extracts of the HERE & NOW* consists of two installed theatre pieces condensing the concepts of *HERE & NOW*, a creative research project the artist began in 2012 exploring how we live now, through the lens of housing, homelessness, spirituality and the practice of walking.

*Vacant* is a Grandmother's Chair. There may be some secrets down the side of the cushion. She won't sit there again but visitors can, whilst listening to words of LOVE and reflecting on the Irish housing crisis. Visitors can ponder the vacancies left where once there were homes.

*What's Left* invites visitors to take a place inside a blue nylon sleeping bag, to see from another perspective while listening to the sound of walking west along the Camino de Santiago. Read the redacted diary of this life changing journey, or rummage through the rucksack of what used to be held close. This is all that remains post-*Project Downsize,* a project where the artist shed most of her possessions. There are labels signifying what she gifted, a living will with letters signed 'Wishing you LOVE & ABUNDANCE & JOY,' indicating there is enough for everyone, without waste.

These works are an action of potential, while contemplating how to get out from under negative equity and mortgage arrears on returning home from walking the Camino, by asking 'what do I really need to live HERE & NOW?'

Veronica Dyas studied Drama and Theatre Studies with Sociology at Trinity College Dublin and completed an M.A. in Text and Performance Studies at Royal Academy of Dramatic Art and King's College London. Returning to Dublin she focused on installed theatre including two pieces for Dublin Fringe Festival; *YOU* (2009), a series of installations in private and public spaces around the city and *In My Bed* (2011), an autobiographical one woman show in collaboration with Niamh Burke-Kennedy, re-staged at Forest Fringe at The Lir and HOME Festival Cork. She presented the creative research project HERE & NOW in stages as *HERE & NOW*, Project Arts Centre in 2014; *This Is My Body*, Live Collision 2014; *all that signified me…* THE THEATRE MACHINE TURNS YOU ON: Vol. 3, Project Arts Centre 2013; beginning at Sorcha Kenny's *Walking We Ask Questions*, Dublin Fringe Festival 2012. Veronica is currently attempting to write a nonfiction novel.

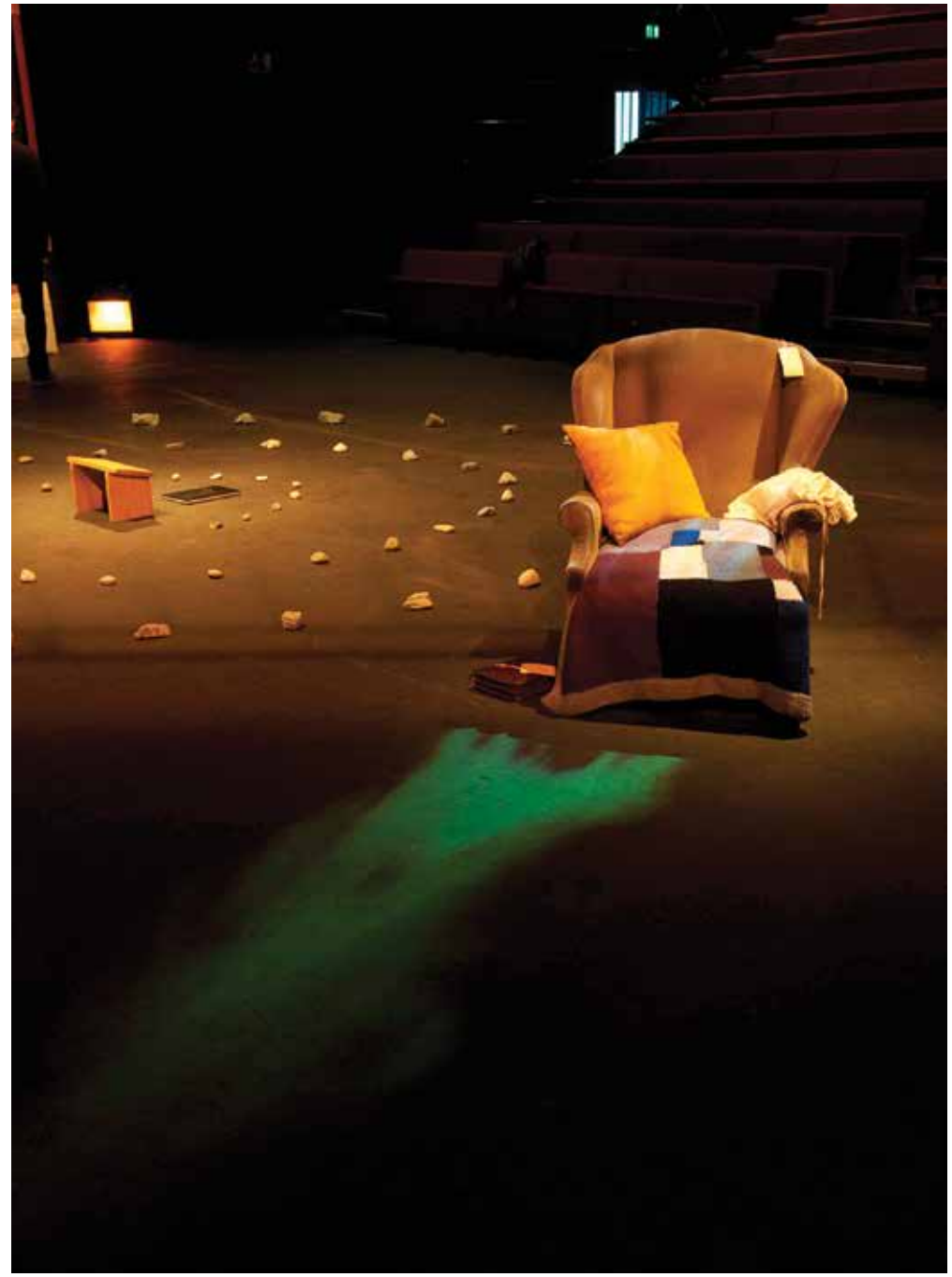

Image: Louis Haugh

herenow2012.blogspot.ie
@VeeDYAS

# Fat Between 2 Worlds

## Juan M. Castro (JA)

Installation, 2013

Membranes are probably the oldest and most primitive microhabitats. This work explores the spontaneous transformation of fat into organic microstructures. It presents a collection of artificial membranes with unique morphologies grown *in vitro* using lipids and self-assembly processes. Depending on their composition and aqueous environment, these lipid mixtures can generate rich and diverse microstructures, such as filamentous morphologies, highly interconnected networks or biogeometrical groupings.

The discrimination between inside and outside, relevant to membranous compartments, is the first structural prerequisite for the living cell. Carbon-based life, as we know it today, could not have developed without them. Growing artificial membranes is also central to the idea of constructing microsystems that aim to achieve cellular functions. As novel techno-scientific artifacts, they compel us not only to evaluate the consequences of protocell technology, but also to confront our views about the living and the synthesis of new forms of life.

Juan M. Castro is a Colombian artist and researcher based in Japan. He has been involved in interdisciplinary practices between the fields of media art, microbiology and chemistry. Juan Manuel has a B.A. degree in Visual Communication from Javeriana University in Colombia; M.A. in Information Design from Tama Art University in Japan; and a Ph.D. in Philosophy from Tama Art University in Japan. In 2008, he founded Biodynamic geometries, a research unit for experimental creative projects and scientific exploration. Since its inception, he has been presenting his projects internationally in museums, and at art and science festivals, scientific meetings and academic conferences.

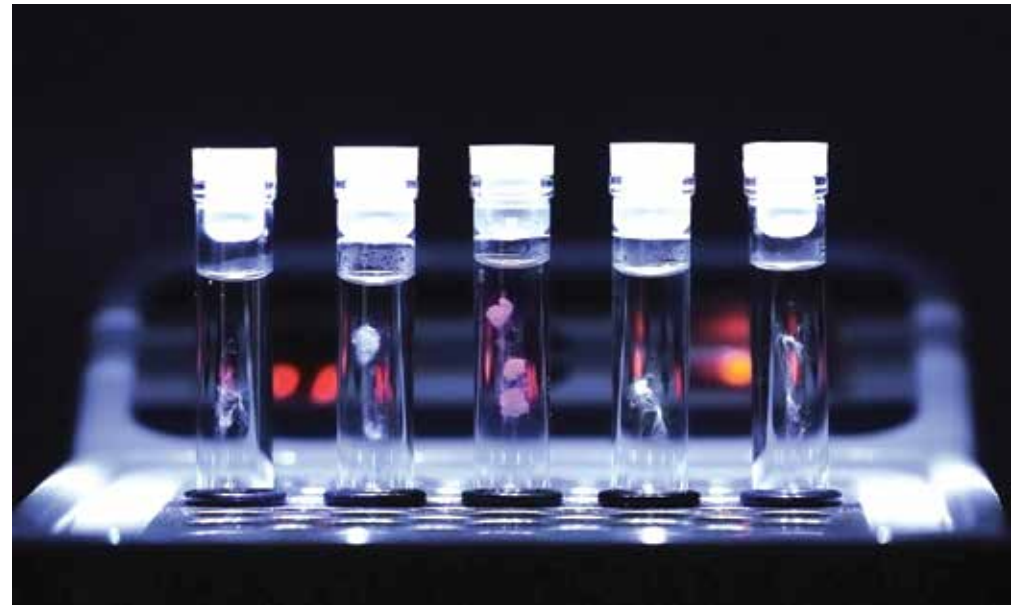

Image: Juan M. Castro

biodynamicgeometries.com

# Good Night Lamp

## Alexandra Deschamps -Sonsino (UK)

Commercial Product, 2005

What effect does time zone or distance have on our relationships? How do you stay connected with your friends across the globe? Does the internet bridge that gap or detach us from our diaspora?

*Good Night Lamp* is one of the many products that live in the category of Internet of Things; a network of physical objects or 'things' embedded with software, sensors and connectivity that help them to achieve greater value and service. A 'thing' can be anything from a fridge to a football.

A physical social network designed for your global friends and family, *Good Night Lamp* is a family of internet-connected lamps that lets you share your presence and availability with your loved ones easily and in an ambient way. The product comes as a set of two lamps: a Big Lamp and a Little Lamp. When someone turns on the Big Lamp, the Little Lamp turns on too, enabling wordless communication between homes.

It allows the owner to keep in touch with people all over the world. The lamps harness the power of GSM (Global System for Mobile Communications) technologies to make this a simple to set up way of saying "Now's a good time to call," or "I'm okay."

Alexandra Deschamps -Sonsino is an interaction designer, product designer, entrepreneur and international speaker. She was named 2nd in the Top 100 Internet of Things Thought Leaders (Onalytica, 2014) and is in *Business Insider*'s 2014 Top 100 Influential Tech Women on Twitter. She has built consumer-facing Internet of Things products, services and communities for clients such as BBC R&D, Nokia, British Gas, EDF and British Telecom. She is the founder of *Good Night Lamp*, co-founder of IOTAngels and co-editor of *Connected*, a quarterly publication on the Internet of Things. She runs the London Internet of Things Meetup for Xively — the largest meetup in the world dedicated to this topic. She was co-founder and CEO of Tinker London and a partner at RIG London. Her work has been exhibited at the Museum of Modern Art in New York, the Victoria & Albert Museum, and galleries around the world. Alexandra has a B.A.Sc. in industrial design from the Université de Montréal and an M.A. in Interaction Design from the Interaction Design Institute Ivrea, Italy.

goodnightlamp.com
@GNLamp

# Home. Heart. Hope.
## Habitat for Humanity & Sinéad Cullen (IE)

Installation, 2015

This installation addresses the transformative power of a home in a world where 1.6 billion people live in inadequate housing. A home is more than a place of shelter; it can create or deny hope and opportunity.

Simple house structures are suspended together to give a sense of the fragility of community and at the same time, the strength that there is in connection. The red represents the heart and the sense of longing that exists to have a place to call home. The 150 houses in the installation are a representation of anthropologist Robin Dunbar's number. 150 is the number that he suggests as "the limit to the number of people with whom one can maintain stable social relationships," proposing it as an optimum size for human communities.

The importance of a satisfactory home cannot be underestimated. Safe and secure homes lead to education, better health and empowered communities. A home brings dignity. It allows families to stay together. Housing is one of the strongest instruments we have in breaking the poverty cycle.

*Home. Heart. Hope.* is a powerful representation of the difference a home can make to real lives, and the power that simple actions undertaken to help one family can have on the creation and transformation of entire communities. The installation showcases fifteen hope stories from Habitat for Humanity partner families, where they reveal how a decent home has changed their lives.

Habitat for Humanity Ireland believes in a world where everyone has a decent place to live. Founded in 2002, it is a non-profit housing organisation operating in partnership with and on behalf of Habitat for Humanity International. Habitat for Humanity transforms lives by bringing people together to create homes, communities and hope in seventy countries around the world, including Ireland. Its self-help model gives low-income families a 'hand-up' to lift themselves out of poverty.

Sinéad Cullen is an architect and artist based in Dublin. Her work explores themes of connection between people, community, and living systems, through visual art and movement. She has travelled extensively exploring these themes, in particular the innate inter-connection between indigenous communities and their environment.

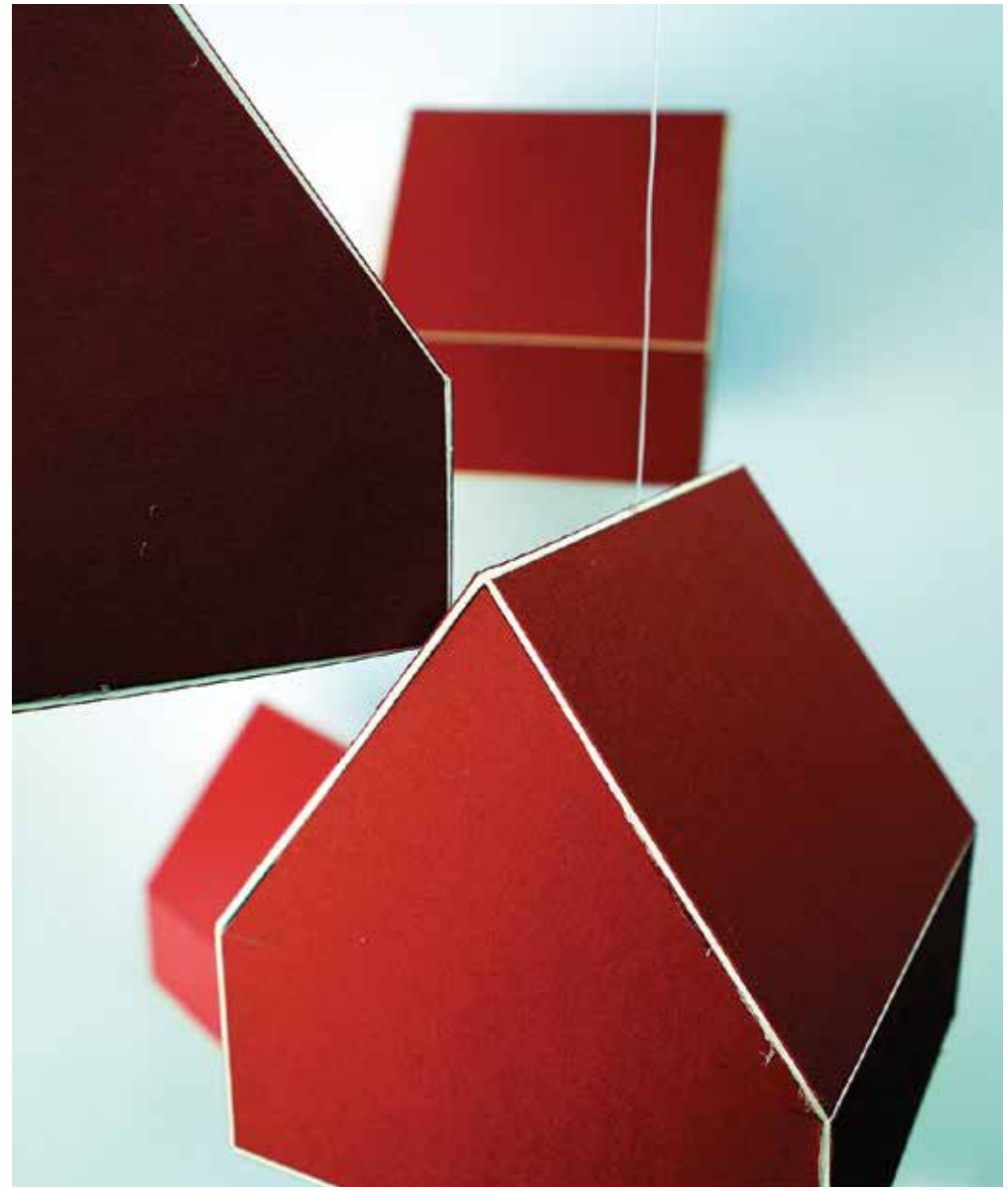

Image: Sinéad Cullen

habitatireland.ie
sineadcullen.com

# HOST
## Science Gallery Dublin

Installation, 2015

Your body is an ecosystem, home to a diverse mix of microorganisms. Bacteria have set up house in your bellybutton, in your gut, and on almost every surface of your body. Most of them are harmless, and many of them are beneficial for your health. You need them.

Host reveals the complex community of bacteria that calls your body home — the microbiota. And right now, this community is a major focus for scientists studying the roles of non-pathogenic bacteria in our health. How do bacteria in our gut influence our brain? What makes humans such an attractive habitat for mircoorganisms, and why is that a good thing?

Visitors to the gallery will be invited to swab their bellybutton — used by researchers as a consistent collection point for our skin's microbial communities — streak it on an agar plate, and come back to see how your single-cell tenants are getting on in their new, Petri dish home.

Science Gallery Dublin would like to thank the HOME\SICK Curators for sparking this idea, as well as the following people for their support, advice, and input: The Trinity Biomedical Sciences Institute at Trinity College Dublin; Joan Geoghegan and the Department of Microbiology at Trinity College Dublin; Elaine Kenny and ELDA Biotech; Rob Dunn and Holly Menninger at the Department of Biological Sciences at North Carolina State University.

Image: Ruža Leko

dublin.sciencegallery.com
@scigallerydub

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# Lighthouse

## Fergal McCarthy (IE)

Installation, 2015

The Northbank Lighthouse sits at the entrance to Dublin, at the mouth of the Liffey and has been guiding travellers home since 1882. It's an incredibly beautiful structure, resembling a giant mailbox on stilts and one that has fascinated artist Fergal McCarthy for several years.

For HOME\SICK he has created a seven metre high replica of the lighthouse within Science Gallery Dublin, complete with a flashing green light casting a beam across Pearse Street every night from dusk until midnight. The lighthouse is accessible via a ladder and inside it is furnished as a working studio for visitors to interact with and make work exploring the theme of home.

Fergal McCarthy was originally a painter but in recent years he has developed an interest in public art installations, film and sculpture. In 2010 he moored a floating housing estate of red and green Monopoly style houses on the River Liffey and the following year he lived on a desert island in the middle of the river for a week. *The Swimmer*, a thirty minute film inspired by the eponymous John Cheever short story was exhibited at Science Gallery Dublin in 2012 as part of SURFACE TENSION and at the World Science Festival in New York, and documented a journey across Dublin's swimming pools and waterways. Fergal has worked on a proposal to develop the River Liffey's quays as a linear park and first presented this idea at a TEDxDublin event presented by Science Gallery Dublin.

Image: Al Higgins

fergalmccarthy.blogspot.com
@fergalmccarthy1€

# LillyBot 2.0

## Cesare Griffa (IT)

Installation, 2014

A personal microalgae farm is an environmentally friendly way to produce a complete nutritional source that grows at the highest rates through photosynthesis, fixing carbon dioxide and producing oxygen.

*Lillybot 2.0* creates the perfect environment for chlorella to grow, providing an optimised light exposure, an efficient natural aerating system and carbon dioxide feeding, and an efficient agitating system that avoids the formation of algae deposits. The chlorella grows in a specific water medium composed of non-chlorinated water and nutrients such as sodium bicarbonate, ammonium phosphate, sea salt and potassium nitrate. The sodium bicarbonate creates an environment that resembles the ash lakes in which chlorella naturally grows.

When visitors approach *Lillybot 2.0*, the unit will react by boosting light and bubbling carbon dioxide, increasing the algae's metabolism. A solution to the worsening issue of air quality and domestic energy shortages? Or a biofuel red herring? Chlorella's growth rates are fast because, like all photosynthetic unicellular organisms and unlike more complex green organisms, close to one hundred percent of its cells participate in the growth process.

Cesare Griffa is an architect based in Torino, Italy. Cesare's current research explores possible applications of microalgal biotechnology for sustainable architecture and design.

Image: Matteo Amela

cesaregriffa.com
@c_growl

# Natural Fuse
## Umbrellium (UK)

Public Intervention, 2008

*Natural Fuse* creates a gallery wide network of electronically assisted plants that act both as energy providers and as circuit breakers to prevent carbon footprint overload. *Natural Fuse* is a micro-scale carbon dioxide monitor and overload protection framework. It works to harness the carbon sinking capabilities of plants — a natural environment that absorbs and stores carbon dioxide.

A power socket enables people to power or recharge their electrical appliances and devices while the plants growth offsets the carbon footprint of the energy expended. Since typical energy use requires more than one plant to offset an appliance's carbon footprint, the *Natural Fuse* plants are networked so that stored carbon offsetting capacity can be used for as necessary by other plants.

Since it is unlikely that all *Natural Fuses* will be in use at the same time, by networking them together, the units can 'borrow' excess capacity from other units not currently being used in order to share their capacity and take advantage of a surplus of carbon sinking in the system.

If visitors co-operate on energy expenditure the plants will thrive, permitting us to use more energy while remaining carbon neutral. Without this co-operation, the network's electricity capacity will diminish and the plants will start to die.

Umbrellium designs and builds technological tools to support citizen empowerment and high-impact engagement in cities. They work throughout the world with communities, organisations, urban developments and city councils to deliver projects using a proven methodology that gets people involved in design activities, decision-making and defining project goals. Their aim is for participants to develop a shared sense of technological enfranchisement and ownership in civic outcomes. When people act together, they are more effective. They are a team of architects, designers, tactical urbanists and creative technologists that have designed and deployed award-winning participatory platforms like Pachube.com and mass-participation urban spectacles like the Burble.

naturalfuse.org
@umbrellium

# Parasite Farm

## Charlotte Dieckmann & Nils Ferber (DE)

Installation, 2011

Most fruit and vegetables are now available all year round. Agriculture takes place far away from our everyday lives. Are we losing touch with how our fruit and vegetables are grown, harvested and transported? Urban living doesn't leave much room for agricultural practices to people without access to a balcony or garden.

*Parasite Farm* is an indoor compost system and illuminated plant boxes. The parasitic objects are fed food scraps and in turn provide fresh vegetables in a complete nutrient cycle. Both the vermicompost system and the boxes use existing furniture as infrastructure to ensure easy integration in the home.

Food becomes waste on the cutting board, which doubles as the cover to the vermicompost-container. The container holds microorganisms, tiger worms and soil biota that decompose the food scraps and make the nutrients available for plants. To aerate the compost sufficiently there are ventilation slots on the container and, providing there is enough oxygen, an almost odourless aerobic rotting process is possible.

The water contained in fresh vegetable or fruit scraps runs through a drawer and is stored in a translucent tank. It can be added into your watering can via a small pump as liquid fertiliser for your plants.

The vermicompost takes three months to compost the waste. The nutrient-rich humus soil collected provides the base for growing vegetables and herbs in the plant box. Fresh nutriments can be harvested and the plant remains recycled back into the vermicompost container, completing the nutrient cycle.

Charlotte Dieckmann, born in Lueneburg in Germany in 1987 and Nils Ferber, born in Langenhagen in Germany in 1986, both studied design at the University of Fine Arts in Hamburg. The project *Parasite Farm* was developed as part of the seminar 'Agriculture and the City' held by Harald Gründl. Charlotte completed her studies in 2014 with a diploma of arts and is living in Hamburg in Germany and working as a freelance designer. Nils lives in Switzerland and will finish his master studies soon.

Image: André Giesemann

charlottedieckmann.de
nilsferber.de

# Ritual Machines

## David Chatting, David Kirk, Paulina Yurman & Jo-Anne Bichard (UK)

Installation, 2014

On display are *Ritual Machines* for three different families who experience regular absence from home due to work.

*Drinking Together While Apart* pours a glass of wine when its counterpart bottle opener is used anywhere in the world. In this way a couple can share a drink together. Placing an empty glass in the machine causes an alert to be sent to the partner's smartphone.

*Anticipation of Time Together* is a mechanical flip-dot display that counts down to a family event. As time passes, the display gradually changes like a sand timer, but as the moment arrives the pace changes and a fast-moving animation is shown in celebration. The movements of the dots create a visual and audible sense of anticipation. The display can be seen and manipulated from anywhere with a smartphone app.

*A Message for the Moment* delivers a message when a lorry driver, the mother in the family, is stuck in a traffic jam. An electronic jam jar in the home allows spoken messages to be stored within and sent to a speaker in the cab. The messages are only played when traffic is detected to be at a standstill.

The machines are playful and provocative; they are not solutions to 'the problem' of absence from home, but rather a way of extending the conversation. Each form a conversation the artists had with the families about their attitudes to home and work. Each is a bespoke design for that family as the artists identified existing domestic rituals and created a machine that enables, extends or perturbs this during absence.

The *Ritual Machines* are the product of the collaboration between the Digital Interaction Group at Newcastle University and the Helen Hamlyn Centre for Design at the Royal College of Art. David Kirk (Principal Investigator, Newcastle University), Jo-Anne Bichard (Co-Investigator, RCA), David Chatting (Research Associate, Newcastle University) and Paulina Yurman (Research Associate, RCA) are a multidisciplinary team practising design, psychology, anthropology and engineering from a critical perspective. This is part of the broader *Family Rituals 2.0* project that seeks to understand the challenges of working away from home from a sociological and specifically ethnographic perspective. *Family Rituals 2.0* is an Engineering and Physical Sciences Research Council funded project with partners from Newcastle University and the Royal College of Art, University of the West of England and Bournemouth University.

Image: David Chatting

familyrituals2-0.org.uk
@ritualmachines
ncl.ac.uk/computing/people/profile/david.kirk
hhc.rca.ac.uk/220/all/1/jo-anne-bichard.aspx
davidchatting.com
yurman.co.uk

# WASHLab

## Anna R. Davies & Ruth Doyle (IE)

Installation, 2015

Clean, fresh water is a fundamental requirement for life, but access to this precious resource will become increasingly unpredictable around the globe as the climate changes. As a result, paying greater attention to how we use water in our everyday lives will be an important part of sustainable water resource management in the future, wherever we live. While around a third of all water used in the home is for personal washing, little is known about the routines of how and why people wash.

*WASHLab* invites visitors to pull back the shower curtain and join an innovative collaborative research project to share their washing habits and explore how they could change these habits to reduce water consumption while still achieving the needs of comfort, cleanliness and convenience. By completing an anonymised survey, visitors to *WASHLab* will both contribute to greater understanding of why people wash and also indicate which mechanism for reducing water consumption while washing they are most likely to adopt.

Highlighting the range of washing behaviours that people engage in, *WASHLab* will bring novel insights into the factors shaping domestic water use and the steps needed to create appropriate tools, rules, skills and understandings for more sustainable washing in an uncertain future.

Anna R. Davies is Professor of Geography and Director of the Environmental Governance Research Group within the School of Natural Sciences at Trinity College Dublin. She is the Principal Investigator of CONSENSUS, an EPA-funded research project developing creative measures to stimulate sustainability transformations.

Ruth Doyle is an expert on sustainable behaviour change and a postdoctoral researcher in the Geography Department of Trinity College Dublin, where she leads the *Washing HomeLabs*, an ethnographic experiment exploring the sustainability potential of aligning educational, technological and regulatory supports for reducing water use from washing in the home.

Developed by the CONSENSUS *HomeLabs* research team from Trinity College Dublin, and funded by the Irish Environmental Protection Agency.

Image: Detail. Design Studio

consensus.ie
@ConsensusIre

# Who's Home?

## James Morris & Science Gallery Dublin (IE)

Installation, 2015

The Drake Equation is American astronomer Frank Drake's attempt at estimating the probability of communicable intelligent life evolving on another planet in the Milky Way.

$$N = R_* \times f_p \times n_e \times f_l \times f_i \times f_c \times L$$

This number (N) is equal to (the rate of star formation) x (the probability of a star having planets) x (the probability of a planet having the capacity to support life) x (the probability the planet does actually evolve life) x (the probability of intelligent life evolving) x (the probability the intelligent lifeforms have evolved technology capable of communication) x (the average lifespan of such a civilisation).

The most conservative estimates of these variables put the number at twenty, other optimistic estimates at fifty million, and that's in the Milky Way alone. What does this means for our idea of 'home'?

James Morris is a Dublin-based student who's enjoyed working at Science Gallery at Trinity College Dublin since 2013, mainly mediating at exhibitions but also writing the occasional article for its blog. Given the opportunity of experience, support, and a theme of personal interest, he thought he'd try out the artistic side of gallery life, and *Who's Home?* is the product of this.

Image: NASA

@JMorrisj6

# WildUrban Radio

## Dana Gordon (IL)

Installation, 2009

What are the birds singing about when we're not there to listen? Do you want a dose of nature indoors?

*WildUrban Radio* is a device that allows us to eavesdrop on our tweeting neighbours by tuning in to their streaming channels from our urban environments and synchronising to their natural pace of life. As we tune into the life of an animal, the suggestion is that we might be able to sync our daily routines with it, creating a new type of bond.

The navigation knob allows exploration of nearby wild audio streaming. The radio in the space gives visitors the opportunity to listen to a variety of live sounds from birds streaming stations, placed near an animal's territory or nest. Does this allow us a closer link with nature or does it enable a permanent detachment from it?

*WildUrban Radio* was created in collaboration with the MIT Media Lab Ecology group, and exhibited at Harvard Graduate School of Design as part of the Ecological Urbanism Conference.

Dana Gordon is an Architect and Interaction Designer. She graduated from the masters program of Interaction Design Institute Ivrea in 2006. Before that she earned her B.Arch. degree from Bezalel, the Academy of Art and Design in Jerusalem, and worked as a senior architect and project manager at Gvuli-Koren Architects, Tel-Aviv. Since 2006, her work focus is on objects, physical computing and tangible interface design in particular. She has exhibited her work at the Victoria & Albert Museum (*Touch Me* exhibition) and various exhibitions at Salone del Mobile in Milan. She has collaborated with companies such as Philips, Intel, Tecno and DroogDesign. She also worked in Cambridge, collaborating with the MIT Media Lab and worked as a design researcher for the Interrogative Design Group at the MIT Centre for Advanced Visual Studies. Recently, she moved to Paris, where she teaches interaction design as well as continuing with her own design practice.

Image: Jean-Baptiste LABRUNE

dana-gordon.com

# With Robots

## Diego Trujillo Pisanty (MX)

Objects, 2011

Will robots change our lives, or will our lives change for robots? The field of robotics has recently regained momentum. How might our homes adapt to accommodate them in the future?

*With Robots* speculates about the changes that will be made to our homes to allow for domestic robots. As our environments are currently designed for humans, one common argument for humanoid robots is that those operating in the home should be modelled on the human form. This exhibit approaches the problem from a different perspective, looking at how our homes and objects might change in order to accommodate the needs of robots.

The scene depicted in the gallery is not set in a specific time, but suggests a near future in which our homes look very much the same as they do now. Certain objects have been redesigned with the tasks of domestic robots in mind, rather than a purpose-built robot that fits the individual home.

What sacrifices are we willing to make in order to have robots in our houses? What effect will this have on the aesthetics and atmosphere of a home? From folding sheets to setting the table, *With Robots* puts a focus on the chores robots could take on in the future to make our lives easier.

Diego Trujillo Pisanty was born in 1986 in Mexico City. He holds a B.Sc. in Biology from Mexico's National Autonomous University and graduated from The Royal College of Art in London with an M.A. in Design Interactions in June 2012. Diego's background has provided him with a broad set of skills, material knowledge and theory, which he often incorporates into his work. Amongst these are programming, photography, electronics and prototyping. His work is characterised by a subversive take on the implications of technology, presented through images and objects that raise conceptual and aesthetic questions about our technological existence. Diego is currently a Research Associate in Design at Newcastle University's Culture Lab, and recently concluded a Young Creators fellowship at FONCA, the Mexican Fund for Culture and Arts.

Image: Diego Trujillo Pisanty

trujillodiego.com

# HOME\SICK
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**LillyBot 2.0**
Cesare Griffa would like to thank Matteo Amela for his work on the design and technology of the piece; and Fotosintetica & Microbiologica Srl for their biological support; and Fablab Tonrino for manufacturing the prototype.

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# HOME\SICK
## Curators

**Anna R. Davies**
Anna R. Davies is Professor of Geography and Director of the Environmental Governance Research Group within the School of Natural Sciences at Trinity College Dublin. She is the Principal Investigator of CONSENSUS, an EPA-funded research project developing creative measures to stimulate sustainability transformations.

**Alexandra Deschamps-Sonsino**
Alexandra Deschamps-Sonsino is an interaction designer, product designer, entrepreneur and international speaker. She was named 2nd in the Top 100 Internet of Things Thought Leaders (Onalytica, 2014) and is in Business Insider's 2014 Top 100 Influential Tech Women on Twitter. She has built consumer-facing Internet of Things products. She is the founder of Good Night Lamp and co-founder of IOTAngels and co-editor of *Connected*. She was co-founder and CEO of Tinker London and a partner at RIG London. Her work has been exhibited at the Museum of Modern Art in New York, the Victoria & Albert Museum, and galleries around the world.

**Anne Enright**
Anne Enright was born in Dublin where she still lives and works. Her novel *The Gathering* won the Man Booker Prize in 2007. She is currently the first Laureate for Irish Fiction. Her latest novel *The Green Road* is published in May by Jonathan Cape.

**Ali Grehan**
Ali Grehan has been Dublin City Architect since January 2008, leads the team responsible for promoting design and providing architectural, urban and conservation design services to Dublin City Council. She studied Architecture in University College Dublin and the London Metropolitan University. Her career has spanned private practice in Dublin, London and Bilbao, as well as the Public Service with a particular focus on urban regeneration, housing, infrastructure and transport projects. She was a member of the Railway Procurement Agency team that delivered Dublin's first Light Rail system in the mid-nineties and joined Ballymun Regeneration in 1999 where she was appointed Chief Architect in 2006. She is an invited member of the Taipei World Design Capital 2016 International Advisory Committee and currently serves on the boards of the Royal Institute of Architects in Ireland, the International Federation for Housing and Planning and the Irish Architecture Foundation.

**Lynn Scarff**
Lynn Scarff is the acting Director of Science Gallery Dublin. She has over 15 years experience in developing and leading public engagement projects in science, arts and education fields. Lynn comes from a background of work in the environmental and not-for-profit sectors, throughout her career she has developed public engagement programmes to include a wide range of activities alongside television and radio content for these areas. Beginning her role in Science Gallery as the Education and Outreach Manager, Lynn has been involved since its inception, she is passionate about science and arts and the potential of spaces like Science Gallery to be facilitators of transformation in people's lives. She has co-curated many cross-disciplinary exhibitions and events. Informal learning and science communication are areas of particular interest to Lynn and in 2014 she was awarded the 'Great Science Communicator' accolade at the Euroscience Open Forum (ESOF) in Copenhagen.

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## SCIENCE GALLERY DUBLIN

——— In 2008, a car park in a forgotten corner of Dublin was transformed into a living experiment that would bridge art and science, unleashing their combined creative potential. Through a cutting-edge programme that ignites creativity and discovery where science and art collide, Science Gallery Dublin encourages young people to learn through their interests. Since opening in 2008, over 1.9 million visitors to the gallery have experienced 33 unique exhibitions — ranging from living art experiments to materials science and from the future of the human race to the future of play. Science Gallery Dublin develops an ever-changing programme of exhibitions and events fuelled by the expertise of scientists, researchers, students, artists, designers, inventors, creative thinkers and entrepreneurs. The focus is on providing programmes and experiences that allow visitors to participate and facilitate social connections, always providing an element of surprise. Science Gallery Dublin is kindly supported by the Wellcome Trust as founding partner, and by 'Science Circle' members — Deloitte, ESB, Google, ICON, NTR Foundation, and Pfizer. Science Gallery Dublin receives support from financial partner Bank of Ireland, Intel Ireland as education partner and programme partner The Marker Hotel. It also receives government support from the Department of Arts, Heritage and the Gaeltacht and Science Foundation Ireland, and from the European Seventh Framework Programme. Science Gallery Dublin's media partner is *The Irish Times*.

For more information visit dublin.sciencegallery.com

## ABOUT THE GLOBAL SCIENCE GALLERY NETWORK

——— Science Gallery is an award-winning international initiative pioneered by Trinity College Dublin that delivers a dynamic new model for engaging 15–25 year olds with science. In 2012, the Global Science Gallery Network was launched with the support of Google.org. This initiative aims to establish Science Gallery locations in eight cities around the world by 2020, with the first new gallery opening in London in 2016.

For more information visit international.sciencegallery.com

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# POST-DOMESTIC BLISS

**CURATORS** ANNA R. DAVIES \ ALEXANDRA DESCHAMPS-SONSINO \ ANNE ENRIGHT \ ALI GREHAN \ LYNN SCARFF **ARTISTS** JO-ANNE BICHARD \ JUAN M. CASTRO \ DAVID CHATTING \ SINÉAD CULLEN \ ANNA R. DAVIES \ ALEXANDRA DESCHAMPS-SONSINO \ CHARLOTTE DIECKMANN \ RUTH DOYLE \ KELLY DOBSON \ VERONICA DYAS \ NILS FERBER \ DANA GORDON \ CESARE GRIFFA \ HABITAT FOR HUMANITY \ INSIGHT CENTRE FOR DATA ANALYTICS \ DAVID KIRK \ LUCIE LIBOTTE \ FERGAL MCCARTHY \ JAMES MORRIS \ RESMED \ SEN.SE \ DIEGO TRUJILLO PISANTY \ UMBRELLIUM \ PAULINA YURMAN

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