

30th Anniversary





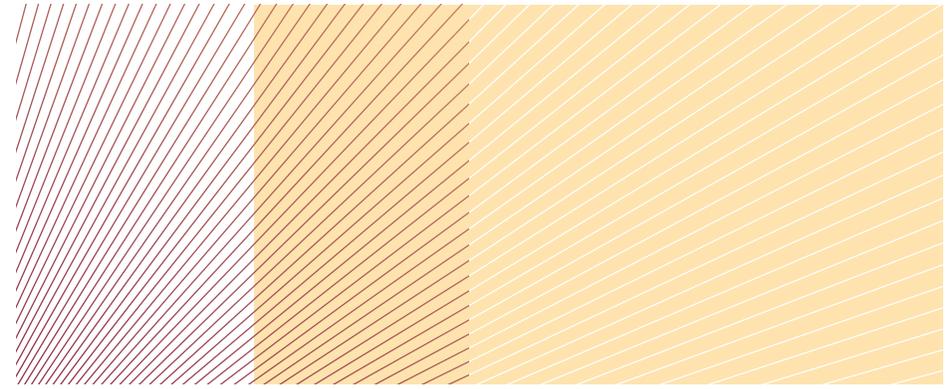
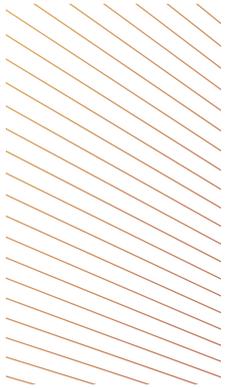
Institute of Designers in Ireland
Institiúid Dearthóirí Éireann

360°

360°

Rotation The turning of a body around an imaginary axis running through it. As viewed from above the North Pole, the Earth rotates 360° counterclockwise once every twenty four hours, causing day and night.

Revolution The motion of one body around another. The Earth revolves 360° counterclockwise around the sun once every three hundred and sixty five days.



01 PRESIDENT'S REPORT

A Year in Review Current approaches to voluntary professional representation are reaching their limits and this is not for the first time in the Institutes history. What is different today is that the opportunities for IDI to grow and provide more services and support to members are greater than ever with an abundance of initiatives already under way and many more waiting to be activated – the other reality is that all of our activities depend on the support and input of members, yet there are fewer and fewer able to devote the time required to make it all happen.

There is hope! At many of our events throughout the year, members and non-members pledged their support to become more involved. One such example was at a recent visit to The Waterford IT (WIT); I was heartened when, after a presentation on the IDI to the graduate design year at their conference 'Designing your own Future', a number of students and lecturers came forward offering to get involved with the work of the institute. If this means that just one design speaker makes it to Waterford to inspire and influence tomorrow's generation of designers, then it is more than worthwhile.

In a year that witnessed a steady return to economic stability in Ireland, many designers have reported an increase in the amount of work they have on. Clients here, now more than ever acknowledge that using design makes them better at getting products and services to market.

During 2004 and early 2005 I had the honour of hosting many design professionals who visited our shores to present their vision and skill in design to designers on the island of Ireland. Bruno Maag inspired us all and in particular the graphic designers who turned up at The Vaults, Dublin in February to hear him chart the development of 'Sparkasse' a typeface for a German bank. I don't think anyone in the seventy strong audience realised the labour that goes into the curve of a lower case 's'!

From early in 2004 we commenced a series of debates at our Council meetings on the first Wednesday of each month at Eight Merrion Square, Dublin. These 'monthly design themes' respond to many of the issues that are raised by members and warrant further debate. Many resulted in direct actions and new initiatives such as the review of the Members Professional Code of Practice.

A recurring theme in many aspects of life today including design is that of globalisation and the question of change and the identity of the nation. In March 2004, Minister John O'Donohue launched 'Shamrock Uncovered' for the IDI. The project aims to capture a sense of the extent of the use, popularity and appeal of 'the shamrock' as a national icon. The project, which is being driven by our education section, will use the skills and resources of the third level design college network both in Ireland and abroad in its quest to uncover the shamrock and its influence on Ireland's identity. The work undertaken in the project will culminate in an exhibition, publication and series of lectures during the St. Patrick's Festival 2006.

In April 2004, Past President Selma Harrington organised a very successful and interesting trip for Institute members to Bosnia. ULUPUBIH, The Association of Applied Artists and Designers of Bosnia Herzegovina played host to Irish visitors and guaranteed those who travelled a memorable trip.

IDI has for many years supported the aims and work of ICAD. IDI Treasurer Frank Ryan is a founding member of ICAD and we were delighted to co-host an event together during the Spring of 2004. 'Dubbel Dutch' – a series of workshops and lectures were presented by designers from Dutch graphic design studio's based in Amsterdam; Thonik and UNA. IDI members Conor Clarke and Steven Kavanagh entertained members of both organisations at a workshop on annual reports in Design Factory.

In May the Institute debated many of the issues associated with Design Education. One of the outcomes is a new IDI undertaking to publish a book that promotes design as a career of choice aimed at school leavers.

The ECIA Board meeting took place in Dublin, in May. IDI member Gerry Brouder MIDI facilitated this important visit by the current board of ECIA to Dublin. Gerry completed his term as IDI representative with ECIA. His years of superb work in this regard were commended by Council. Past President Selma Harrington MIDI was honoured in 2004 with her appointment as Secretary General on the Board of ECIA.

As President, I attended many functions and met most of our guests, one of my most memorable occasions was meeting Design Singapore who made a presentation to the Institute while they were in Europe attending the Venice Biennale in September 2004. IDI member and Dutch Irish Designer Anton Mazer MIDI attended the presentation and provided interesting insights on working as a designer in Singapore for over twelve years.

'Design is the intelligence that makes things, whether Vatican ceilings or vacuum cleaners'
Stephen Bayley

Also in September, IDI together with Norwegian Ambassador Truls Hanevold and Enterprise Ireland welcomed Jan Stavik, President of the Norwegian Design Council to Dublin. A non-government foundation, it was founded in 1963 as an exhibition secretariat and has grown into a significant innovation driver for Norwegian industry. IDI interest in the Norwegian story goes right back to the days of WH Walsh and Paul Hogan MIDI whose visits to the Scandinavian countries in the 60's helped to establish design on a firm footing in Ireland. In particular the setting up of the Kilkenny Design Workshops.

The Norwegian Design Council aims to increase the understanding of – and use of – professional design as a strategic tool for Norwegian industry to become more competitive. In the Policy Plan on Design from the Ministry of Trade and Industry Supports, three key strategic activities; a national design awareness campaign, increased design-related activities in government support agencies and the evaluation of national design education were outlined.

In August Council discussed the many relationships of the Institute to the other main professional representation organisations in Ireland including; Design Ireland, RIAI, ICAD, GDBA and the Crafts Council of Ireland. Council also reviewed our participation with international bodies; ICSID, IFI, ECIA, BEDA, ICOGRADA. On September 7th, 2005. Fashion Design members attended the launch of the Joanne Hynnes new range at Minima and in October we welcomed Stephen Bayley to Dublin to deliver the annual WH Walsh lecture at the Bank of Ireland Arts Centre in Dublin. Una Bray MIDI in her report for Creative Axis described Bayley's address as 'witty and irreverent'. Bayley proclaimed that 'design is the intelligence that makes things, whether Vatican ceilings or vacuum cleaners'.

The IDI awards were postponed in 2004 following the cessation of sponsorship activities at Intertrade Ireland. Council took the decision to suspend the awards and to return with a new awards programme in 2005.

During the year we formed a strategy group to focus on 'design futures'. Past President Selma Harrington and President Elect Arthur Duff worked with myself to explore the issues facing the Institute in the coming years. As part of this investigation, Paul Hogan MIDI, presented his insights and reflections on the journey of IDI to date. The Institute acknowledges Paul's energy and drive to ensure the future of professional design representation in Ireland at all levels. This process is continuing and will be developed further in 2005.

In November, IDI were invited to launch Design Week 2004. The opening was held at the OPW Atrium in St. Stephen's Green in conjunction with the Design for All exhibition, which was designed by Ann Scroope MIDI. During Design Week the IDI Graduate awards were presented at The Morrison Hotel, Dublin as part of the very successful 2004 Student Creativity day. Prof. Angela Woods MIDI presented the 2004 award to winner John O'Leary SIDI. Barry Sheehan MIDI was once again very much to the fore in the organisation and promotion of Design Week.

Another theme which was discussed by Council was that of 'setting up in design' one of the follow-ups was the participation of the Institute in the seminar at WIT (Waterford IT) 'Designing your own future' which was held in March 2005. IDI speakers included David Smith MIDI and myself, IDI President Martin Gaffney MIDI.

Another visitor to Ireland during the year included ICOGRADA President Helmut Langer who provided an insightful article on design competitions for IDI's Creative Axis.

One of our aims in the IDI is to ensure that we are maintaining relations with other design professionals around the world, in 2004 we established contact with a number of new bodies including Design Centrum Ceske Republiky and the other design bodies of the new EU Accession States.

Growing membership is an important aspect of the Institutes work and we gained a number of new members in Northern Ireland as a result of the excellent event 'Investing in Ideas' in Belfast in December, which featured presentations by designers Daljit Singh and Colin Williams MIDI. IDI acknowledges the support and commitment of the team at Invest NI in organising this event with the Institute. Invest NI's Alastair Eaves and Gillian Colhoun MIDI are commended for their continued support of IDI activities.

A project, which commenced during the year to engage the attention of designers from all disciplines, will be announced in the Spring of 2005. Details and a call for entries to the 'Sell Yourself' competition will be sent to all members. In December, The Origin Gallery, Dublin was again the venue for another very successful IDI Art Auction and this year The Institute raised in excess of two thousand five hundred euro for charity. Brendan Beirne MIDI played a 'blinder' in his deft portrayal of one of Sotheby's finest!

Towards the end of the IDI operational year, in February, at the invitation of Andrew Bradley MIDI, the IDI hosted a presentation by Toby Scott Director of Planning at The Design Council London. Toby provided insights into one of the longest established Design Councils in the world and showed how British economic fortunes have been transformed by policies on design over the past four decades.

Design Ireland is now in its fourth year and the Institute together with the other constituent members; The Graphic Design Business Association (GDBA), The Royal Institute of Architects in Ireland (RIAI) and The Institute of Creative Advertising and Design (ICAD) with the participation of Enterprise Ireland, continued to work together to develop new initiatives to promote and support design. There were a number of events during the year including a series of seminars on Creative Collaborations which were established in conjunction with Skillnet to provide a platform to debate approaches to design collaboration. Among those who took part in the seminars were Ex-President Hugh Wallace MIDI and Barry Sheehan MIDI. During his presentation at The Odeon event, Barry emphasised that the increase in design specialisation and emerging technology are all leading to a stronger desire for Creative Collaboration.

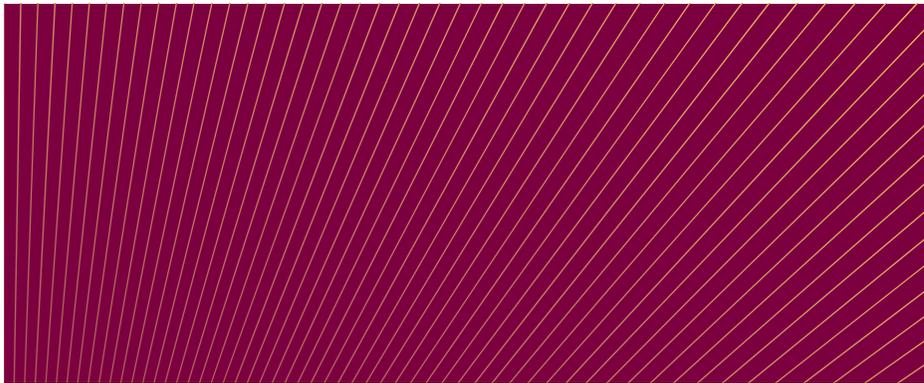
Chairman Matt McNulty continued in his support of the Design Ireland initiative, Matt encourages all designers whether working as individuals or as companies to consider networking as a source of future business, in particular by considering the possibilities to attract work from overseas through organised design consortia.

Thank you From my own perspective, it was an honour to serve as President of IDI and I would like to thank the other Officers; Selma Harrington, Frank Ryan, Ann Scroope, Lorraine Egan and Arthur Duff who provided much support and encouragement since I took office. The nature of a voluntary body requires a certain amount of baton passing, however unlike relay races, these design athletes continue to run alongside you freely sharing their advice and knowledge. Then there are those who run marathons and it was a privilege to run alongside Frank Ryan who has tirelessly worked in the interest of the design profession all his life, on behalf of all members past and present I commend his supreme efforts for the IDI. I look forward to working alongside the new Officers following their election in April. I wish in-coming President Arthur Duff every good wish and I will continue to give him support in 2005/6. It's slán go fóill to Selma Harrington who also devoted huge chunks of her life over the last three years to the Institute's activities. The daily work of the Institute has benefited enormously from the work of Rina Whyte who has mastered the art of maximising minimal resources. Rina managed the 'big move' towards the end of the year, when together with Design Ireland, the IDI re-located to new offices at The Digital Depot.

Go raimh maith agat. *Martin Gaffney MIDI, MBA, ADVC.*

*"See good design as you see
a good client" James Pilditch*

*"Culture is the act of design,
of preservation of our heritage
and of the development of
collective memory, a dynamic
event of identity" Zalma Jattu,
Education Now, ICOGRADA*



02 SECTION REPORTS

Fashion & Textiles In recent years, Europe and Ireland's textile and fashion industries have gone through some radical and irreversible changes. From Haute Couture to the High Street, the fashion business is facing problems and change as it struggles with the ever-increasing issues of marrying business and creativity.

The position of couture – eg. Givenchy, Yves Saint Laurent, Valentino – and the design leaders – Gucci etc., are dwindling, as look-a-likes are so quickly available from store groups with quick production cycles. The issue of copying is a particularly grey area of dispute in the clothing and fashion industry. In a certain sense, fashions very essence depends on people copying other people. The sign of a successful designer is someone who is being copied – the ultimate flattery. But there is also a clear line to be drawn between taking inspiration from another's work, and outright copying.

The story of once unbeatable, middle market groups like C&A and Marks & Spencer is only too well known as they lose out to changing consumer demands and faster reacting chains like Zara and H&M. The winners in fashion today are the ones that can pick up on a trend and get it to the market place at aggressive prices and in the fastest time possible. We are moving into a seasonless fashion world where consumers are now presented with new idea, after new idea in a seamless sequence.

The Chinese Influence Competition from China is seen as the main cause of the fashion and textile market's troubles. Over the past number of years, 2005 must have been the most hyped date in the history of the fashion and textile industries. Now that the world trade in textiles has been freed of all quotas, tariffs and restrictions, the EU is expecting the floodgates to open. The World Trade Organisation predicts that within two years, China could control about fifty percent of the worlds textile market.

The Value Sector The possibilities offered by China and also India are clear to see and there is no going back. With the 'value market', which includes George at Asda, Peacocks, Primark, Tesco and TK Maxx among others set to grow by sixty percent by 2009 (Verdict Research 2004), it is nigh on impossible to stop these retailers from pursuing still cheaper or better value merchandise and thereby increasing their margins.

Changing Consumers However, it would be naive to think that the state of the fashion and textile industry in Ireland or Europe was due only to economics and the outsourcing of production to cheaper and cheaper countries. It is also due to some significant changes in consumer behaviour, and companies that have not paid sufficient attention to these shifts have suffered badly. Among the most significant consumer trends at present are: the continuing influence of celebrity culture; the rise of 'masstige' where mass market meets prestige to satisfy new consumer demand for designer level thinking at High Street prices (e.g. Karl Lagerfeld for H&M); the feeling for 'new authenticity' as consumers cross and downshift to a bling free, more 'sincere' lifestyle; the rise of 'chav' culture; growing consumer acceptance of counterfeits and second hand/vintage clothing.

IDI Fashion & Textile Section The manifestation of these trends is seen in Ireland by the ever-decreasing number of people employed in, and able to find work in the fashion and textile industries. While there are Irish success stories like John Rocha and Louise Kennedy, these are rooted in the 1980's and 1990's, it's difficult to see where new success stories would come from in Ireland. The reality is that in Ireland, fashion and textiles from a manufacturing and even a design perspective is an industry in decline. Inevitably this makes the objective of reinvigorating the Fashion and Textiles section of the IDI more challenging. *Aoife Harrington MIDI, Aileen Roche MIDI.*

Design Education The first initiative launched by the Education Committee was to address the needs of the student membership of the IDI. In order to identify the needs, all student members were polled by e-mail and asked what they wanted from the organisation. The feedback from them showed they overwhelmingly wanted more contact with the 'real world' of design. Suggestions made included organising some kind of internship scheme. In response the committee organised several meetings with representatives from industry to talk about the implications of such a scheme. Draft documents on learning contracts and office contracts were circulated to the IDI Officers.

Later this year, two institutions, Griffith College, Dublin and Dublin Institute of Technology, Mountjoy Square will launch the pilot scheme for internship. This pilot scheme will be assessed and a report presented to the IDI Council.

Perhaps one of the highlights of last year for Design students was Design Creativity Day, with design students from all over Ireland – interior architects,

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graphic designers, fashion and textile designers, furniture and product designers – gathering to work on a brief on the theme of 'Identity'. The success of this event was not just due to the enthusiasm of the students – but to the support of tutors and the organisation of IDI Council member, Barry Sheehan. This kind of continued support and help from section members is much needed and appreciated.

The Education Committee also hopes to promote the Institute of Designers in Ireland to a greater extent in colleges next year. *Brenda Dermody MIDI, Tracey Fahey MIDI.*

Exhibition & Interior Design/Architecture As the pace of change in Ireland continued unabated this year, more and more interiors are being created. Interiors unlike Architecture are not immediately visible – most of the best interiors lie hidden in private houses. A personal favourite is Niall McLaughlin's recent house in Dirk Cove, Cork. This has recently been widely featured in the trade press.

Looking at the various sectors the most obvious is the growth of retail. Dundrum Town Centre hit all the headlines amidst a massive PR campaign. The increased growth of all encompassing brands has meant that centres such as Dundrum have a cookie cutter feel with a lack of variety in the shops from centre to centre. None the less there are some interesting approaches in the centre with the new Champion Sports shop being a local brand with a particularly eye catching design.

The smoking ban has had a great effect on the interior spaces of pubs and restaurants. There has been little ingenuity in the range of indoor/outdoor spaces created but some such as the smoking bus at Johnnie Fox's was certainly interesting. Places with outdoor transition zones have become popular, a good example being the Market Bar on Fade Street in Dublin. One prediction is that shares in removable roof companies will rise.

The days of the Spring Show and Horse Show being the only exhibitions are long gone. Every week there seems to be a different exhibition at the RDS but again there is a depressing sameness in the design approach with little attempt to go beyond the formula. The budgets probably do not stretch very far but neither does the creative thought applied.

One of the interiors that is very eye catching is First Impressions in Donnybrook by Newenham Mulligan. The interior with its big white two storey egg clearly visible through the façade invites curiosity and interest.

The level of design graduates continues to impress and there is an increased awareness in the colleges as to the difference between Interior Design and Interior Decoration. Whether the profession can offer the range of projects to match the emerging talent remains a challenge.

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'Imagine if you had to develop a country in a hurry, a small struggling country about a third of Tokyo in size and equally dense with a poor domestic market, virtually no natural resources, and loaded with socio-political problems. What would you do? Such was the case in the early sixties'
Lee Kuan Yew, Design Singapore

Trends on the horizon include more wireless working. This should free up the design of office interiors with less of the 'Dilbert Prairie Dog' style cubicles and a greater freedom in office layouts.

The best interior I visited this year? It has to be O'Shea's in Borris, County Carlow. I would find it hard to name a product unavailable here. Anything from tractor oil to a café latte is available. Combining the pub, boulangerie and hardware store it is constantly interesting in the way retailing used to be in Ireland but adapted to suit modern demands as required in a straight forward manner. Not only could I have bought a bucket in O'Shea's but I could have kicked it and been in the right place for the laying out. *Barry Sheehan MIDI.*

Design Management Can Ireland realise its creative potential in the new economy? The promotion of design in Ireland has been conducted in an ad-hoc manner for the past forty years, which is most of our industrial life. Based on an active government policy of encouraging foreign direct investment, we have become excellent at making products designed by others. Indigenous SME's have either focused on servicing the needs of the larger foreign firms or created markets for their products and services.

With the recent rapid growth in our economy and associated cost-base, Ireland can no longer compete with Central Europe and Asia for low cost jobs. Both indigenous and foreign firms based in Ireland are looking to locate production overseas. The challenge is to make Ireland's capability attractive for different reasons.

Ireland, as we know, is a small country but has a big attitude. Ireland has a global reputation and has one of the biggest diaspora in the world. The strength of the Irish brand has underpinned the recent economic 'Celtic Tiger', which has seen Ireland emerge from a 'developing country' to a creditable wealth creating society. Brands such as Baileys, Guinness, Waterford Crystal, U2, Riverdance and Ryanair are all proud to be Irish and indeed are uniquely representative of the brand that is Ireland.

Ireland's transformation is now being conveyed to the international market-place through a new marketing message – 'Ireland, knowledge is in our nature'. Ireland is already a centre of dynamic innovation and advanced production activity.

The new Ireland brand message is designed to tell the story and highlight the characteristics that define Ireland and its people. The innate creative imagination of Irish people has long existed and has been an impetus for sparkling accomplishments in recent years. Ireland provides the right environment to bring knowledge-based businesses to peak performance.

For indigenous SME's the challenge today is not to understand the potential of 'design' but rather to endorse the concept of 'brand' as a means to create value. If SME's have not got the 'design' message by now, then arguably

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they never will. We should focus our effort on the SME's that know the potential of design's contribution to add real value to the bottom line. The issue for these SME's is how to manage this creative resource to deliver on strategic business objectives: Design that is right first time, Creative value for money, Design that builds the reputation of the brand. These practical objectives occupy the mind of SME owner managers. Arguably a strong brand is commercially worth more than the factory in which it was conceived. SME managers, who have been busy managing their business, now want to manage and add value to their brand.

Design promotion initiatives targeted at SME's must understand that design is only one of many tools that delivers real brand value. The message of 'design for competitive advantage' is tired. For SME's to truly realise their commercial potential they must first understand their brand: What is the promise they make to customers? How does the consumer benefit and emotionally engage with the product or service? How do SME's focus the efforts of their work to deliver a brand proposition. This is the challenge for any design company that wishes to work with SME's and government agencies responsible for the development of Irish industry.

Andrew Bradley MIDI.

New Media Accidentally invented by a number of artist/programmers – the new media industry developed with alarming speed. The lack of web standards facilitated exciting creativity on an experimental platform. However, it quickly became evident that a chasm existed between those striving to develop successful solutions and those in for the quick buck.

Almost a decade later and it is clear that the new media industry is a lot less important than we once thought it was. Having set our own standards, multimedia design began to stagnate and was increasingly expensive. Following many high-profile bankruptcies, the industry is only now recovering from a period of under-investment and insecurity. Companies are once again investing in creative and inspiring multimedia campaigns and the initial excitement of the medium is returning, albeit with an understanding of what can go wrong.

One of the foremost developments within our industry is the realisation that a good design concept is not to be developed purely for the web. Certainly the Internet offers a method of displaying design concepts in a manner unavailable to, say print, but it is increasingly relevant for a concept to be integrated across all media.

New media is still, and always will be, an economical way of relaying an idea or message quickly to a lot of eyeballs. How that message is relayed depends on our continued dedication to a medium that is once again in its infancy. Optimism reigns at present – whether this continues will be largely due to inspirational, economical and exciting creative solutions.

Cameron Ross MIDI, Karen Hanartty MIDI.

NEW MEDIA

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Product & Industrial Design NKBA Chicago In March 2004 I attended the National Kitchen and Bathroom Designers convention in Chicago as part of the Home Design Ireland project via the EI New York office as a study on the feasibility of promoting Irish Interiors products in the USA. We visited the Luxe Home floors of Chicago's Merchandise Mart in Chicago and entered in talks with US designers to establish links towards collaborations and queried as to requirements towards doing business in the USA.

Light & Building Frankfurt In April SHDW exhibited at the Light & Building show in Frankfurt. Events of installation were made around the city by Ingo Maurer and a light and sound installation by Brian Eno was a particular highlight of the exhibition.

Design in Business Seminar, Galway (unrealised) In August we had lined up a Galway event in conjunction with the new Habitat outlet and the new Douglas Wallace offices as the venue. The speakers lined up included Robert Trench of Designflow, Gearoid O' Concrubhair of NCAD and Sean Carew of Enclosure. Letterfrack college were committed to attendance and at a late stage the venue was not available and Habitat were delayed on the opening of their new store therefore resulting in double difficulty. In the end the event was cancelled with the intention to reorganise at a later date at NCAD in Dublin. The event has not happened due in some part to the moving to London of Lorraine Brennan and Shane Holland's lack of time to commit to the event. There was also a difficulty in re-booking some of the original speakers. This was a disappointing start to the years events due to a significant time input in the initial stages. There is still a strong desire to reactivate the debate in the furniture and product category with the imminence of Ikea's arrival to Ireland and the need for direction and focus among the indigenous companies and the link to good product design. The concept of a regional conference is still worthwhile if a little difficult.

Design Week: Dublin, Various Venues This event involved opening of studios to the public during design week and selling, meeting clients, and encouraging product launches. Initiated by Arthur Duff some twenty companies ran events including Duff-Tisdall, Shane Holland Design Workshops, Leo Scarfe, Rua, Simon & Tadgh O Driscoll, Minima, Inreda, 2Cool Design, Conroy Collective and Glasshammer at the RIAI venue in Merrion Square.

The events were well attended and was in our own experience a good idea to open up. It unleashed curiosity amongst architects nearby and created some public awareness of the existence of independent retailing design studios. In retrospect the press coverage in some respects was disappointing with one journalist who 'covers' interiors suggested that our launch date clashed with an upcoming Man United match and therefore he could not make it (sometimes one wonders).

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Design Island at PuncHESTOWN In September as part of a group called Design Island, five companies; Klimmek & Henderson, Duff-Tisdall, Conroy Collective, Shane Holland Design Workshops and Glasshammer took part in the 'Island of Excellence' feature at the Self Build show in PuncHESTOWN which is aimed at developing awareness of Irish design led product companies.

Furniture Trend Forecast, Dundalk Lorraine Egan MIDI ran the Furniture Trend Forecast seminar in Dundalk (of which I was unable to attend).

Networks Seminar Design Ireland Dublin In December I attended the networks seminar hosted by Design Ireland at the Westbury Hotel which looked at the development of company collaboration in the field of pitching for larger projects abroad between companies of varying disciplines. This project is ongoing and I noted IDI members in attendance who shall decide about further investigations of group structures by contacting Design Ireland.

In Conclusion 2004 was a challenging year in the context of being busy outside of IDI activities which are noted as visits of interest during that year. It is unfortunate that the main 'Design in Business Seminar' faltered due to difficult circumstances. I must register appreciation of the work of Lorraine Brennan who worked hard until the late Summer and then left for London. This leaves a vacancy to be filled on her account. I also stated that my tenure would be limited to one year on as rep for product design. I continue to be pressurised from family and work commitments but shall try to uphold functions until relieved. The main wish list which was stated by Lorraine and myself, is to host a major show of Irish designed products to the public in the next year. This is both a personal project through our interiors group 'Design Island' which will hopefully collaborate with the IDI if a major show emerges. The design seminar may be well served as collaboration with E.I. in 2006 on the Trend Forecast event as this is a similar interest group. Finally it is highly desirable to see the re-emergence of the IDI awards in 2005 as we felt that its loss in 2004 was detrimental to the institute and membership. On a note of being in the first year on the knights of the round table it is with admiration and respect that I have viewed the volunteer work carried out by the members which is formidable if unenviable given everybody's busy lives. *Shane Holland MIDI.*

Theatre, Television & Stage Design The RTE TWO Rebrand The on screen identity for RTE TWO arose out of a need to redefine the channel as something other than the teenage orientated brand of the past. A wider demographic of twenty to thirty five, including people who were older but with a younger mindset, was proposed. The Brand Management consultants felt that the channel should project itself as smart, playful, witty, accessible and with more than a little self-deprecation. This was to be reflected throughout all aspects of the channels presentation, from continuity announcements to scheduling. The visual identity, with its

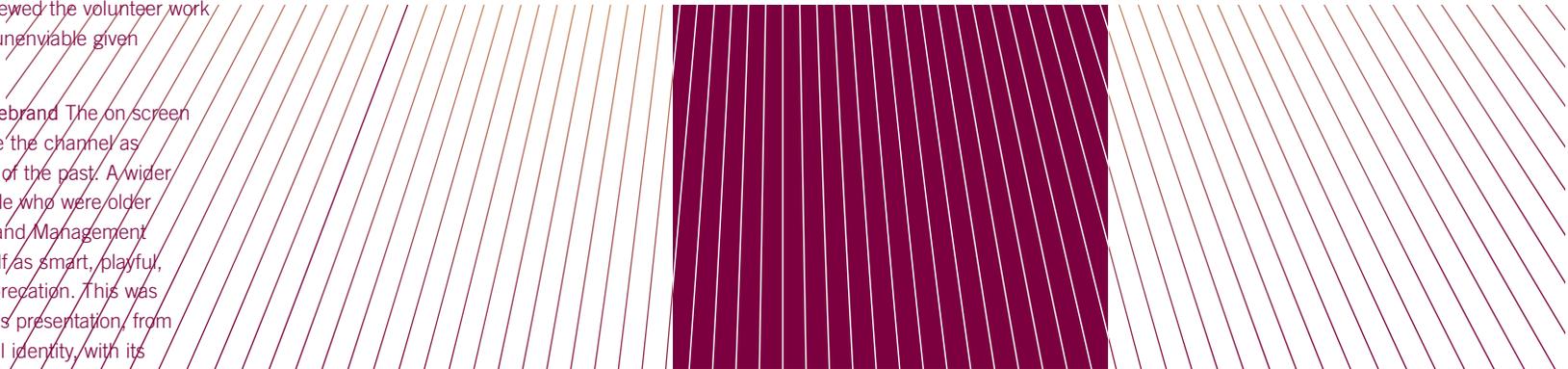
'Design is a creative activity whose aim is to establish the multi-faceted qualities of objects, processes, services and their systems in whole life-cycles. Therefore, design is the central factor of innovative humanisation of technologies and the crucial factor of cultural and economic exchange'
 ICSID, International Council of Societies of Industrial Design

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animated image spots, provided the most ample opportunity to get this point across. The visual identity of the channel can be divided into two categories; The image spots – or animated shorts, and the Green Room. I wanted to break from the standard conventions of Irish idents which required a long meandering tail off to allow for continuity voice overs. So the idents themselves are self contained ideas that resolve into the presentation aspect of the channel – the Green Room. This also has the added benefit of not tying the idents down to one particular style, as the Green Room is strong enough to represent the brand image of the channel while the station is free to experiment with innovative animation styles for the image spots.

The image spots are based on a single general principal: That in an everyday situation, if one is smart or creative enough, there can be found an opportunity for play. This is reflected in the accessible everyday settings for the scenes – a church, a traffic jam, a building site etc. within which can be found an opportunity to mimic snakes and ladders, imitate a parachute jump – or simply trampoline on a bed in a shop window. The style of the animations formed out of a desire to achieve a 2.5D, or half 2D and half 3D feel. The scenes required real characters to convey the humour and humanity of the ideas, whilst the channel required an animated feel to draw sharp contrast to the footage based identity of RTE ONE.

The Green Room has many people guessing, and this was part of the intent. It is an analogous representation of the channel itself: the Green Room is the RTE TWO station. It plays with the sense of space within your television set and the sense of a studio presentation. If the channel were to switch off a programme mid-way, all that would be left was the Green Room. It is for this reason that it appears between programmes, in the junctions, at the resolution of the promos. It is also the reason the idents resolve/dissolve into the Green Room. This helps claim ownership by the channel on the ident you have just witnessed – this 2.5D scene has been magically conjured up by the Room. The Green Room is a complete space



from the point of view of the viewer. It has no windows, is stylistically vague as to whether it is a basement or exhibition space or studio. It acts as a blank canvas upon which to work. As in the Christmas presentation, to theme the channel, you simply need to theme the room. This concept will be further developed as the brand matures.

The rebrand of RTE TWO will be the subject of a fifteen minute presentation in the annual European Broadcasting Union Conference, EBUConnect 2005. The conference takes place on May 11th – 14th 2005 in Dubrovnik, Croatia. With the aid of video presentation, I will be taking the conference members through the conception and evolution of the brand. From the unique conditions of being developed in-house, to the fully formed conceptual stage, through to its execution and launch.

'Shop Window', has been nominated in the Best Ident (In House) category, in that it was developed by RTE staff, for Promax Athens 2005. The competition and conference takes place over 4th & 5th April 2005. *Derek Ryan, Carol Coffey MIDI.*

Visual Communication As businesses and individuals continued to find the economy a difficult and erratic arena to compete, high profile or high quality design projects were few and far between. Only a few memorable visual communication projects were delivered for blue chip, retail or consumer clients, quality and fun seemed to be saved for public and cultural sector organisations and smaller companies.

A number of successful events were well attended by Visual Communication members. Type designer Bruno Maag of Dalton Maag, London, gave an engaging presentation about his company and specifically about the development of the typeface Sparkasse for a German savings bank. 'Dubble Dutch', organised in conjunction with ICAD, built on the success of the previous event with over two hundred people attending a presentation by two of Holland's most successful and highly respected design studios – Thonik and UNA (Amsterdam). Designers, Thomas and Nikki of Thonik gave us an invaluable insight into their uniquely conceptual approach to design and how they have succeeded in applying their thinking to clients as diverse as Droog Design and Amsterdam City Council. Hans Bocking and Andre Cremer gave a more reflective presentation on the work of UNA from the last fifteen years – choosing to talk over the work and engage with the audience. Many contentious topics were discussed and assessed from both Irish and Dutch perspectives. Both Thonik and UNA were generous enough to give further time to both student and professionals with Thonik giving a workshop and presentation to design students at IADT, UNA and Design Factory hosted a talk and a one day annual report workshop, thanks to David Smith MIDI at Atelier and Conor Clarke at Design factory.

VISUAL COMMUNICATIONS

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'One of the most potent sources of innovation is design. Design can play a catalytic role in the development process, bringing together all aspects of a business from research, through, production sales and marketing'
Lord Sainsbury, Design Council,
Minister for Science & Innovation

David Smith and I are in the process of developing a professional standards handbook for visual communications in Ireland. This includes guidelines on best practice, contracts, copywriting, typeface licensing etc. Good progress has been made with endorsements and advice from the BNO in Holland and AIGA in USA, we have also received commitment from the Illustrators Guild and Association of Photographers. Unfortunately time has got the better of us and it is still in the initial stages. That said, we hope that the model developed will provide a good basis for other sections within the IDI and will provide a long overdue and valuable reference for designers in Ireland.

As the industry grows confidence through the year, time will become more precious. This sets the challenge for 2005, how can we improve the quality of work for commercial organisations and demonstrate that design has to go beyond royalty free imagery, lazy typography and poor attention to detail. We have a responsibility to our clients, ourselves and society to ensure that we add value and that being an IDI member is a valuable sign of quality and integrity.

The IDI needs to develop its central role in setting the standards as to how we work and in helping to make our working lives easier. Despite the number of activities there is a sense from our perspective, that last year slipped away and this must not happen this year, the need to arrange more events, sharing thoughts and developing our skills has never been more paramount. That said, it is remarkable at how committed and how ambitious my colleagues on Council have been throughout the year, lets not forget that the IDI is a voluntary organisation and succeeds through the generosity of time and goodwill of its members. In demanding the highest levels of professionalism we must ensure that we receive the broadest levels of support from our members to enable us to achieve these goals and we would encourage all members to take a more active role in the development of the organisation. *Simon Richards MIDI, David Smith MIDI.*





03 INTERNATIONAL AFFILIATIONS

Bureau of International Designers Association At this stage in the life of BEDA's outgoing board and its executive, it is important to establish both what has been achieved in the last two years and what is being handed over to the next management team. Over the past two years BEDA has changed and developed in a number of ways:

Constitution and bylaws In March 2003 we set out to change BEDA, its membership structure, fee structure, voting system and operating procedures. This was achieved by agreement to a new constitution and set of bylaws in Milan in 2004. This has meant that the organisation can really claim to effectively be the voice of design in Europe as far as the European Union and its Commission in Brussels is concerned. BEDA is already the single European organisation recognised by Eurostat that represents the interests of designers and design organisations across Europe.

Membership In 2005/2006, BEDA is set to achieve the largest expansion in its history with a doubling of its membership to over sixty organisations, many of them design centres and promotional bodies, together with new members from the majority of those countries that joined the EU on 1st May 2004.

Communication A new introductory brochure about BEDA was published in July 2003 and an updated edition will be produced in Spring 2005. The website was revised and updated at the same time and has been progressively used as a way of setting out BEDA's achievements and current activities. The final report on the 2002 research project 'Design for Future Needs' was published in April 2003.

Design Europe The idea of Design Europe became a project rather than an organisation after the meeting in Lyon in 2003 and the first stage of this,

production of a 'white paper' on design, was delivered at the end of 2004. Entitled 'Design Issues in Europe Today', it has been published, widely circulated and is due to appear in a number of language editions. Aimed at describing the design environment across the continent, it sets out a design policy for the European Union to give impetus to the debate about design's potential value to the economy of Europe and includes papers on innovation and economic development, education and research, culture and design's social responsibilities. The next two stages of the Design Europe project, the establishment of both a 'Road Map' and a 'Cost' project will now begin. The relationship with EIDD, Cumulus, DMI Europe and others have all been strengthened through this project.

Friends of Europe BEDA joined Brussels' liveliest think tank in 2004, a group that aims to stimulate new thinking on the future of Europe and promotes discussion, research and new thinking about European policy issues. For up-to-date information and news visit www.friendsofeurope.org

Communications Series 'Communicating the value of design to the European economy' – the fifth event in the series took place, with presentations focusing on regional development including the Øresund Region about cross border integration and the Rhône-Alpes region of France. Plans have now been developed for a series of three related events on 'Europe as the global leader for design' with a separate event planned, dedicated to questions of intellectual property.

Intellectual Property Since 2002 BEDA has worked with the OHIM – the European Union's Office for Harmonisation in the Internal Market (Trade Marks and Designs) based in Alicante, to ensure the widest possible registration of design creativity and innovation. With this issue of the e-letter, the first of seven articles directed at design organisations to be published by the OHIM this year is circulated.

Design for All awards BEDA, together with the European Institute for Design and Disability (EIDD) and the Brussels office of Ogilvy Public Relations Worldwide was involved in organising the first 'Design for All and Assistive Technology Award'. The award was presented in Düsseldorf in November 2004. Those who collaborated in this project were; Forschungsinstitut Technologie-Behindertenhilfe der Evangelischen Stiftung Volmarstein (FTB), REHACare International, AAATE, European Design for All and eAccessibility Network (EDeAN).

Being involved in BEDA has taken part in a study of 'Innovation in Services' for the European Commission, a project co-ordinated by the ESRC Centre for Research in Innovation and Competition. This was done in conjunction with INFESI, Université des Sciences et Technologies de Lille, The Fraunhofer Institute for Systems & Innovation Research, Karlsruhe, CESPRI, Università Bocconi, the Canada-US Trade Centre, the State University of New York at Buffalo and CRIC, University of Manchester.

BEDA was involved in The European Trademark and Design Forum held in Budapest in November 2003, the 'User Design Congress' held in Lisbon, two APCI events in Paris, 'Enjeux de la promotion du design en Europe' and through the Barcelona Design Centre, in DEGAP – an EU project to establish the application of potential synergies in enterprises between designers, engineers and marketers through the exploration of existing know-how shared over networks in a collaborative working environment'. BEDA also participated in the Central & Eastern European Regional Meeting held in Budapest in 2004 under the auspices of the Hungarian Design Council and many other events.

Recognising European business success through the use of design BEDA is working with the innovation policy unit at DG Enterprise to establish a new European Design Achievement Award – promoting the value of design and innovation to small and medium sized enterprises in improving competitiveness and the part design can play in management strategy. Provisionally – a 'Business Success Through the use of Design' prize, the award will also be used to highlight the protection of industrial property assets. The launch of this has been postponed by the EU and is now due to be launched in 2006. BEDA has continued to endorse various international design competitions across the continent and awards prizes in a number of categories.

The design map of Europe A new dossier on design across Europe. The BEDA dossier was originally produced over twenty five years ago. A new compilation of facts and figures, together with details regarding intellectual property, the level of fees charged by designers in different countries, design awards and competitions, membership details, etc., will be published in 2006, aimed at bringing together all the relevant information about national and regional design organisations and initiatives to give a complete picture of design across the continent of Europe.

BEDA's future agenda A new agenda has been published, discussed and reissued. When finalised, this will determine BEDA's policy platform in the next two years and set out a business plan against which the achievements of the next board can be measured, the issues it will face with regards partnerships, funding, new types of membership and its role in education and research. One proposal for a draft policy paper derived from the previously circulated agenda document has been received. The business plan that will deliver these policies remains to be finalised.

Steinar Amland, Stephen Hitchins, Stephen Moore MIDI, Massimo Pitis.

European Council of Interior Architects The last ECIA Board Meeting was held in Hanover, Germany, hosted by the Domotex trade fair in January 2005.

The Board adopted a strategy for its future work which will focus on the following long-term objectives:

- Harmonisation of professional practice and educational standards among member organisations
- Model Code of Conduct and professional ethics
- Co-operation between member organisations
- Advocacy/Social responsibility
- Developing strategic partnerships and relations with sponsors

In achieving the stated objectives, the Board relies on active commitment from member organisations, active and constructive input on concrete joint projects and formation of interactive working groups.

ECIA Board and member organisations communication is carried out through regular meetings, electronic newsletter and press releases. The website is currently under revision.

Interior architecture dates 2005 World Interior Day *May 28th – 29th 2005.*

Member organisations are invited to mark this day in a number of ways: Open practice days; Open doors of studios, offices and shops; Exhibitions and events; Lectures, talks and discussions; Activities for students and children. Proposed Themes for the World Interior Day: Shelter; Habitat; Design for All; Good design with simple materials.

Please report your events to ECIA and IFI, www.worldinteriorday.org

ERA 2005, (IFI) World Design Congress

Copenhagen *September 21st – 30th 2005*

Pre-congresses Oslo, Helsinki, Gotenberg *September 21st – 24th 2005*

General Assembly IFI *September 29th – 30th 2005*

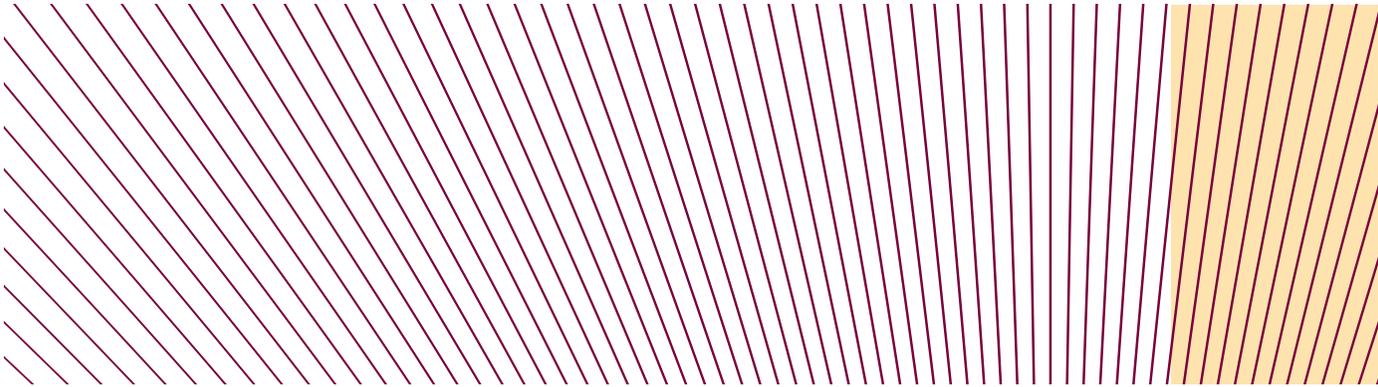
Information and free pre-registration, www.era05.com

ECIA 2005 General Assembly Malmo, Sweden, *September 23rd – 24th 2005*

International Council of Graphic Design Associations Icoграда is the world body for professional graphic design and visual communication. It is the representative international non-governmental organisation for graphic design, unifying the voice of designers worldwide and promoting their dynamic role in society and commerce. Founded in London in 1963, Icoграда has eighty Members (associations) and numerous Friends in fifty six countries worldwide, and holds consultative status with UNESCO, UNIDO, ISO, and WIPO.

The highlight of 2004 for Icoграда was their Design Week in Istanbul, Turkey in January 2004. The week featured guest speaker Tarek Atrissi who designed the new Corporate Identity of Qatar. In his presentation

'Design education is in a strong position to encourage education through design to promote the attitudes and capabilities to provide the products, services and environments needed by European citizens in the twenty first century' Design Issues in Europe Today, BEDA White Paper



at the Icoagrada Building Bridges seminar, Tarek Atrissi spoke about his experiences of designing the visual Identity of Qatar – the small and rapidly growing Arabic country in the Persian Gulf. Tarek is the principle of Tarek Atrissi Design, based in the Netherlands, and focuses on creating a modern Arabic graphic design language. Tarek is also the founder of the web presence www.arabictypography.com, an online communication platform for Arabic typography.

American magazine, Step Inside Design chose Tarek Atrissi as one of the twenty five rising design stars for 2004, while Print Magazine nominated him for 'Twenty under Thirty', the annual review of the most achieved visual artists below the age of thirty.

Oded Ezer is an Israeli typographer, type designer and lecturer. In 2000 he founded his own studio (Oded Ezer Design Studio) and in 2002 he co-founded 'Hagilda', the first cooperative of Israeli font designers. Oded also runs an experimental design project, 'Non Profit Item', exploring non-conventional solutions in Hebrew typographic design. His posters and graphic works have been showcased and published worldwide. Oded Ezer also presented at the 'Building Bridges' seminar at Icoagrada Design Week. His presentation showed a journey through real and imaginary Hebrew typographic phenomena. He showcased street typography, contemporary Israeli designers' typographic works and his own type designs and experimental typo-photographic posters. Oded Ezer discussed recent Israeli mainstream and avant-garde typographic design directions.

The Design Week also incorporated Student Workshops Exploring Arabic, Cyrillic, Greek, Hebrew and Roman Alphabets, a Friends of Icoagrada party an Icoagrada Educational Meeting, Icoagrada Media Network Meeting, Icoagrada Regional Meeting, Opening of the twenty third Graphic Design Exhibition and the previously mentioned 'Building Bridges' seminar.

'When people talk about design, they are talking – more or less consciously – about two things. The first is the simplest to grasp. design is what a certain group of professionals and artisans do when they engage in making creative decisions about the function and appearance of the things we buy and use. The second is more abstract, but places design on a par with say, literature and fine arts in its status as an activity which defines mans relationship with the material world'
Stephen Bayley, Design Management 1990, London Business School

'Design is commonly referred to as fashion and style' Jan Stavik, Norwegian Design Council

International Council of Societies of Industrial Design ICSID launched its new website in January 2005 and has announced their co-operation with ID magazine, one of the biggest international design magazines. ICSID members will thus benefit from a special subscription rate. ICSID have also relocated their offices this year and Montreal won the bid to host the joint ICSID/ICOGRADA Secretariats.

Montreal now hosts a collaborative space by which two organisations can share ideas, know-how and skills to grow in relevance and service to the design community while launching the IDA, the International Design Alliance.

All ICSID members have been invited to join ICSID at the 2005 General Assembly in Copenhagen on September 29th – 30th 2005. This event will be held immediately following the Era 05: World Design Congress.

International Federation of Interior Architecture/Designers The IFI's big news was their move from South Africa to Singapore. IFI have decided to partner the Design Singapore Council, reflecting the common objective of expanding their contributions of Interior Architecture and Design Internationally.

Established in 1963, IFI is the pinnacle international body representing Interior Architects and Designers on issues including legislation, education, business, professional development and rights. It represents over thirty five thousand members from different regions around the world, including IDI. IFI changes the location of its headquarters every four years and will be in Singapore from 2005 – 2008.

The IFI held its Congress of the International Federation of Interior Architects/Designers at Design Sutra in India in December 2003.

IDI's big news in association with IFI in 2004 was the selection of Douglas Wallace Architects, (many of whom are IDI members) for the IFI Yearbook. Douglas Wallace are the only Irish entry in the yearbook for their Louis Copeland Shop although all Interior Section members were invited to submit projects. The Irish entry joins numerous entries from Australia, China, Finland, Germany, Hong Kong, India, Japan, Korea, Malaysia, Norway, The Philippines, Singapore, South Africa, Sweden and Switzerland.

In 2005, IFI look forward to launching their new website, which will list member bodies including IDI. The IFI are also running their IFI Design For All Award for the second time. *Rina Whyte MIDI.*



04 IDI BUSINESS

Co-Operative Design In a time when time is expensive and evaporates quickly, time for volunteering is less accessible to us as a nation and as an Institute. The IDI has experienced this situation over the past number of years. Members' voluntary time is drying up and a reliance on Council and Officers to carry out all number of tasks is heavy.

I came on board the 'IDI Ship' to help shape the future of Design and Design Awareness in Ireland, my mission was to sell the idea to the members and our other audiences that the Institute should be treated as a Co-Op.

We are a small nation and a small Institute with great visions and an even greater wealth of knowledge that can be shared and progressed through the valuable resource of an Institute. We are rewarded when our voluntary efforts result in events, publications, visits from International guests, Design Awards, progression in Design Education and papers that will surely lead to the strategy on the future of Design and its awareness in this country. We have managed to do so much with so very little but we could do a whole lot more with your help.

Members are needed to join already established committees – in International Affairs, Education, Membership, Design Awards, Graduate Mentoring, Best Practice and many, many more to share knowledge and progress areas that need further investigation. Please contact the IDI office for more information.
Rina Whyte MIDI, IDI Executive Officer.

Design for Ireland Ltd. The 'Design for Ireland' account was dormant during 2004 with the IDI Design Awards program undergoing review. This period gave us time to finalise financial issues. Sponsorship payments were slow with final payments arriving in March 2004 for the 2003 awards event, even though it was properly administrated from Design for Ireland's side.

The Revenue Commissioners requested a VAT audit in June 2004 and they focused on the 2000 Awards event with notice on scanning all the years of the event.

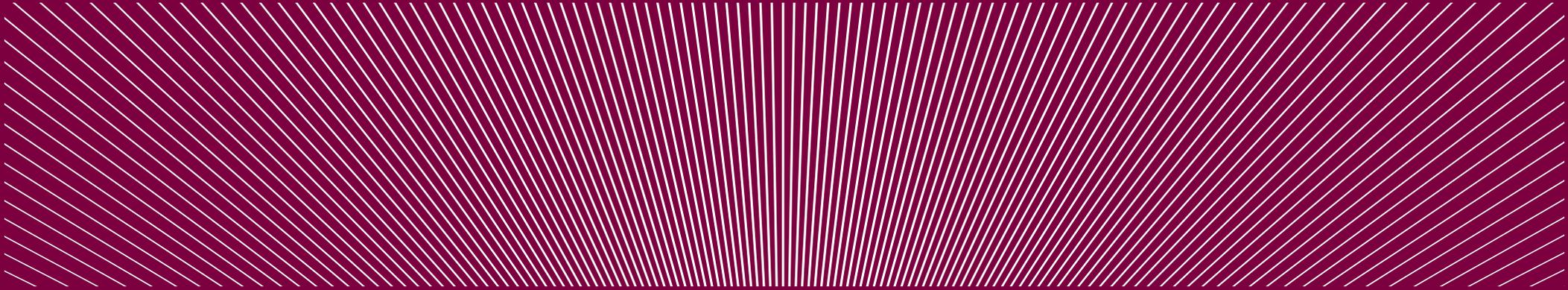
Four meetings were held and the outcome was informative. The Revenue audit had showed up two items. Firstly, there is VAT due on the entry fees and also dinner tickets as winners are thought to gain from free publicity as a result of winning or being finalists. Our initial meeting in 2000 with our auditors and every year since had not identified any VAT liability on entry fees.

A VAT payment was made to Revenue and all issues have been addressed with them. The Design for Ireland account has a small surplus coming into 2005. Accounts are available to members on request to the IDI office.

Sean McNulty MIDI.

IDI Website The IDI is currently undertaking a redevelopment of the institute's website, www.idi-design.ie. Our aim is that the new website will be a portal for designers, students and design buyers alike. As well as giving up to date news on Irish design and events it will include an online member directory, job listings and access to download all IDI publications. The website will be launched later this year in conjunction with an email newsletter which will keep members up to date with industry events.

Karen Hanratty MIDI.



Thank you The IDI wish to thank the following for their support and sponsorship in kind during 2004 Eoin Tierney MIDI, Tony Matthews MIDI, Richard Seabrook MIDI Dynamo, Jamie Helly MIDI Dynamo, David Smith MIDI Atelier, Libby Carton MIDI Carton LeVert, ContactHorne Papers, Impress Printing Works, Nick Marchant, The Inkspot, Total Print & Design, Kingram, Paper Assist, Kasia Ozmin MIDI Designworks, The Norwegian Ambassador Mr Truls and Mrs Leena Hanevold The Royal Norwegian Embassy in Ireland, Enterprise Ireland, The National Museum of Ireland, The Bank of Ireland College Green, Bruno Maag Dalton Maag, Thonik Amsterdam, UNA Amsterdam, Conor Clarke and Designfactory, Joanne Hynes, Stephen Bayley, Barry Sheehan MIDI and all involved in Design Week, The OPW, The Origin Gallery, Bang & Olefsun, Paul Hogan FIDI, Gillian Colhoun MIDI and Invest NI, Daljit Singh Digit UK, Colin Williams MIDI, Neil O'Keefe MIDI, Toby Scott Design Council UK, Una Bray Bradley McGurk Partnership, Ian Warner, Nik Dillon, Helen Hayes MIDI, Mary Mullin, Duff Tisdall, Designworks, Jan Stavik Norwegian Design Council, Mika Koskinen and the Embassy of Finland in Ireland, Marianne McNulty, Noelle Campbell Sharp and The Origin Gallery, Selma Harrington MIDI, Gerry Brouder MIDI.

A special thanks on behalf of the IDI membership to the Officers and Council members who gave their valuable time to attend meetings and voluntarily travel to events in support of the IDI.

Fashion & Textiles Aileen Roche, Aoife Harrington, Barbara Jennings, Catherine Greene, Cherry Brandon, Claire Bracken, Cyril Cullen, Helena Ruuth, Mairead McLean, Roisin Gartland, Sarah Casey, Susan Scott.

Design Education Aine Rooney, Alex Scott, Angela Woods, Bill Bolger, Brenda Dermody, Brendan Deacy, Catherine Bates, David Caron, Frances McDonagh, Gary Granville, Jeremy Madden, John O' Connor, John Turpin, Iseult McCarthy, Linda Bryne, Margaret Lonergan, Mary Ann Bolger, Nicholas Warinton, Orla Flynn, Patrick Mooney, Paul Caffrey, Paul Fortune, Peter Timmins, Sean Macke, Steve Chan, Tracey Fahey.

Exhibition & Interior Design/Architecture Adrian Lambe, Alan Douglas, Alex Simpson, Alfred Cochrane, Alison Bailey, Amanda Dowling, Ann Marie O'Neill, Ann McLaughlin, Ann Scroope, Anne Lavin, Arthur Duff, Arthur Hickey, Audrey Gaffney, Austin Morrin O'Rourke, Barbara Cruise, Barry Sheehan, Blath Rogers, Brenda Mulligan, Brian Jennings, Brian Lowe, Brian O'Neill, Bronwyn Laburn, Caitriona Shaffrey, Catherine Quirke, Cathy Dalton, Celine Cummins, Chao Chen, Ciaran Adamson, Ciaran Hynes, Clive Restan, Colin Chestnutt, Colin Parker, Colm Horan, Cornelia Hope, Damian Coffey, Damien Coffey, David Crowley, David Gilligan, David Turnbull, Declan J Kirwin, Denis Handy, Denise Ryan, Diarmuid Maguire, Elizabeth Fingleton, Elizabeth Kirby, Emma Cooling, Eunan Bryne, Fiona McCarron, Frank O'Mahoney, Frank Ryan, Garrett Flynn, Gerard Kennedy, Gerry Brouder, Gerry Hand, Gisela Bohnisch, Glenn Carroll, Helen O'Gorman, Hugh Wallace, Jack Restan, James Andrew Bryne, James F Horan, James Pike, Jennifer Reid, John Dickson Fitzgerald, John Duffy, John James Reid, John McCarthy, John Meagher, John Paul O'Neill, John Smyth, Justin Treacy, Karen Buggy, Karl O'Donovan, Kate Cunniffe, Kate van Horck, Kenneth O'Brien, Kieran Bennett, Laura Farrell, Louis Burke, Lucy Tynan, Lynda Burke, Marc O'Riain, Maria Cullen, Marion Cashman, Mark Duffy, Martin Kennedy, Martin McCormick, Martin O'Brien, Michael Hughes, Michael Lahiffe, Michael O'Neill, Michelle Byrne, Michelle Kennedy, Nigel Howard, Nigel Wynne, Noel Brady, Olan Crowley, Oliver Previte, Orna Hanly, Patrick Molloy, Paul Ferguson, Paul Quilligan, Paul White, Paulette Dorney, Peter Duffy, Peter Johnson, Peter McGovern, Rachel Chidlow, Richard McCullough, Richard Whelan, Roger Layton, Roisin McCann, Ronna Fibikar, Sarah Brock, Sarah Cruise, Sarah Dixon, Sarah Woodlock, Sean McCrum, Selma Harrington, Sharon Rooney, Sheila Robinson, Stephanie Fulton, Stephen Newell, Toal O'Muire, Tony Horan, Tony Kelly, Trevor Burns.

Design Management Andrew Bradley, Andrew O'Sullivan, Brian Williams, Damian Cranney, Lorraine Egan, Martin Crotty, Martin Gaffney, Natalie Price, Paul Hogan, Stephen Knight, Steve Conlon.

New Media Andrew McCombe, Bill Cameron, Cameron Ross, Colin Williams, Conan McIvor, David Sherriff, Derek Brady, James Price,

Jamie Neely, Karen Hanratty, Ken Keane, Kevin Horan, Mark Leslie, Niall Laird, Niall Moran, Nick Merrigan, Rick Monro, Roisin Maguire, Shakira Nelis, Tony Woods.

Product & Industrial Design Aileen Balfe, Anne Marie O'Connell, Breda Haugh, Brian Bakewell, Brian O'Loughlin, Brian Stephens, Cathal Loughane, Christian Shaw, Ciaran Purdy, Diarmuid MacMahon, Duncan McInnes, Edward Cahill, Eimeir Johnston, Eugene Canavan, John O'Leary, Kate Bryne, Keith Trichler, Kevin Beattie, Lee Harding, Leon Butler, Lorraine Brennan, Lydia Swindell, Michael McAtamney, Nicholas Haynes, Orlaith Mernagh, Peter Sheehan, Ron Warren, Se O'Donohue, Sean Lynch, Sean McNulty, Shane Holland, Stephen Moore, William Lee.

Theatre, Television & Stage Design Carol Coffey, Darragh Treacy, Gavin Kelly, Glen Marshall, Michael McKeon.

Visual Communications Adrian Crilly, Aidan Cavey, Alan Davidson, Amanda Brady, Andrew McQuillan, Anne Harnett, Anton Jacob Mazer, Austin Butler, Barry Bodeker, Barry Mason, Barry McEvilly, Bernard Kellaghan, Bernard Lyons, Bill Murphy, Brendan Beirne, Brendan Boyle, Brendan Chawke, Brendan Donlon, Brian Nolan, Bronagh Crawley, Caroline Murphy, Catherine Campbell, Catherine Leavy Hickey, Cathy Connor, Chris Conville, Ciara Cantwell, Clare Keogh, Clarke Fyfe, Cliona Geary, Cliona MacDonnell, Colin Farmer, Conor Clarke, Conor Diver, Cora Crisham, Dara Fahey, Dara O'Beachain, Dara O'Doherty, Darragh Neely, Darren Davison, Darren Lyttle, David Cooke, David Joyce, David Smith, Don Coughlan, Eamonn Sinnot, Ed Miliano, Eddie McManus, Emma Byrne, Eoin Heffernan, Eoin Tierney, Eunan McKinney, Fiona Dowling, Frank Dowling, Gareth McGuckian, Gareth Bennis, Garreth Reil, Garrett Murphy, George Hutton, Gillian Colhoun, Gillian Murphy, Gillian Reidy, Graham Coffey, Helen Hayes, Hugh Downey, Ivan Johnston, James Kelly, James Nelson, Jamie Helly, Jason Delahunty, Jason Matthew Walsh, Jean Colton, Jeff White, Jennifer Maher, Jim Dunne, John Busher, John Foley, John McEvoy, John Tobin, Jonathan Parson, Jud Weidner, Kasia Ozmin, Katie Quinn, Kevin Cushnahan, Kyle Cromie, Larry Byrne, Laura Macaulay, Libby Carton, Loman Cusack, Louise Brosnan, Mark Case, Mark Porter, Mark Willett, Martina Murphy, Mary Doherty, Mary O'Donoghue, Matthew Bolger, Mairead Crilly, Mairead Miller, Meave Quelly, Mel O'Rourke, Michael Begley, Michael Holmes, Michael Linehan, Monika Crowley, Navan Nagar, Neil Condron, Neil O'Keefe, Niall Kerrigan, Nicholas Cloake, Patrick Kinsley, Paul Donnelly, Paul Murray, Paul Shaw, Paul Thompson, Paul Gately, Paul McBride, Pauline Clancy, Peggy McConnell, Peter Dabinett, Peter Kruseman, Reg Kapur, Richard Bingham, Rick LeVert, Robert O'Reilly, Ronan Hayes, Rose Ciotoli, Ross Parker, Sean Mitchell, Shauna Kennedy, Simon Richards, Siobhain Griffin, Thomas Banahan, Tom Feehan, Tony Matthews, Tony O'Hanlon, Tony O'Neill.



Text Editors Martin Gaffney,
Rina Whyte, Kasia Ozmin

Design Designworks

Print Drukkerij Rosbeek B.V.
Holland

Paper Cover Munken Lynx 300gsm
Text Munken Lynx 150gsm

Typeface TradeGothic

Publisher Institute of Designers
in Ireland. 8 Merrion Square,
Dublin 2, Ireland