

# IDI • Creative Axis

THE NEWSLETTER OF THE INSTITUTE OF DESIGNERS IN IRELAND | 8 MERRION SQUARE | DUBLIN 2 | [idi@indigo.ie](mailto:idi@indigo.ie)

JULY 2003

## William H Walsh Lecture

Plans for the William H Walsh lecture are currently being finalised and a great event is in store. Please note that the lecture is by invitation only. If you wish to receive an invitation you **must** register for the invitation list in advance. This can be done by emailing or telephoning Rina Whyte at the IDI office, [idi@indigo.ie](mailto:idi@indigo.ie) or 01.716 1885. Seating at the Parade Tower in Kilkenny is limited to 180. A large number of family members, friends and former colleagues of Mr Walsh's are expected to attend and the remaining seating will be available on a first come, first served basis.

See p.8 for further information on the event.

## Membership Stamp

Our annual membership stamp is now available and several orders have already been processed. The stamp, intended for use on correspondence, drawings, and other professional documents, is personalised and non-interchangeable. It must be updated every year. If you wish to purchase a stamp it may be ordered at a cost of €25 from Rina Whyte in the IDI office, [idi@indigo.ie](mailto:idi@indigo.ie) or 01.716 1885.

## Skillnets

### Network Meeting

Skillnets Training Network Meeting all-day conference is provisionally booked for Thursday 24th July 2003. The conference will cover communications and media skills. Attendees must be signed up to the Skillnets Network.

### Competition

Design Ireland will be running a competition to design a brand/logo for the Design Ireland Skillnets Network Programme.

For further information on either of these items please contact Sadhbh or Pauline at Design Ireland 01.716 7810 or [network@designireland.ie](mailto:network@designireland.ie).



Paul P Hogan FIDI

## Designing for All People

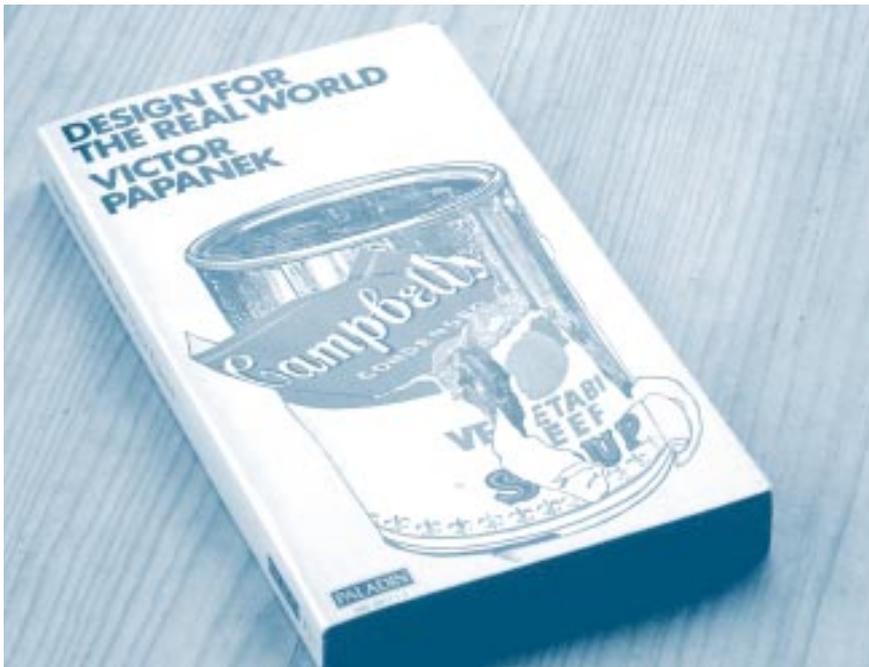
*Paul Hogan, Fellow of the Institute, reflects on the IDI's level of achievement in the area of design for people with special needs.*

Having just witnessed the completion of the enormously successful Special Olympics and at mid-point in the less than inspiring European Year of People with Disabilities, it is perhaps an appropriate time to take stock of our institute's record in the area of design for people with special needs. Add the fact that the European Institute for Design and Disability, largely a creation of members of the IDI, has just celebrated its tenth anniversary with a conference in Dublin Castle and the looming controversy over the Disability Bill (which in its first coming in 2001 proposed a new state-funded design promotion organisation!), and such consideration looks essential.

The first thing to say is that the record of the IDI and its predecessor the SDI is not at all

bad. At the 1987 World Design Congress in Amsterdam, the SDI proposed a resolution to the effect that designers should factor considerations of ageing and disability into their work that was unanimously passed by the assemblies of ICSID, Icograda and IFI. Two years later, the SDI organised the first European conference on Design for Disability with assistance from the European Commission. In response to calls for follow-up action at the closing session, the Institute for Design and Disability (IDD) was formed eighteen months later, with three former SDI presidents, Liam Birkett, Denis Handy and Raymond Kyne, on the initial board of directors. International contacts were established and on April 4th, 1993, the European Institute

*Continued overleaf >*



**Victor Papanek's classic volume 'Design for the Real World'. His book 'How Things Don't Work' proved less successful, possibly because people don't like books with negative titles, yet explored a question of enormous importance; why is it that the majority of man-made artefacts fail to perform to a satisfactory level?**

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for Design and Disability was formed in Dublin by delegates representing Belgium, Denmark, France, Germany, Ireland, Italy, Netherlands, Portugal, Spain and the United Kingdom.

It is probably fair to say that the average member of IDI has little knowledge of these organisations, which were founded and handsomely endowed by our institute. Relatively few members of IDI are members of the sister body, although this is probably the fault of IDD which has adopted a very conservative approach to recruitment. The presidential involvement continues, however. Caitriona Shaffrey is the honorary secretary of IDD, while our current president, Selma Harrington, served on the board of IDD until recently.

As a member of both bodies, I would like to see a much closer contact between the two organisations. I believe the ideas which IDD is promoting are of great importance to all practising designers and will eventually become the mainstream. These ideas are and will continue to be supported by legislation. The Design for All concept is no longer an option but something which must now be applied in terms of all products, services and information.

It is now generally accepted that everything which is designed and manufactured should be as accessible and as easy to use as possible for everyone in society. Further, that accessibility is not just a matter of physical access relating to ramps and handrails but includes access for people with sensory and learning disabilities and those who for a variety of reasons are socially disadvantaged.

Some years ago, my friend Victor Papanek wrote a book entitled 'How Things Don't Work'. It wasn't a great success – perhaps people don't like books with negative titles – but it

seemed to me to explore a question of enormous importance; why is it that the majority of man-made artefacts fail to perform to a satisfactory level? And a related conundrum: why does nobody seem to care?

We only have to look around us, in our homes, in our cars, on the street, to see that we are surrounded by leaky taps, draughty windows, temperamental appliances, packages that can't be opened without breaking fingernails, zippers that won't zip, uneven pavements, dangerous vehicles and unstable furniture. The list is endless, and I have not even mentioned misleading signage, microscopic directions for use, and back-breaking video recorders.

The fact is that most things don't live up to the manufacturer's specification and we get by with alterations to ill-fitting garments, nursing faulty clutches in our motor cars, jiggling worn halldoor keys, putting matchboxes under the

legs of tables, and asking our children to programme the video and open the milk carton. In other words, we adapt to the deficiencies of the environment and, in doing so, let the designers (us) off the hook. Because all these things that don't work were designed by someone, an engineer, the managing director's wife or, in a minority of cases, by a professional designer.

It doesn't take much imagination to realise that deficiencies in the design of products and the man-made environment press heaviest on those with disabilities. These are people who have lost, or never had, the capacity to adapt. Whether the problem is one of poorly located street furniture which impedes the blind person, or kitchen utensils which literally cannot be handled by a person with arthritis, the reason is nearly always a failure in design.

It doesn't have to be like this. Placing street furniture in a rational position takes no longer than putting it where it will obstruct the unwary or visually impaired. Forming the handle of a knife to suit the arthritis sufferer's grip uses no more material.

Simple observation tells us that good design can facilitate, inspire and raise the quality of life. All of us own products which we treasure because they work, and we remember fondly the good experience; the hassle-free journey and the easily accessed theatre or restaurant. On the other hand, bad, uncaring or dangerous design can frustrate, depress and make the life of the disabled person into one long obstacle course. No wonder they get so angry!

The IDD message is simple. It is that design is an essential bridge between technology and the disadvantaged and that the role of the designer is to reconcile the competing demands of production, finance and marketing in the creation of buildings, products and environments which are economical to produce, profitable to sell, respectful of the environment, safe to use and enrich the lives of those who use or live in them. It is a view I believe which should commend itself to most members of our Institute.

*Paul P Hogan FIDI*

**Further information from:** Institute for Design and Disability, c/o NCAD, 100 Thomas Street, Dublin 8 or [secretary@idd.ie](mailto:secretary@idd.ie).



**The video recorder: we let our children handle the programming. In other words, we adapt to the deficiencies of the machine and its instruction booklet and, in doing so, let the designers (us) off the hook.**

## 2002 Graduate Designer Awards presented at RTÉ

*Winners of awards announced as the GDA is integrated into IDI Design Awards.*



Graduate Designers of the Year pictured at the recent ceremony at RTÉ in Dublin.

### 2002 Graduate Designer Award Winners

GRADUATE DESIGNER OF THE YEAR  
**Orlagh Reidy**

CATEGORY WINNERS

<b>Elaine Riordan</b> Craft	<b>Alice Brady</b> Textiles
<b>Emma Cooney</b> Fashion	<b>Nigel So</b> Interiors
<b>Patrick J White</b> Product	<b>Orlagh Reidy</b> Visual Communication

The 2002 Graduate Designer Awards were presented in RTÉ on Friday June 27 by IDI President Selma Harrington to mark the launch of the integration of the Graduate Designer Awards into the Institute's annual IDI Design Awards.

One of the IDI's functions is to organise and promote design awareness initiatives for designers and the public in an effort to nurture young design talent. Each year we run the IDI Graduate Designer Awards to reward the best work undertaken by final year students completing recognised design courses throughout the 32 counties. The awards are made in several categories including product, visual communications, interior architecture/design, craft, multimedia, fashion, and textile design.

Professional members of the IDI give their time to travel to colleges all over the country to jury the registered students' final year shows.

We are most grateful to a number of IDI members for their dedication and commitment to this awards programme, not least: Mary O'Donoghue, Jonathan Parson, Libby Carton, Nicholas Cloake, David Smith, Sean McNulty, Shane McGrath, Brendan Beirne, Angela Woods, Tracy Fahey, Grant Collie, Diarmuid McGuire, Roisin Gartland, Aileen Roche, Caitriona Shaffrey and Gerry Brouder.



Overall winner, Orlagh Reidy, with IDI President Selma Harrington, and Orlagh's brother, on whom her project focused.



Brendan Beirne, one of the key members behind the Graduate Designer Awards, addresses the audience at the recent awards ceremony at RTÉ.



A glimpse of City Hall in Belfast, venue for the 2003 IDI Design Awards ceremony in October this year. We won't be sunning ourselves on the lawn but, if previous years' events are anything to go by, a great evening for all, winners and losers alike, is surely guaranteed.



IDI President Selma Harrington addresses the audience at the launch of the awards.



IDI members enjoy the launch of the 2003 Design Awards at RTÉ in Dublin.

Pictured from left to right are Frank Ryan (Honorary Treasurer), Selma Harrington (President), Professor Angela Woods (Honorary Secretary), Aoife Harrington (Fashion and Textiles section representative), Martin Gaffney (President-Elect) and Jonathan Parsons, designer of the awards print material.

## Launch of 2003 Design Awards

*The Institute's Design Awards for excellent design is now in its seventh year.*

The launch of the Awards was held in RTÉ on the 27th June. The launch also marked the first year that the Graduate Designer Awards will be integrated into the ceremony. Representatives of Intertrade Ireland, IDI, GDBA, Design Ireland and RTÉ were present at the launch.

The objective of the awards is to seek out the finest examples of design undertaken by designers in the island of Ireland. The award categories include product, graphic, exhibition design, TV/stage/film, interior architecture/design, multimedia and fashion design.

Members of the Institute of Designers in Ireland are eligible to enter the Awards. For

those who are not members, application forms are available with the 'Call for Entries' from [www.idi-design.com/awards](http://www.idi-design.com/awards).

Entries will be judged this year by Ron Warren (Glen Dimplex), Daljit Singh (Digit London), Patrick Hegarty (W1 Studio London), Philip Watts (London), Angus Hyland (Pentagram, London), Deirdre McQuillan (Fashion Editor, The Sunday Tribune) and John Houghton (Anglo Nordic Design).

The IDI Design Awards 2003 are sponsored by Intertrade Ireland. The IDI awards ceremony will take place in City Hall Belfast on Friday the 17th October 2003.

## EIDD 10th anniversary conference

*80 delegates convene at Dublin Castle for a valuable exchange of information.*

The EIDD 10th anniversary conference took place in the coach house of Dublin Castle on Friday April 4th 2003. The 80 delegates were from a number of countries including Italy, Scandinavia, the UK and Ireland, and included a wide range of professions and interests.

After the welcome and introduction by Cearbhall O'Meadhra, President of Institute of Design and Disability, and Päivi Tahkokallio, President of the European Institute of Design and Disability, the first session began with an address by the Minister for Justice, Equality and Law Reform, Michael Mc Dowell. This was then followed by a session on trends which began with a paper given by Joan Harbison, Chief Commissioner, entitled 'The Future of Equality'. This was followed by a paper on the future of the Information Society by Erkki Liikanen, Commissioner for the Information Society, EU. A paper on the Future of Corporate Social Responsibility was given by Tina Roche of Business In the Community, Ireland.

The afternoon session commenced with the IDIA project presentation given by Peter Kercher, incoming President of the European Institute of Design and Disability. The presentation focused on listening to the end users and gave guidelines for the interface. The next session, given by Paul Wheeler of DEGW, focused on the office as a workplace. He looked at new ways of working and developing trends. Paul was followed by Marie-Therese Fanning who gave a most interesting presentation about the home as a workplace, and the advantages and disadvantages of such an arrangement. The session was concluded by Raymond Turner, who gave a fascinating presentation about the design for the future, mostly concentrating on the ideas and concepts behind Heathrow's new terminal 5. He spoke of using design to envision and create the future and of the need to 'think differently'.

Session 3 was concerned with practical implementation and was chaired by Paul Hogan, founder-member of IDD and EIDD and the SDI (now IDI).

The first presentation was given by the Kone corporation and was entitled 'From mission statement to practice'. A presentation on the Barcelona Project In Ireland was given by Cearbhall O'Meadhra and Michal Ozmin, Chairman of the IDD. The IDD have been given the project of getting the country's town and county councils to support the principles of the Barcelona Declaration and to make positive, practical applications of its principles .



**Joan Harbison and Cearbhall O'Meadhra enjoy lunch at the EIDD conference**

Niall Crowley, Chairman of the Equality Authority of Ireland spoke on the need for positive actions on disability issues. The conference concluded with an address by Päivi Tahkokallio, President of the European Institute of Design and Disability.

As was usual with most conferences of this type, valuable interchange of information between delegates was a major factor in the learning curve of universal design.

*Caitriona Shaffrey*

## Design for competitive advantage

*SMEs and practising designers in the midlands hear of the pivotal role that design plays in product development and branding.*

In an attempt to promote the interaction of small to medium size enterprises (SME) and practising designers in the Midlands Regions, the Athlone Institute of Technology (AIT), in cooperation with Enterprise Ireland (EI), the Department of Design at AIT, the Institute of Designers in Ireland (IDI) and the Graphic Designers Business association (GDBA), recently organised a seminar entitled 'Design for Competitive Advantage'. The underlying aim was to show SMEs in the Midlands Region the pivotal role that design plays in their Product Development and Branding.

A panel of experts presented their work to a series of SMEs using Case Studies of Irish companies. The presentations were geared around the issues of the effective and affordable use of design for Irish companies. At the conclusion of the business portion of the event, the AIT design and business students were given the chance to interact with the team of expert presenters. Multidisciplinary teams of final year students from AIT demonstrated their design skills by competing in a creativity project set for them and adjudicated upon by the team of expert presenters. The IDI Awards 2002 were also displayed.

Overall the students were delighted at the opportunity to take such an interactive approach to their work. The Head of the Business School, John Cusack, emphasised the benefits for both students and industry of such events.



**The EIDD 10th anniversary conference took place in the coach house of Dublin Castle in April this year. Speakers appreciated the awards they received.**



**Delegates and speakers at the seminar in Athlone**

## Bang & Olufsen evening a great success

*Company with impeccable design tradition hosts IDI members event.*

On April 29th Bang & Olufsen hosted a reception for IDI members at their retail outlet in Dublin. The evening was well supported and over 40 members from across our sections enjoyed excellent hospitality.

Frank Ryan and Seán McNulty spoke briefly about the IDI and pointed out that Bang & Olufsen's pioneering approach to design over a long period is very much in keeping with the philosophy of the Institute.

Caroline McDonagh, Sales & Marketing Executive, welcomed our members. Bang & Olufsen's managing director, Billy Peat, then took members through the technology and sophistication of B&O's products, focusing in particular on the BeoLink system. This system represents a holistic approach to integrated audio visual solutions for the home or office.

Afterwards members were invited to look around the showroom while enjoying the social side of the evening and the excellent fare.

Subsequently the Institute has received a proposal from Bang & Olufsen for the introduction of an incentive points scheme for members. Details should be finalised in the near future.

Following the success of the B&O evening we hope to arrange similar events in cooperation with retailers and suppliers in the future.



Products from Bang & Olufsen's BeoLink range represent a holistic approach to integrated audio visual solutions for the home or office.



## DIT student rewarded at WorldSkills competition

*Irish representative does us proud.*

Congratulations to Conor McCabe, a student at the Dublin Institute of Technology, who received a diploma of excellence when finishing fourth in the graphic design category at the recent WorldSkills Competition. The competition, formerly known as the Youth Skills Olympics, took place in St.Gallen, Switzerland in June. The competition provides an opportunity for participating countries to display the skill level of their apprentice/ technicians/students.

The Irish Team for the WorldSkills St.Gallen Competition was selected from among the Department of Education and Science National Apprentice/Skills Competition winners of the years 2002 and 2003. 21 Irish competitors participated in many different skill areas including graphic design and CAD.



Working under competition pressure: Conor McCabe of DIT participates at the WorldSkills competition

## RIAI Irish Architecture Awards 2003

*Annual exhibition will travel countrywide to twenty venues.*

On Monday, 7th July the Royal Institute of the Architects of Ireland (RIAI) announced the winners of the 2003 Irish Architecture Awards. Minister for the Environment, Heritage and Local Government, Martin Cullen, TD, and Minister of State at the Department of Finance, Tom Parlon, TD, attended the ceremony, held in the atrium of the OPW building in Dublin's St. Stephen's Green.

The Irish Architecture Awards form a unique annual record of the quality and diversity of our architecture, both at home and abroad. This year the RIAI celebrates the 14th year of the Awards which travels to approximately twenty venues around Ireland and to London. The object of the Irish Architecture Awards is to communicate the range, variety and quality of the architect's work in any one year.

Entries are assessed on a regional basis in three categories: category 1: under €300,000; category 2: between €300,000 and €3,000,000; category 3: over €3,000,000. Entries are selected for award or exhibition. A total of 24 awards, which were sponsored by Roadstone, were presented by RIAI President, Toal Ó'Muiré. 177 projects were submitted, and in addition to the award winners, a further 28 entries were selected for exhibition. This year seven buildings in eight different categories received Special Awards.

### Special Awards

#### Most Sustainable Building

*Award sponsored by the Department of Environment, Heritage and Local Government*  
 Aras An Chontae, Tullamore, Co. Offaly  
 Architect: ABK Architects  
 Client: Offaly County Council

#### Best Accessible Project

*Award sponsored by the Office of Public Works*  
 Shangan 2A Housing, Ballymun, Dublin  
 Architects: Derek Tynan Architects  
 Client: Ballymun Regeneration Limited

#### Best Building in the Landscape

Carton LeVert House, Rathmullan, Co. Donegal  
 Architects: Antoin Mac Gabhann Architects  
 Client: Libby Carton & Rick Le Vert

#### Best Practice in a Conservation Project

*Award Sponsored by the Heritage Council*  
 Restoration of Joseph's Cottage, Wicklow  
 Architects: Architectural Services, Office of Public Works  
 Client: National Parks & Wildlife Service, Department of Environment, Heritage and Local Government

#### Best Commercial Building

Radisson SAS Hotel, Glasgow, Scotland  
 Architects: Gordon Murray and Alan Dunlop Architects  
 Client: MWB Argyle GT Ltd.



The Carton LeVert house in Rathmullan, Co. Donegal received the special award for 'Best Building in the Landscape'. Designed by MacGabhann Architects in Letterkenny, the house was commissioned by IDI Past President Libby Carton and her husband, IDI member Rick LeVert.



Aras An Chontae, Tullamore, Co. Offaly, designed by ABK Architects for Offaly County Council received both 'Best Sustainable Building' and 'Best Public Building' special awards.

#### Best Contributions to Urban Design

Quayfront Restoration, Wexford  
 Architects: National Building Agency Ltd.  
 Client: Wexford Borough Council

#### Best Housing Project

Clarion Quay Residential and Mixed Use Development & Excise Walk/Mayor Square Public Space, Dublin  
 Architects: Urban Projects  
 Client: Dublin Docklands Development Authority & The Campshire Partnership

#### Best Public Building

Aras An Chontae, Tullamore, Co. Offaly  
 Architect: ABK Architects  
 Client: Offaly County Council

#### Award winning clients

There is traditionally a close link between the RIAI and the IDI with many award-winning architects being members of our own institute. This year our members also featured amongst the award-winning clients as Libby Carton and Rick LeVert's contemporary house designed by MacGabhann Architects picked up the special award for 'Best Building in the Landscape'. The jury commented that 'cubism meets deconstructivism in this playful and inventive interpretation of traditional form and materials in the Donegal landscape. In a county damaged by the worst excesses of banal house design this scheme is a welcome break with

the past and demonstrates what is possible when a broad minded client engages with a creative architect to re-interpret tradition in a modern idiom.'

The exhibition may be visited at the RIAI, 8 Merrion Square, Dublin 2, before it departs on its countrywide tour.

#### The Jury

Assessors for the 2003 Regional Awards were:

**Shane O'Toole, FRIAI**  
 Chairperson

**Greg Tisdall, MRIAI**  
 Dublin Representative

**Mary Kerrigan, MRIAI**  
 Northern Region Representative

**Gerard O'Callaghan, FRIAI**  
 Southern Region Representative

**Colm Nolan, MRIAI**  
 Eastern Region Representative

**David Thompson MRIAI**  
 Western Region Representative

**Mary Hanna, FRIAI**  
 Heritage Council Representative

**Sean Madigan, MRIAI**  
 Overseas Representative

## William H Walsh Memorial Lecture: Plans fall into place

*Kilkenny Civic Trust join in celebration of a pioneer of Irish design.*

Plans to honour one of the seminal figures in the development of design in Ireland in the 20th century are being finalised. The William H Walsh Memorial Lecture will take place in the Parade Tower, Kilkenny Castle, on Saturday the 20th of September. In a carefully coordinated day of celebration designed to accommodate an expected large number of guests, the Kilkenny Civic Trust will also unveil a recently commissioned plaque honouring Mr Walsh. The plaque, designed by IDI member Damian Harrington, will be mounted in the courtyard of the former Kilkenny Design Workshops. The unveiling of the plaque will be followed by the Institute's commemorative lecture in the Parade Tower across the road. There will be ample opportunity for guests to chat at two receptions on the day.

### So who was William H Walsh?

Ever since the first mention of the 'Bill Walsh Lecture' members have asked 'who is he?'. That so many are unaware of this hugely significant character is perhaps a reflection on the dearth of writing on Irish design issues.

William Walsh was a founder of, and leading force behind, the Kilkenny Design Workshops, which for 25 years from the early 1960s to the late 1980s revolutionised design in Ireland. While the importance of good design is more widely accepted today than in 1961—this is in no small part due to the efforts of William Walsh—many of Kilkenny Design Workshops' original objectives are still highly relevant 40 years later.

1. To raise the level of design awareness amongst the manufacturing industry and the buying public.
2. To demonstrate that this could not happen in isolation but should evolve around the knowledge and respect for people, skills, materials and the environment.
3. To show that economics, good business practice and promotional skills were a necessary part of a successful mix.

The direct and indirect impact of KDW has been fundamental to the growth of the design industry and to the raising of design standards in this country. Many of Ireland's most influential designers have benefited from an apprenticeship at KDW. Here they had the opportunity to learn from and work with talented designers, craftspeople and artists from all over Europe. Others who benefited were young designers who received awards, scholarships, and grants from KDW, many of whom used the financial assistance to gain experience abroad and cut their teeth in major international design offices. Much of what they learned there has since been repatriated and reinvested in Irish design.

Arguing the case for good design is difficult enough in times of economic prosperity. William Walsh's achievements are then all the more remarkable when one considers the national and economic context in which they took place. Before founding KDW Walsh was



William Henry Walsh

the chief executive of the Irish Trade Board. It was during his tenure and thanks to his encouragement that the Irish government of Seán Lemass began to invest in improving the standard of Irish design. A system of grants to industry for employing professionally qualified designers was established and in 1961 the seminal report 'Design in Ireland' was commissioned by the Trade Board under Walsh.

Commonly known as the 'Scandinavian Report' because its authors were a team of expert designers, architects and educators from Denmark, Finland and Sweden, the report thoroughly and very critically analysed all aspects of design in Ireland at the time. Its findings and recommendations not only lay the foundation on which KDW was built but on which many of Ireland's third level educational courses in design and architecture have also been based.

### And who is Janice Kirkpatrick?

The lecture will be delivered by Janice Kirkpatrick. Janice co-founded the Glasgow-based inter-disciplinary, international design consultancy Graven Images with her partner, architect Ross Hunter, in 1986. Graven Images is currently establishing a new research organisation.

Janice is also a writer, lecturer and broadcaster. She has curated several international exhibitions including UK Style for the Department of Trade & Industry, UK PackAge for The

British Council and Connecting Cultures for the Uniting Britain Trust. She wrote and presented *Designing Our Lives*, a millennium landmark series on the history of creativity for BBC2.

Janice is currently a Visiting Professor at Glasgow School of Art. She is a Member of Designers & Art Directors and a Fellow of the Royal Society of Arts. She was Conran Foundation Collector in 1996. She is also a Trustee of the UK's National Endowment for Science, Technology and the Arts, a Director and Chairperson of The Lighthouse – Scotland's Centre for Architecture, Design and the City and a Governor of Glasgow School of Art. Janice is a member of the UK's Ministerial Creative Industries Strategy Group and member of the Scottish Executive's Creative Industries Group.

Janice was born in Dumfries and lives in Glasgow and South Ayrshire.

### An annual event

William Walsh's outstanding contribution to design has been recognised by numerous national and international bodies. In 1985 our institute (then the SDI) made him a Lifetime Honorary Member. Now, 18 years later and four years after his death, the time has come to recall William Walsh once more and, importantly, to ensure that the younger generation of IDI members is aware of the contribution he made to the design profession in this country. The William H Walsh Lecture is intended to become an annual event.

## President's Column

### "A hen's egg and a paper clip do beautifully what they are supposed to do."

Our gathering in RTÉ on the occasion of the IDI Design Awards Launch and Graduate Designer Awards 2002, happened just a week after the magnificent opening of the Special Olympics in Dublin. This event has captured our hearts with its meaning and energy. By its visual and sensory impact this was clearly a celebration of collective intent, whose one strong aspect was its overall design. From the explosion of colour, spatial organisation of the stadium, stage sets, design of the Olympic flame crucible, to the costumes, graphic images, and so on – this was a perfect example of a multitude of tasks where good design can be applied to successfully respond to a clear brief and shared function. We are proud that that the work of our fellow designers contributed to that event.

This year is also marked as the European Year of Disability, and our contribution in Dublin in April this year was to host an EIDD conference, on its 10th anniversary. Credit for organising such event goes to the Institute of Design and Disability, an organisation supported and founded by the IDI members, as a special focus group on Design for All issues.

Another relevant event for us was recent World Interior Designers Day, on 31st May, which was celebrated through various events, endorsed by the International Federation of Interior Design, of which the IDI is a member. Our Design Awards launch joins in these celebrations.

All this is re-affirming the fact that we are part of a larger scheme of things, of international professional bodies and a large design fraternity. We hope that this strong wave of concurrent events can strengthen the general awareness about the role of design. With our program of activities we aspire to place design disciplines at the forefront of industrial development seeking and accepting full responsibility and involvement in various segments of our economy and society.

The Design Awards is the most prominent yearly event that the Institute of Designers of Ireland is organising now for the seventh time. It invites designers from the whole island of Ireland to present their work for selection and judgement by a group of prominent professionals from the design profession, industry and media. Like before, this year we have also a distinguished international jury panel.

The Design Awards enable Irish design professionals to compete, compare, share, promote and publicise the results of their current work, as well as keeping a valuable record of design development.

The profile of the awards seeks to embrace all the current disciplines, putting no restrictions on the profile of participants, beyond calling for high professional standards.

Young professionals seeking recognition, as well as established professionals keeping enthusiasm and freshness of aspirations –



Selma Harrington MRIAI MIDI

all are invited, and they respond in ever growing numbers. From its first year the Design Awards have doubled the number of entrants to a 300 strong entry last year. We hope that this year will see continued improvement.

In organising and participating in the Design Awards programme the basic question always comes again: What is good design?

As a young architect-designer from Bosnia I met Ralph Caplan, a design editor and long time contributor to the ID magazine. This was on the occasion of a large touring exhibition and seminar in the mid-eighties 'Design in America', which was aimed at former Yugoslav design audiences. Whilst most of us attending were overwhelmed by sheer variety of products, the expensive and technologically overpowering presentations and exhibition, Ralph made us more comfortable with his witty and down to earth approach. So I'll offer you some of his thoughts on design:

"A hen's egg and a paper clip do beautifully what they are supposed to do."

"Designing for the market is not the same as designing for people."

"If you need a product to make you socially acceptable, you really need something else."

"The ability to transform empathy and understanding into serviceable form makes designers potentially more useful citizens than they are at present. Designers say a lot, if not always clearly, about what they think we are like."

What this is telling us is simply that we are messengers and that our projects are messages. Our duty is to make informed choices based on current circumstances and our environment, result of which affects our clients and end users in many different ways. Good and balanced choices make good design, create satisfaction and ultimately success.

In that spirit, let this year's competition for the best achievements of Irish designers begin. Let us see what will our messages be this year.

Selma Harrington MRIAI MIDI  
IDI President

July, 2003

## ALFRANK DESIGNS seeks Designer reporting to the Design Director

This position will have interesting career advancement prospects and candidates will require:

- a hands-on approach to prototyping
- experience in manufacturing processes
- a disposition to travel

The background to all this is the fact that running a manufacturing business in Ireland has become very uncompetitive. This is due to competition from the Far East where the average pay of a factory worker is 25 US cents per hour. China in particular has a very qualified and eager work force who in the context of their own economy do not find the basic wage inappropriate.

Western furniture manufacturers have been decimated by this competition and the British buyers, who are our customers, are buying directly from Far Eastern companies at very reduced prices. Frank Carroll and I spent three weeks in March visiting Thailand, Malaysia and Canton. It was amazing to see that with very few exceptions all the factories were asked to do was to produce cheaper copies of what the US market was already buying. So every factory we thought we could work with was only too pleased to be dealing directly with a European designer and to develop a better quality product. I have already started getting leather upholstery made in Bangkok, and we are about to start production on two of our existing lines in Canton.

The possibility of using new skills and techniques in developing new products and designs is almost unlimited and the 'can-do' attitude of Chinese entrepreneurs is a huge advantage.

In this context we are looking for a designer who would help me develop ideas and prototypes and have enough experience to get them into production. This could be a very interesting position for someone not afraid to face a challenge and hop on a fast plane to China.

If you are interested in applying for this position please contact:

**Alfred Cochrane MIDI**  
Alfrank Design  
Brickfield Lane, Dublin 8  
T 353 1 454 0209  
E [alfred@alfrank.ie](mailto:alfred@alfrank.ie)  
W [www.alfrank.ie](http://www.alfrank.ie)

## Richard Whelan demonstrates the hidden talents of a furniture designer

*AIB publishes barbershop photograph.*

Richard Whelan MIDI, furniture designer, is a full time lecturer at the DIT School of Art Design & Printing. Apart from his work as lecturer on the Interior Furniture Design Degree Course he has actively pursued his prime hobby, photography, and has recently enjoyed some recognition of his dedication and skill. One of his photos was included in the AIB 2003 Calendar.

Images for the calendar were based on the theme 'Spirit of Father Browne' and a competition for a set of twelve images drew hundreds of entries. Richard's photo of a young boy receiving the traditional barber-shop treatment was selected as the image for September 2003. The 'furniture' of a bygone era continues to appeal to Richard's discerning eye and we may expect further expressive imagery from this social commentator....

*Brendan Beirne MIDI*

## New fashion and design market

A fashion and design market opens in the Old City area of Temple Bar – Cow's Lane and Essex Street – on Saturdays from the beginning of July. For more information, contact the IDI office.

### SUBMISSIONS

## Design for the World 100 'Good Idea Cubes'

Design for the World is an international organisation using the creative skill and inventiveness of the design community to help people in need.

For the 'Forum 2004'- the Universal Forum of Cultures, held in Barcelona next year – we are trying to identify objects that really help disadvantaged persons or communities – existing objects or concepts under development. A selection of these objects will be shown in 100 'Good Idea Cubes' during the Forum.

We would like to invite you to help us identify those objects: which objects do you feel have been, or will be, really important to people in need?

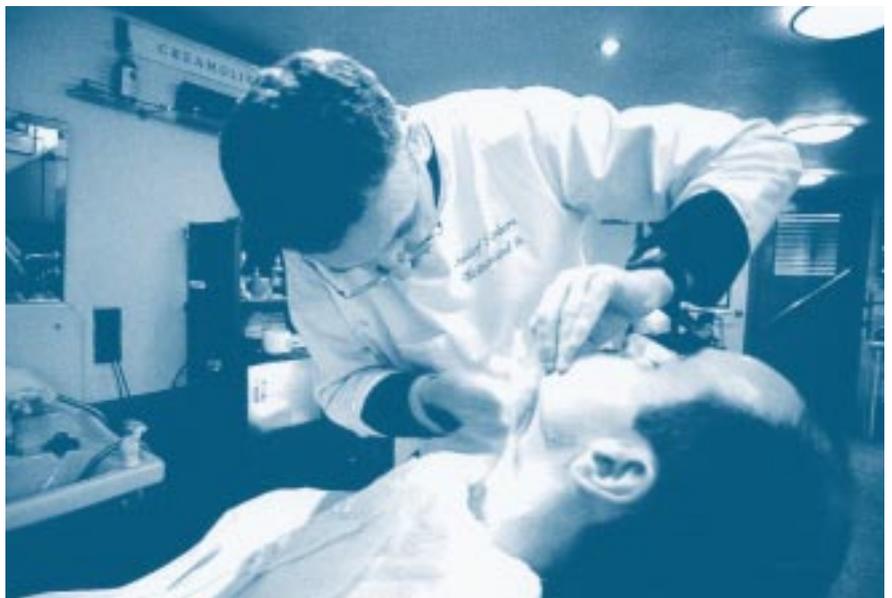
For further information, and to send us your ideas, visit our website:  
[www.designfortheworld.org/IdeaCubes/form.htm](http://www.designfortheworld.org/IdeaCubes/form.htm)



A 'close encounter' and trust in a steady hand...



... another mood shot in a traditional barber-shop...



... and the photograph which featured in the AIB calendar.

## Design Ireland Update

*Chairman Neil Condron explains why SkillNet can provide an opportunity to reinvigorate the design industry.*

### Dear IDI Members

I'm delighted to inform you that the Design Ireland Skillnet application has been approved. This is an excellent start to re-invigorating the design industry here in Ireland, and I'd like to thank all of you who engaged with the process and ensured the success of this initiative.

As you know the Design Ireland aspiration, from the beginning, has been to deliver affordable, relevant training for the design community. We believe the training programme along with the network events we have designed (no pun intended!!) will deliver on this vision.

So that's the good news. Meanwhile, we have to address the level of matching funding that we, as a network will provide, so I've outlined the application proposal below.

All members of the Design Ireland Network will be entitled to a number of training days, depending on their level of subscription. The subscription rates are based on the number of employees. At the moment we have a provisional rate for network membership (including your training days) as follows:

Number of employees	Network membership fee in €	Number of training days
50 – 100	9,500	119
21 – 50	7,000	88
11 – 20	5,000	63
6 – 10	2,000	25
2 – 5	1,000	13
1	500	10

You can see from the table that the average cost of a day's training (per person) is €80. Please bear in mind also, that the fees above cover not only training, but access to network events, reduced rates to conferences etc.

The next step for Design Ireland is to appoint a project manager who will set up the network. We will then get in touch with everyone to make sure you are happy to formally enrol in the Design Ireland Skillnet. We hope to have our 'creative weekend' launch before the end of July.

The current plan would see us commencing the customised business management courses in Sept/Oct 2003. We will work with all of you to start the scheduling as soon as possible.

Again, congratulations to all of you for getting this far. As the promoting organisation, Design Ireland had the means to make the application but we couldn't have done it without the participation and enthusiasm of the network members

I look forward to meeting with all of you at our first Network event.

Should you have any further questions please contact Sadhbh McCarthy at Design Ireland, 01 716 7810.

Yours Sincerely

**Neil Condron**  
*Chairman, Design Ireland*

## COMPETITIONS

## Young designers watch out!

*Logo for pan-European campaign sought.*

### 'Move Your Body, Stretch Your Mind'

In the pan-European logo competition for the campaign on the European Year of Education through Sport 2004, design students can earn prizes and international fame.

'Move Your Body, Stretch Your Mind' is the motto of the European Year of Education through Sport 2004 (EYES 2004), which has had to do without a suitable logo so far. This gap is to be filled now by a pan-European logo competition. Until 15 September 2003, the European Commission (Directorate-General for Education and Culture), as the initiator of the campaign, invites students of graphic design, communication design, visual communication, media design and related disciplines to participate in the competition and to design a logo. It will be worth the effort: prizes with the total value of more than 15,000 Euro are waiting for you. The winner will be invited to present his or her design to Europe's leading design and marketing experts at the European Sports Forum in Verona on 22 November 2003. The winning design will be used as the official logo of the pan-European campaign.

### The context

One in three citizens of the European Union engages in sport regularly. The increasing

number of sports clubs in Europe (currently more than 600,000) confirms that the role of sport in society is becoming more and more important. In order to promote and to pay tribute to the various social, cultural and, most importantly, educational aspects of sport, the European Union has called the European Year of Education through Sport 2004 into being. On this occasion, the European Commission carries out an accompanying information, image and experience campaign in all 15 EU Member States, in the 10 candidate countries and in the three EFTA states. The campaign wants to make citizens of the European Union sensitive to this many-sided subject and to inform them about possible support and promotion within the scope of the European Year 2004. The campaign's logo is to be designed by creative young designers from all over Europe.

Sport, and with it values like team spirit, fair play or strength of character, is to become more important for education with the European Year. Because of these values, sport plays an important part in the creation of an open and tolerant society. The Year of Education through Sport 2004 will also coincide with sport highlights like the European Football Championship in Portugal and the Olympic



Games in Athens, where the designers of the most convincing logos will be invited to attend. With the competition, the EU Commission hopes to obtain a wide selection of different approaches and visual languages for the logo. This sporting selection procedure aims to increase the acceptance of the logo among the public from the very beginning.

### Further details

Information on the campaign and the competition are available online at [www.eyes-04-design-competition.info](http://www.eyes-04-design-competition.info).

*An initiative of the European Commission.*

# Calendar

2003

## JULY

- 18 **Graduate Exhibition opens** Craft Gallery Kilkenny July 18th – August 4th 2003  
19 **Launch of Cow's Lane Market** Temple Bar to run every Saturday  
24 **Skillnets Designer Training Conference** Design Ireland T 01.7167810  
28 **Design for All Exhibition** Arts Centre Portlaoise, Laois

## AUGUST

- 8 **Ceramics – Three Plus Three opens** Craft Gallery Kilkenny August 8th – September 28th 2003  
11 **Design for All Exhibition** Vision Centre, Cork  
22 **IDI Design Awards** Closing date for entries, Dublin and Belfast  
29 **Jury Talks** T 01.716 7885 for information on speakers and venue  
29+30 **IDI Design Awards** Jury sitting, National Museum, Kildare St, Dublin

## SEPTEMBER

- TBC **Touring Design Exhibition and Seminars** Galway Institute of Technology Seminars for 2nd and 3rd level students  
8 **Of Colour in Craft opens** Limerick City Gallery of Art September 11th – October 11th 2003  
8 **ICSID Design Congress**  
20 **William H Walsh Memorial Lecture** The Parade Tower, Kilkenny Castle BY INVITATION ONLY: Please register for the invitation list if you wish to attend (see p.1).  
20 **London Design Festival**  
22 **Design for All Exhibition** Landmark Hotel, Carrick on Shannon, Leitrim  
26 **GDBA Award** Burlington Hotel, Dublin

## OCTOBER

- 1 **Design for All Exhibition** Kilkenny Crafts Centre, Kilkenny  
17 **IDI Design Awards Gala Ceremony** City Hall, Belfast  
17 **Icograda General Assembly**  
2–19 **Design for All Exhibition**, The Atrium, OPW, St Stephen's Green, Dublin 2  
23 **Collaboration, mixed media exhibition opens** Craft Gallery Kilkenny October 23rd – December 7th 2003  
28 **On the Edge? Design and Material Culture in and of Ireland** One-day, interdisciplinary conference Dunlaoghaire Institute of Art, Design & Technology (DLIADT) Linda.King@iadt.ie.

## NOVEMBER

- 4 **Enterprise Ireland / IMI Design Conference** Conrad Hotel, Dublin Telephone Helen, Enterprise Ireland 01.206 6328  
7 **Design for All Exhibition** Arts Centre, Monaghan  
17 **Design for All Exhibition** Government Offices, Waterford  
TBC **IDI Elections** Nominations for IDI Council 2004

## DECEMBER

- 3 **Design for All Exhibition and IDI Member Night** The Atrium, St. Stephen's Green, Dublin 2  
TBC **IDI Designer as Artist - Charity Art Auction** Masterpieces by members – perfect Christmas gifts Origin Gallery, Harcourt Street, Dublin

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*IDI Creative Axis welcomes contributions from members and non-members. Articles for publication should be sent to: Rina Whyte, Executive Officer, Institute of Designers in Ireland, 8 Merrion Square, Dublin 2. Email idi@indigo.ie.*

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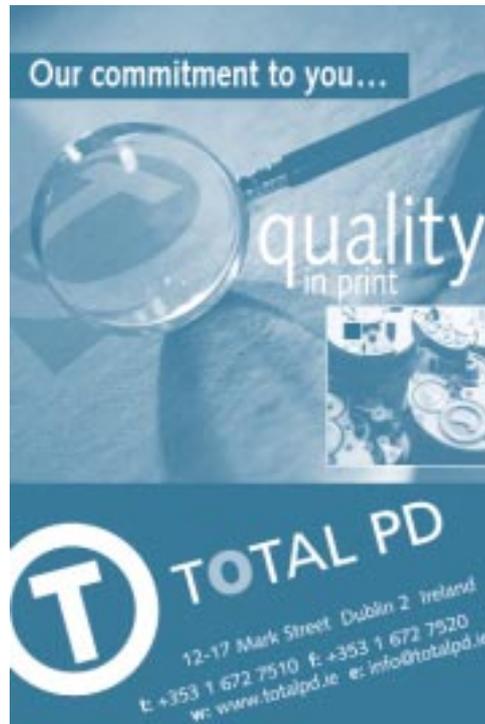
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