



# IDI • 2002

Annual Report 2002

Institute of Designers in Ireland  
Institiúid Dearthóirí Éireann

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## A Story of Modest Achievement

*This report covers the period September 1972 – December 1973 and records the establishment of the SDI during its first year of existence. It is a story of modest achievement but the Council would be the first to admit that progress was slower than expected and the effort required to get the Society moving much greater than anticipated.*

### **Introduction to the First Annual Report of the SDI (IDI)**

Sitting down to write my address I drew considerable comfort from this simple statement in a thirty year old document. Many things have changed within the IDI but the frustration of inevitably slow progress remains a constant and unwelcome presence. I have spent much time during the past year deliberating the cause of this chronic condition and I hope that my conclusions will be of some use to my fellow members.

Like all organisations, professional associations are subject to the prevailing economic and social conditions which, over time, demand changes in the way we set about achieving our ambitions. Traditionally, professional associations have in fact been run by amateurs — amateurs in the sense that they are not administrators, managers or lobbyists by profession. They are generally, in the case of IDI members, designers.

Those members who become involved in the active workings of a professional association do so because they wish to achieve certain aims for their profession or because they wish to return something to a field which has been good to them and to which they, by merit of experience, have something to offer. They do not become involved through any love of tedious administration, rules and regulations or petty politics.

A professional association run by members on an honorary basis is a labour of love. Labours of love, while entirely comprehensible to those who labour, are not often appreciated to the same degree by those who view them from a greater distance. Paying members of the association want a return on their membership investment and demand benefits and services for their money.

As we prosper the value placed on time is more keenly appraised every hour of every day. Time contributed to a professional association by its members is a valuable commodity and must be spent wisely. In the case of the IDI, the involvement of active and committed members must be exploited on projects and initiatives which match the spirit and aspirations of our constitution. It would be fatal to squander such a resource on the mundane administration of the organisation.

The professionalisation of the IDI is vital to its survival. I firmly believe that we must achieve a situation where professional administrators manage the everyday operational business of the Institute, with the Council free to pursue more aspirational goals. The professional administration must also facilitate the Council in achieving these objectives.

In 2002 we laid vital foundations for this professionalisation. Twelve months ago the IDI had no office, no computer and no full-time administrator. Now we have all three. Our executive officer, Rina, has experienced 11 months of the life and times of a professional association. Guided during this time by a strong team of officers, she now stands ready to go it alone, relieving the officers of much of the time consuming day-to-day business of the Institute.

Thanks to much painstaking work and the introduction of new procedures for membership applications and payment of subscriptions we stand poised to return to a past era when the existence of an efficient membership database could truly be taken for granted. Such a comfortable state of affairs will free Rina up to undertake a great deal of other work which to date has been done by council members, leaving Council in turn with time to pursue higher ambitions.

Threatening to thwart all these ambitions was a seemingly harmless fact revealed in the minutes of last year's AGM: '*FR pointed out that current income is not sufficient to cover expenses*'. This fact is evidence of an entirely unsustainable situation within the Institute. This statement cannot be reconciled with the ambition to professionalise the IDI and deliver greater benefits to members. Faced with such a depressing but clearcut situation, there was absolutely no doubt in my mind that it was

necessary to raise our subscription levels for 2003. The effect of this raise remains to be seen but I feel strongly that it is the only way forward that will allow us to deliver on the potential created by thirty years of hard work by deeply committed members.

Looking forward, as we develop, or redevelop, initiatives — the Design Awards, Graduate Designer Awards and Art Auction are examples from the last few years — these initiatives must be assimilated into the ordinary workings of the Institute, run largely by our professional administration and thus leaving the members free to adopt and pursue new goals. This past year we were excited by the monumental achievement of publishing, after a seemingly eternal hiatus, a membership directory. We are also proud that we developed a professional website. Yet while we relish these achievements we must quickly consign them to the 'can be taken for granted' department and move on to greater things.

Section representatives are, at present, the untapped resource of the Institute. It is they who, together with their section members, will lead the IDI in relevant and progressive activities. This year we made a seemingly obvious yet enormously significant change to the framework of Council to allow section representatives serve a two year term. The resulting momentum and energy on Council as we enter a new term is palpable. I believe we can look forward to great things in the next 12 months.

It has indeed been a year of modest but, I hope, significant achievement. The achievement might not be immediately apparent but I believe that the benefits of 12 months of hard work on a small number of unglamorous tasks will pay dividends for several years. Without a committed band of officers and a lively and intelligent Council none of this would have been possible. I am indebted to all of them. If each of our members contributed a fraction as much effort we could be a genuinely great professional design association.

A handwritten signature in black ink that reads 'Libby Carton'.

*Libby Carton MIDl  
President, 2002*



December 2002 After a busy year Council enjoyed a hugely successful DIY Christmas party with customised entertainment at *Chez Frank* in Dublin 6W.

## Institute Membership

	2001	2002
<b>Members</b> <i>including Fellows &amp; Retired</i>	311	<b>444*</b>
<b>Associates</b>	18	<b>12</b>
<b>Students</b>	65	<b>106</b>
<b>Honorary Members</b>	2	<b>2</b>
<b>Total</b>	396	<b>562*</b>

\*Please note the report on membership opposite which will temper the euphoria these encouraging figures might otherwise generate.

## Council 2002 – Membership and Attendance

The 2002 Council met 11 times, on 10 occasions in Dublin and once in Belfast.

<b>President</b>	Libby Carton	Graphic Designer	9
<b>President-Elect</b>	Selma Harrington	Architect	8
<b>Immediate Past-President</b>	Seán McNulty	Product Designer	9
<b>Honorary Treasurer</b>	Frank Ryan	Exhibition Designer	10
<b>Honorary Secretary</b>	Róisín Gartland	<i>Resigned due to work pressures</i>	
<b>Executive Officer</b>	Rina Whyte	Design Administrator	10
<b>Product &amp; Industrial Design</b>	Stephen Moore	Product Designer & Lecturer <i>Also NI representative</i>	3
	Shane McGrath	Furniture Designer	6
<b>Exhibition &amp; Interior Design</b>	Ann Scroope	Exhibition Designer	8
	Gerry Brouder	Interior Architect	8
<b>Design Management</b>	Steve Conlon	Design Manager	7
	Damian Cranney	Design Manager	7
<b>Visual Communications</b>	Nicholas Cloake	Graphic Designer	8
	Conor Clarke	<i>Resigned due to work pressures</i>	
<b>Fashion &amp; Textiles</b>	Aoife Harrington	Textile Designer	5
	Aileen Roche	Fashion Designer	7
	Maggie Jackson	Fashion Designer	0
	Mary Grant	Fashion Designer	0
<b>Education</b>	Angela Woods	Professor of Design <i>Took over as Honorary Secretary</i>	7
	Brendan Beirne	Lecturer in Graphic Design	8
<b>New Media</b>	Cameron Ross	Digital Media Designer	6
	Mark Leslie	Digital Media Designer	3
<b>Student Representative</b>	Jonathan Legge	Student	5

# Membership

With luck 2002 will in time be recognised as the year in which the long-running difficulty in establishing our precise membership was finally eradicated. The Institute has been dogged by a series of flaws in basic administration which have made the maintenance of something as fundamental as a reliable database impossible.

## **The Basics**

Eliminating these difficulties was the officers' chief priority over the past 12 months and a number of measures were taken to ensure the successful implementation of a new system:

### *1. The subscription year*

Following the approval of a motion at last year's AGM, membership subscriptions reverted to the original calendar year system. This is of particular relevance in light of the large number of membership applications the Institute receives at the time of the Awards. Most significantly, it allows the invoicing of members and tracking of subsequent payments to take place in an efficient manner.

### *2. Terms of payment*

In December Council gave its approval for the amendment of the Institute's standing orders, allowing the Treasurer to reduce the payment period for subscriptions from a year to three months, as is standard business practice. This change in policy introduces an effective cut-off date within the current year, after which non-paying members will be struck from the Institute's register.

In this way the situation which has obtained for the past several years will be avoided. A cursory reading of the figures in the table opposite indicates a substantial rise in the membership numbers. As our subscription revenue proves, this does not in fact reflect the reality of the situation, rather, this figure comprises all those who paid membership subscriptions in 2002 as well as many who paid in 2001, failed to pay in 2002, but on account of our standing orders, would still have been deemed to be members until the end of December 2002.

The Design Awards, our undisputed flagship promotional event, have unquestionably caused havoc with the management of our membership database since their inception in 1997. The reintroduction of the calendar year subscription system goes a long way to combat these particular problems but it is also imperative that the administration of membership applications at Awards time be handled with the same meticulous care and high standards which apply at all other times of the year. If necessary more time must be introduced into the Awards schedule to accommodate this requirement.

## **The bigger picture**

If this account smacks of bureaucracy and an inward-focused bean-counting approach, it represents just one side of 2002's preoccupation with the membership. Our lively Council discussed the membership of the Institute in a more global manner on many occasions. Reminiscent of a certain sports sponsorship

campaign, the question 'what does the IDI offer members' was often countered with a firm 'what can the members offer the IDI', reflecting the delicate relationship between a paying membership and its professional association run, like it or not, on a predominantly voluntary basis.

Whichever way one chooses to look at it, the truth is inescapable: the IDI has not achieved a fraction of its potential membership. This simple fact has been obvious to every Council since the Institute was established 30 years ago. While 2002 failed to deliver the elusive solution to this problem, a membership recruitment working group has been formed to address the issue under the direction of Nick Cloake, Ann Scroope and Shane McGrath. An early attempt was made to gain some knowledge of the wishes of members with a faxback questionnaire survey in June. Despite a repeat circulation of the questionnaire in late Autumn, fewer than ten responses were submitted, making it difficult to initiate any 'inclusive' review of activities and initiatives.

Notwithstanding this lack of feedback the working group intends to pursue its activities with vigour in 2003, working parallel on both short and long term recruitment measures.

## **IDI North**

Following the success of the Design Awards in Belfast in 2001 and a rapid growth in IDI members based in Northern Ireland, a locally active sub-group of the Institute called IDI North formed in November 2001.

A hugely successful 2002 Design Awards launch party at W5 in Belfast in June was the highlight of the group's social activities in the past year. The large attendance at the event gave some indication of the potential for gaining new members in the region. IDI North found its efforts to capitalise on this interest frustrated by the lack of a formal framework for their independent activity within the overall IDI organisation.

The need to establish such a framework led to the formation of a special working group. In late November Selma Harrington, Frank Ryan and Libby Carton travelled to Belfast to meet with Stephen Moore, Colin Chestnutt and Noel McQuaid for a constructive discussion.

IDI North's members understandably feel that the social and political context in Northern Ireland creates a unique environment for their activities. It is felt that a distinct level of autonomy in administration is necessary in order to deliver on promises to existing members, exploit the potential for membership growth and maximise funding and sponsorship opportunities.

The challenge for the IDI lies in reconciling the need for independence for regional sub-groups with the Institute's fundamental all-island structure and administration. It is one of the more urgent issues to have arisen in 2002 and will demand care, commitment and courage to resolve.

*Libby Carton*

## Communications

2002 saw the realisation of one or two much-heralded projects with the reappearance of the dormant IDI Directory and the development of the Institute's new website.

### Website

Shakira Nelis, winner of the Grand Prix at the 2001 Design Awards, generously undertook the design and realisation of the website at no cost. From the outset it was our intention to create a workmanlike, pragmatic site with an emphasis on information and ease of longterm management. As such it has been a great success. Having set up the site Shakira trained Rina in its management and updating, thus providing us with a sustainable tool for communication.

There is room for refinement in due course, but for the moment we have an effective means of disseminating up-to-date information and this alleviates a significant amount of pressure on the administration.

*The site can be accessed at [www.idi-design.com](http://www.idi-design.com).*

### Directory

The publication of the Directory in early Summer filled a gaping hole in the Institute's communications. Satisfying the dual need for a published list of members with their current contact details together with a catalogue of our Design Awards winners and finalists, the publication takes a big step in the right direction. In the coming year we must optimise the Directory, correcting one or two design flaws and, very importantly, developing a distribution mechanism. While it is interesting for the membership to see which of their colleagues is an IDI bedfellow, it would be of much greater interest to know that the Directory was landing on the desks of legislators and buyers of design.

### Newsletter

If the reappearance of the Directory and the birth of a professional website were grounds for celebration, the dormancy of Creative Axis justifiably caused great concern. The difficulties encountered in producing the newsletter for much of the year reflected an over-reliance on one source for gathering material, editing it and finally laying it out. It is unacceptable that such a vital element of the Institute's communications be jeopardised by the circumstances of a single individual. The alleviation of this problem through a wider input and the creation of a systematic approach to publishing Creative Axis within the ordinary administration of the Institute must be prioritised in 2003.

### PR

We must face up to it: the IDI is unknown beyond the boundaries of our own professional community. Indeed, its profile is weaker than might be desired within the community. 2002 brought little in the way of developments in this area but there was an overwhelming consensus within Council that this is an issue which must be urgently addressed. Appropriate PR will do much to raise the profile not only of the Institute, but of design on a more global scale. This would be in the best interests of our membership.

*Libby Carton*

## Professional Practice

There was a feeling from the outset of the year that some movement was required in the area of our documentation and implementation of professional practice guidelines. A small committee was formed and some progress was made without being brought to a conclusion. Most notably, the first steps were taken in establishing conditions of engagement for our newer sections, Design Management and New Digital Media.

### An advisory role

There is a significant and urgent need for the IDI to become recognised by government and legislators as the professional body to be consulted on questions of design policy. Purchasing of design is one aspect of this issue and in 2002 the Institute experienced two very different brands of official approach.

### The perfect case study

In March 2002 the Institute received a call from the Department of Foreign Affairs requesting professional assistance with conducting a competitive design process to create the logo for Ireland's next presidency of the European Union.

Following a meeting with Nicholas Cloake and Libby Carton a framework was established whereby written credentials submissions were invited from the Visual Communications section of the IDI. A list of independent expert advisors was provided to personnel in the Department capable of assisting the team in selecting a shortlist of four design companies from the applications submitted. These designers were then invited to participate in a paid competition to design the logo.

### The other side of the coin

If the Department of Foreign Affairs seemed to follow the perfect model for purchasing design, the Department of the Taoiseach took quite a different approach. In September the IDI was alerted by a member to a request for tenders circulated to design offices which demanded unpaid design work as part of the tender submission. A practically identical situation had arisen earlier in the year with the Department of Family & Social Affairs.

Responding to the tender on behalf of its membership, the Institute entered into a correspondence with the Department of the Taoiseach which ultimately brought no joy. Of immense significance was the response triggered by the correspondence conducted on the same topic between the Department and our colleagues in the GDBA. The issue was referred to the Competition Authority which questioned the legality of the GDBA's guidelines on speculative pitching.

This is an enormously important issue and cannot be treated lightly. While the Institute may possibly enjoy privileges as a professional association which do not apply to a business association, the implications for all professional practitioners is immense. It is essential that the pressure on government be increased, through a programme of information and support, encouraging legislators to recognise our code of practice as the correct one.

*Libby Carton*



September 2002 Francisco Carrera, Barcelona-based product designer and president of BEDA, spoke to members at the 'Jury Talks' event at the Guinness Storehouse

## Events Report



December 2002  
**Ann Scroope proudly displays a much sought after bovine masterpiece**

2002 witnessed the annual renewal of all of our major events and the Design Awards, Graduate Design Awards, Design Week and Travelling Exhibition are covered individually in this report.

### Jury Talks

The disappointing attendance at our organised visits and tours in 2001 led us to pursue an alternative type of event this year. Our 'Jury Talks', organised at short notice in September, was a tremendous success. With several designers of international stature spending a weekend in Dublin while jurying the Design Awards, the Institute arranged an informal evening at the Guinness Storehouse at which members and friends enjoyed hearing jurors Francisco Carrera and Ralph Wiegmann speak. Guinness provided refreshments afterwards. Attendance wasn't huge but it was generally agreed that the style of the event was most successful. The combination of a good speaker, stimulating discussion and an opportunity to talk over refreshments afterwards proved a winner. In 2003 we will extend the scope of our Jury Talks.

In general those involved in organising events recognised the necessity to establish fixed calendar slots for annual events, with venues and dates as far as a year in advance. With such a calendar framework in place the Institute's events can be organised with significantly less effort and anxiety than is currently the case.

### Art Auction

This message came home to roost at the time of the 'Designer as Artist' Charity Art Auction, pulled out of the hat at the last moment in brilliant but hair-raising style by Aoife Harrington.

Noelle Campbell Sharp allowed us use her Origin Gallery in Harcourt Street and the night was a great success with Brendan Beirne supplying his now legendary auctioneering brilliance. The surroundings were appealing to designers and the work auctioned demonstrated the various talents of our members. A cheque for €2000 was afterwards proudly sent to the charity AWARE.

The atmosphere at the event was palpable and it provided a truly relaxed, enjoyable occasion at which members could really have plain ordinary fun. The venue has already been earmarked for 2003, evidence of the Institute's ambition to set dates and venues for events in plenty of time to allow for promotion.

*Libby Carton*



October 2002 Óisín Hurst of Sharc Design enjoys his moment of Grand Prix glory at the 2002 Design Awards with Seán McNulty, Past-President and Libby Carton, President of the Institute.

## IDI Design Awards 2002: Chairman's Report

The 2002 Design Awards continued the established tradition of success and remain the IDI's flagship annual event. The Awards ceremony took place at the Pavilion in Leopardstown on 19th October.

Having talked to many agencies and designers in 2002 it was clear that the year had been a reasonably tough one for design. September 11, the stock markets, political uncertainty and even the talk of 'new war' all took their toll on business confidence, particularly at the beginning of the new financial year. A direct consequence is the immediate effect this had on design projects and budgets.

Even still the number of entries to the 2002 awards was on a par with the previous year, just short of 300. What's more there was a noticeable increase in the number of agencies becoming involved and entering work – as much as 30% more in the North for example. This demonstrates that the awards are reaching maturity both in terms of coverage and in terms of their perceived prestige and profile, with designers being much more selective in the work that they put forward.

Feedback from previous years indicated that entrants wanted to be benchmarked internationally. We asked international jurors to bring international standards and they were uncompromising in their assessment of the entries. Describing the work as 'mixed', there are clearly some areas where Irish design lingers behind the best internationally. Accepting the small market and comparatively small number of practitioners in the design profession on this island, this is perhaps to be expected, but highlights nevertheless opportunities for the development and growth of the sector. Notwithstanding the limited size of our design industry, all four finalists for the Grand Prix could, in the judges' opinion, compete favourably on an international stage.

I believe that this level of judging is critical to the development not only of the awards but to our design sector as a whole. If design on this island is to grow and prosper we must look up and look out. We must see what else is going on locally, nationally and internationally, benchmark ourselves against it and strive to provide this level of service to new and existing clients.

The awards began six years ago with the support of Glen Dimplex and in 2002 they still remained involved. Intertrade Ireland became involved in 2001 and committed themselves as a primary sponsor for three years. Without exception, sponsors who became involved with

the awards since it became a North / South event three years ago, have maintained their involvement. This is testimony to the quality of the event, the professionalism of the organisation and the PR value that it generates.

Most importantly these sponsor relationships show belief in the potential of design and the design community itself working in Ireland. The projects that are unearthed through the awards are good news. They are stories of how design has made a difference to products, processes, places and people. They are exemplars of how design, not only improves the commercial fortunes of businesses North and South, but also how it improves the quality of life for everyone on this island.

We made a deliberate effort in 2002 to communicate these messages to a commercial audience. The 2001 exhibition spent ten months travelling throughout Ireland as the focus of events aimed at SMEs. At the same time, with the same messages, we secured many new commercial sponsors with whom we hope to build the same long-term relationship.

Congratulations to all those who were successful in the 2002 awards whether selected for exhibition, chosen as a finalist or taking home an award.

*Stephen Moore*  
Awards Chairman

## Design Week 2002

Design Week was bigger and better than ever in 2002. A sprawling series of events took place around Dublin, each touching on key issues and current trends with topical debate delivered by our industry's key speakers from home and further a field.

From the outset the Institute recognised the potential for Design Week to become a tangible vehicle for the much spoken-about collaboration between the various design bodies. In addition to the constituent members of Design Ireland, we were joined for the first time by the Illustrators Guild of Ireland.

Design Week 2002 featured events hosted by the IDI, Design Ireland, Enterprise Ireland and the GDBA, with Design Ireland performing a valuable coordinating role. Certain events such as the 'Branding for B2B Seminar', the 'Design Week Seminar' and of course 'Student Designer Day' and 'Student Creativity Day' were a resounding success and gave us a taste of the week's potential. So, all in all a welcome success after all the hard work – a few lessons learnt and plenty of ideas for next year.

### Design week launch

Signalling the beginning of Design Week, the launch was a small but lively gathering in Dublin City Council's civic offices on Wood Quay.

The event served to promote the Design Week exhibition which featured at Wood Quay throughout the week. The evening event featured a keynote address from Cathal Goan, Managing Director of television at RTE. The exhibition included the winners of 2002's IDI Awards along with highlights from the GDBA awards and illustrations from the inaugural Illustrators Guild of Ireland awards.

### Design Effectiveness – That is the Bottom Line

This seminar, organised by the GDBA took place in front of an attentive audience of design business leaders and managers, in the Herbert Park Hotel in Ballsbridge.

The seminar addressed the issues of effectiveness in design, measurement and return on investment, using the winners of 2002's Irish Design Effectiveness Awards as case studies to illustrate the impact of effective design on an organisation's bottom line. Speakers included GDBA Chairman Eunan McKinney.

### Brands for B2B

A day-long event organised and hosted by Enterprise Ireland, Brands for B2B centred on key insights into approaching the organisation as brand, building differentiation through a culture expressed internally and externally and leveraging the company brand to create competitive advantage through a holistic approach to brand communications.

The event was introduced and facilitated by JP Donnelly, Chief Executive of Ogilvy Ireland. Karl Speak, founder of Boston Consulting firm, Beyond Marketing Thought, delivered a talk on tools and methodologies for realising the potential of the company brand and identifying its marketable characteristics. This was followed by four case studies of private sector Irish organisations that had adopted this



November 2002 James Dyson, left, the design superstar who thrilled students at Student Designer Day, with Barry Sheehan who chaired the overwhelmingly successful event.

thinking and benefited from a branded approach to communications.

Eunan McKinney gave a short account of the GDBA'S role in promoting brand development in the private sector for B2B communications before the day's finale which saw Richard Murray of London consultancy Williams Murray Hamm wake everyone up with an animated performance on creating difference – the real objective in any branding exercise.

### Illustrators Ireland Exhibition

On the same day, the Illustrators Guild of Ireland launched their inaugural awards exhibition in the Chester Beattie Library. The exhibition featured the highlights and winners of 2002's awards ceremony and was launched by celebrated UK illustrator Paul Slater, who talked about his life, work and his dealings with the media.

### Student Creativity Workshop

See *Design Ireland report*, p15

### Student Designer Day

The week's highlight for many people, Student Designer Day – this year themed, 'Perspectives from the real World' gathered together a series of speakers as diverse as they were entertaining and enlightening. Hosted by Barry Sheehan of Sharc Design, the day commenced with Sir Christopher Frayling's warm-up to his keynote address at the design week lecture.

As Rector of the RCA and Chairman of the UK Design Council, Sir Christopher is perhaps the UK and Ireland's leading authority on all things design. His fascinating, and at times hilarious journey through the ever-changing role of the designer in movies set the stage for Brian Williams of Dynamo's left of centre rules for surviving the design business and tricks for preserving your sanity – just!

In the afternoon, James Dyson, who needs no introduction, told the story of Dyson appliances from the early days of tomorrows' world and the ball-barrow to the multi-million dollar

home-grown company. Dyson gave his account of leveraging innovation and design to promoting creativity and engendering commercial success and may well have inspired a few budding inventors among the audience of students from around the country.

See also *education report*, p8

### The Design Week seminar

Struggling throughout the day with a serious bout of laryngitis, Christopher Frayling managed to rest his voice for a few hours before showing up at the National Museum of Ireland on Kildare Street for the event that everyone had been waiting for. Described by his own wife as 'pure show-biz', the show did go on despite Christopher's obvious ailment – and he didn't disappoint.

Christopher delivered his talk to the heresies of design or 'the 10 things people get wrong about design'. From his gripes about celebrity designers or 'designers with a big D' [Llewellyn-Bowen et al] to the 'designer as artiste', Sir Christopher was hugely entertaining.

The event was suitably concluded with a relatively well-behaved party in the civilised surroundings of the museum foyer, where a tired design week committee mixed and mingled with speakers and guests and reflected on the week's successes and near disasters.

### The Reflecting City – A Walking Tour of Dublin

And last but by no means least; Design Week was rounded up by an energetic walk along the River Liffey. The tour, conducted by Barry Sheehan, escorted walkers along the Liffey to view and ponder the city's architectural heritage – stopping at key landmarks such as the Guinness Storehouse, the IFSC, Smithfield and the emerging Callatrava Bridge and Monument of Light.

*Damian Cranney MIDI  
Chairman, Design Week*

## Education Report

The sub-committee on education met only on few occasions in 2002, yet the initiatives undertaken by the IDI in support of the education sector illustrate continuing commitment to the student designers of Ireland.

Our Graduate Designer Awards have encountered rough waters in the past 12 months but the programme will continue. As for Student Designer Day, many will consider it the outstanding success of 2002. We are indebted to Tracy Fahey for her input on the event and many others contributed to student activities throughout the year. As evidenced by the extraordinary enthusiasm of design giants like James Dyson and Christopher Frayling, there is something strangely fascinating and gratifying about imparting hard won knowledge in an instant to enthusiastic students.

## Regional Seminars

### Limerick, Cork, Galway and Sligo

Limerick in late January was the first part of call for the awards exhibition roadshow. Each event included a social reception for local designers, a series of talks and presentations by practitioners to third level design students, and an Enterprise Ireland seminar on the benefits of design to business for local firms. The show moved on to Cork and Galway before taking a breather and travelling to Sligo in late March where it was extended by a day to include a Saturday seminar for second level students with an interest in design as a career.

The response to the events was mixed but in general very encouraging. The social event for local design communities proved the most unpredictable with the turn-out in Cork particularly disappointing. The student talks were a tremendous success and the colleges were immediately anxious to book the 2003 renewal.

## Student Designer Day

The Student Designer Day which was held at the School of Art Design & Printing, DIT Bolton Street, in November '02 was a memorable event which held a 'full house' captive.

Beginning with a Lecture by Christopher Frayling, Rector of the Royal College of Art, London and Chairman of the UK Design Council. His presentation 'Designers in the Movies' was indeed a humorous journey through films of the past century when designers were regarded as 'peripheral eccentrics' working in some remote and often irrelevant environment.

Usually depicted as intense 'oddball' individuals and predominantly male, according to the selection of film clips, with one exception which showed the female of the species in an entertaining cameo.

A New York based 'Coco Chanel' type pontificating to her staff of 'yes' women (no males). Seizing on a flash of 'inspiration' while lighting up the mandatory cigarette she resolved instantly the dilemma of the latest 'chic' fashion colour for the gullible market populated by the All-American Woman of the juke-box '50s.

A non-stop ascent to the pinnacle of achievement was a source of much amusement as we watched an ice-cool blonde hold on for her life as she 'hurtled' skywards in what could best be described as a primitive tubular-frame prototype for one of our present day external elevators. The mesmerized actress eventually arrived at windy rooftop level to gaze in glazed admiration at her partner, the successful structural engineer and architect of the stunning skyscraper. Another example of a fearless designer who boldly ventured into the rarified atmosphere of high-rise construction in the brave new world of a fearless USA.

A man before his time could well be the sub-title for 'TUCKER', a naive but visionary automobile designer who proposed a '2000 style' motor car — complete with multiple safety features — about the end of the 1940s.

Looking more like a Buck Rogers space patrol vehicle the presentation of Tucker's design-visuals complete with familiar 'Airbrush' washes took some of the elder viewers on a nostalgic trip to the pre-Photoshop era when 'Airbrush' was indeed an air-powered experience....

Air-power in other applications was also evident from some dramatic images shown in 'North By Northwest' film posters. We also noted the amazing 'flying bedstead' early bi-plane — as demonstrated in another silent movie clip. A tentative effort which managed to lift a daring adventurous designer through a brief fifty meter journey. One more stunning success applauded by a group of male bowler-hatted enthusiasts, dedicated fans of another man-made device — the flying machine.

In contrast the energy of the new arrival, Apple Mac, 1984, with Olympic style female hammer-thrower, delivered a very convincing visual message, shattering forever the 'treadmill drudgery' of the dreary Orwellian pre-desktop artwork production line.

Dispelling any dusty doubts about domestic drudgery there followed a dynamic presentation by James Dyson enhanced by excellent computer animated graphics. Who is not aware of the 'Dyson' Vacuum Cleaner?

The design and construction of the Dyson 'Space Craft' were brilliantly demonstrated through a 'step by step' animation sequence. Many of the aspiring designers in attendance were no doubt prompted to have a go at inventing just as soon as they emerge from the comfort zone of their current study cocoon.

The enormous amount of time, energy and dedication devoted to the development of prototypes was clearly detailed by the master inventor.

A legal minefield awaits all who decide to lock horns with established multi-national business concerns. This prospect is both intimidating and probably highly challenging but creativity will prevail if one has the tenacity and financial backing to endure these grueling contests.

Endurance and perseverance in another orbit have brought a high level of success and job satisfaction to 'one of our own', Brian Williams, who is Broadcast Media Director at Dynamo Design Consultants. Brian, a graduate of the former College of Marketing & Design, now DIT Mountjoy Square, held his audience in a state of admiration. His career progress over the past fifteen years is marked with milestones of success.

His early design work for U2 involved him in the production of creative albums/CD sleeves plus promotional material for the rising stars of the International Music Scene. He also presented his recently broadcast video for Coca Cola (Puerto Rico) and overall the work on show was stimulating.

Humor and precision were woven creatively throughout his design work for MTV Videos and audience appreciation was evident from the frequent waves of laughter which greeted the 'on screen' animations. Design origination for the Irish Language TV Channel (TG4) served as introduction to his corporate identity for TV3. Then followed a succession of well known corporate imagery which held the student assembly in a state of enthusiastic admiration.

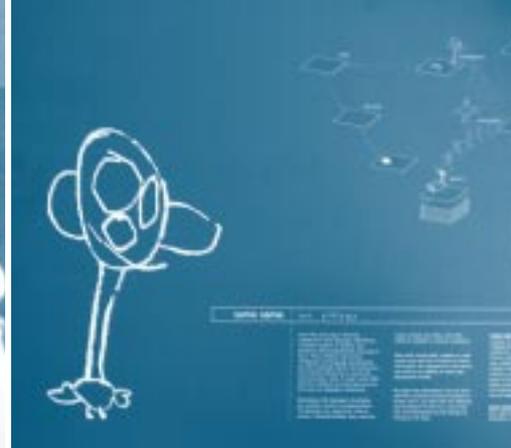
Other creative work presented included:

- Motion graphics for 'Meteor'
- Cinema posters for the '5th Province'
- Packaging design for 'Ritz', and
- commercials for ESB / Home Value / Nissan and Concept Lab Volvo (US).

Overall the Student Designer Day, an annual event organized by IDI, is now considered 'essential study' by our pool of vital aspiring young designers.

Congratulations to all those involved in this worthwhile activity.

*Brendan Beirne BDes MIDI  
Education Sub Committee 2002*



2002 Young talent as yet unrewarded: finalists for the IDI Graduate Designer of the Year Award include Elaine Riordan (Ceramics), Emma Cooney (Fashion), Orlagh Reidy (Visual Communication), Alice Brady (Textiles) and Patrick J White (Product)

## Graduate Designer Awards

There are both positive and negative things to report on the 2002 renewal of the Graduate Designer Awards.

On a positive note, we had great success in reintroducing the regional shortlisting system which had been eliminated for logistical reasons in 2001. Many members contributed a considerable amount of time to visiting the graduate shows at colleges throughout the country with the aim of selecting a maximum of three candidates per discipline for progression to the final round of judging in Dublin. As always, jury members found the process an immensely rewarding experience which provided an opportunity for debate and discussion with professional colleagues.

Sadly, even as these preliminary rounds of judging were taking place, the first signs of difficulties with sponsorship were beginning to emerge. Following the previous year's pattern, our promotional material for the Graduate Designer Awards promised cash prizes to each of six category winners, with a substantial sum going to the overall winner, the Graduate Designer of the Year. Despite following several serious leads on sponsorship, no benefactor was found, evidence of the tougher economic times we experienced in 2002.

Our jury schedule was delayed and final judging took place late in the year. The enthusiasm and excitement generated by the shortlisted entries was testimony to the high standard of work being produced in the country's design programmes. Such talent deserves recognition yet, with no sponsor on board, the graduates still do not know how they have fared in the final reckoning.

As we approach our AGM we are hopeful that our latest appeal to individuals within our own membership to sponsor category awards might yet bear fruit and alleviate what is a very serious problem. We are committed to making the awards and must overcome this financial hurdle by hook or by crook.

Meanwhile a valuable lesson has been learned: make no financial commitments until the money is as good as in the bank. The 2003 Graduate Designer Awards must revert to the Honour & Glory system. If we can pull them off successfully and generate enough media coverage to make them an attractive proposition to prospective sponsors, we will be in a position to meet the students wishes for cash prizes again in 2004.

For now we must concentrate on completing the 2002 programme while simultaneously getting the current year's programme rolling in good time.

*Libby Carton*

## Endorsements



June 2002 **Tyrone & Tipperary Crystal** launches its **New Generation Design Challenge**.

The Institute is asked from time to time to endorse competitions and initiatives. The association with the IDI is seen as a prestigious benefit and carries some weight with competition organisers.

2002 was no exception. The year saw the establishment of a new glassware award, the New Generation Design Challenge, expertly and professionally run by Joy Bond of Tyrone and Tipperary Crystal. The Institute was delighted to be associated with the event which will take place every two years.

Now in its third year under the sponsorship of McNaughtons and endorsed by the Institute from the outset, the Raw Alternatives competition for students of graphic design continues its success, organised by IDI member David Smith.

## IDI Design Awards 2002

<b>InterTradelreland</b>	<i>Main sponsor</i>
<b>Enterprise Ireland</b>	Financial support & category sponsor
<b>Invest Northern Ireland</b>	Financial support & category sponsor
<b>W&amp;G Baird</b>	Financial support and printing & category sponsor
<b>HP Invent</b>	Financial support & category sponsor
<b>AEL Mail Matters</b>	Mail shots and postage NI
<b>Black Sheep</b>	Exhibition panels and stands, 6-month loan
<b>MSO</b>	Category sponsor
<b>Sunday Business Post</b>	A2 supplement and category sponsor
<b>National Museum</b>	Use of Kildare St. for jury session
<b>Forma Magazine</b>	PR feature on finalists
<b>Design Ireland</b>	Administration support team
<b>Guinness UDV</b>	Wine reception
<b>Coca Cola</b>	Supply of RiverRock

## IDI Directory 2002

<b>Allied Irish Bank</b>	Financial support of design work
<b>Paper Assist</b>	Paperstock
<b>The Type Bureau</b>	Repro
<b>Microprint</b>	Printing

## Website

<b>Zero   One</b>	Design and realisation
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## Jury Talks

<b>Guinness Storehouse</b>	Venue and refreshments
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## Art Auction

<b>Noelle Campbell Sharp</b>	Venue
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## Stationery and printed material

<b>Paper Assist</b>	Paperstock
<b>Total Print &amp; Design</b>	Printing

## Design Week

<b>RTE</b>	Launch party
<b>Total Print &amp; Design</b>	Printing
<b>Dynamo</b>	Design
<b>Paper Assist</b>	Paperstock
<b>DIT</b>	Venue
<b>Baileys, Diageo Ireland</b>	Lecture & Wrap Party



October 2002 **Ciaran Purdy of The Design Factor, Belfast, celebrates winning the prestigious Young Designer Award.**

## Design for Ireland Ltd., Financial Report

Design for Ireland Ltd., is the financial vehicle with which the IDI has to date operated the IDI Design Awards. The audited accounts for the year ending 31st December 2001 show a total income of IR£106,622 and a total expenditure of IR£99,557 for the Awards which were held in The Waterfront Hall, Belfast

This resulted in a profit of IR£7,065 for 2001 and factoring in the surplus from 2000 gives a retained profit of IR£12,926, which has been used to fund some of the infrastructure costs for the IDI during 2002.

*Seán McNulty*



October and November 2002 **Sharcs Design's IDI Design Awards Grand Prix winning entry, [www.26gordonstreet.com](http://www.26gordonstreet.com), generated the kind of media attention which makes events attractive to potential sponsors.**

## IDI Sponsorship

In theory no matter what the area, if a company believes its brand reputation will be enhanced and its brand awareness improved by its involvement with an organisation or an event, sponsorship becomes an important element in its promotional mix. However, there are ground rules to be considered by the prospective sponsor.

As with any promotional activity, the sponsor must ensure that the recipient organisation, event or product is recognised by the sponsor's target audience, that it is welcome and acceptable to its target audience and that it is reputable and ethical in its dealings. The sponsor will usually expect prominent exposure of its name and brands in return for any financial support. The sponsor does not want to invest its promotional budget in activities not recognised by its own target market. The IDI also needs to be aware of the impact of the sponsor's image and reputation.

There are some organisations with the potential for sponsorship, which would be relevant to the full range of disciplines i.e. major financial institutions, Waterford, Smurfit, etc. Within the IDI each area will have its own specific related markets to be targeted which would help broaden the scope for sponsors and friends.

With this in mind I took each discipline and identified some of the related organisations in terms of categories. These categories could be more clearly identified then subdivided into specific organisations to be targeted. I subsequently contacted council members and requested a list of potential sponsors from each of their specific areas, which could be potential targets for sponsorship. Another important aspect of sponsorship from the client's perspective is the target audience. Clients will want to know that any exposure they are receiving is reaching their specific audience /market. This proved to be more important than at first realised as we had no tangible evidence from previous events of the range of publicity and media coverage which IDI events might attract. This year we managed to obtain a considerable amount of media coverage for the 'Design Week' events especially from RTE and hopefully we can build on this.

When we approached a number of companies in relation to sponsorship many had already allocated their sponsorship budget for that year, some wanted more specific details about events and potential publicity some simply but politely refused. We also encountered another difficulty in that the Design Ireland was chasing some of the same companies for sponsorship as the IDI.

One of the main issues to be addressed in order to successfully pursue sponsorship this year especially for specific events such as 'Design Week' is to have a more detailed and specific plan of events and locations well in advance of the actual event. This is a difficult task, I know from experience, but it is impossible to get sponsors on board unless we can assure them that they will get something in return.

It is important that individual members of the IDI assist in providing individual contacts for any relevant companies which could be potential sponsors. This detail provides a valuable 'foot in the door' as many companies have their marketing departments sub-divided into several different sections.

RTE, in particular Bob Collins, Director General and Cathal Goan, Managing Director of Television, have agreed to continue to assist the organisation in the future by offering us some finance and facilities where possible.

*Carol Coffey*



Left BEDA Executive: Francisco Carrera, Steiner Amland, Stephen Hitchins, Stephen Moore MIDI Right Gerry Brouder MIDI

## International Affairs

International contact is very important to the membership of IDI. We are affiliated to five international bodies for which we pay fees. It is important that we get the best use of our membership of these organisations and that our membership is kept informed of what is going on in each. To this end, it may be possible for the email news from these organisations to be re-transmitted to the general membership of IDI or to the relevant section.

It is also important that IDI be present or represented at the Congress and General Assemblies of these organisations, otherwise we can make no contribution to the decision-making process.

A committee met once in 2002 to see how we can use these organisations more and how we can have representation to their meetings. More meetings are planned.

*Gerry Brouder*

### **ICSID** *International Council of Societies of Industrial Design*

[www.icsid.org](http://www.icsid.org)

The ICSID Congress will be held in Hanover 7–10 September 2003. The title 'Reflecting Experience' – Design between industrial innovation and enhanced user services.

The General Assembly will be held in Berlin, 12–13 September 2003.

### **ICOGRADA** *International Council of Graphic Design Associations* [www.icograda.org](http://www.icograda.org)

The ICOGRADA Congress and General Assembly will take place in Nagoya, Japan, on 8–13 October 2003, under the title 'Visualogue'.

It will review the fundamental role of visual communications in the 21st Century from diverse perspectives and contrasting global environments. It will also challenge convention by offering an innovative conference format.

Further information is available at [www.visualogue.com](http://www.visualogue.com).

### **ECIA** *European Council of Interior Architects* [www.ecia.net](http://www.ecia.net)

This has been a very busy for ECIA. It held its General Assembly in Paris in May of 2002. This was very well attended with representatives from all national organisations. IFI was represented by its President, Ole Anderson.

There are some changes to the Board, Lena Stromberg from Finland and Joan Aragones from Spain have both retired and have been replaced by Trond Ramsoskar from Norway and Miguel Pascuale Aguilo from Spain.

Christine Borolla, President of ECIA has become a Board Member of IFI which will give Europe a voice.

Following the General Assembly Kees Spanjers, President BNI (The Netherlands), has formed a working group called 'Crossing Borders'. This group is currently researching and preparing a handbook with guidelines for those interior architecture professionals who wish to practice in another European country.

A questionnaire has been sent to all national organisations, six have responded to date including IDI. It is hoped to present a discussion document in June.

Contact has been made with the new President of ACE, Architects Council of Europe, and a meeting will take place with them in March in Brussels to see how we may be of assistance to one another in the European context.

The Board of ECIA is currently in contact with the national organisations of new member states of the EU with a view of them becoming members. ECIA is continuing its membership of CIPLIS which represents the Liberal Professionals within the EU.

The ECIA web site is still under construction and hopefully will be fully operational later this year.

The ECIA Statutes have had to be rewritten to conform with Belgian law. This was a large undertaking as the statutes and bye-laws had to be combined and altered accordingly. This has now been completed.

The ECIA Interior Architecture Award is on hold awaiting a sponsor.

*Gerry Brouder MIDI*

IFI news reported at length on the issues and protests surrounding the recent World Summit on Sustainable Development in Johannesburg.

Agreements were reached on Water and Sanitation, Health, Agriculture and Fishing, Environment, Poverty and Energy. Most were more aspirational than effective. Dr Vandana Shiva (Indian author, physicist and activist) said 'What happened in Joburg amounts to a privatisation of the Earth ... an auction house in which the rights of the poor were given away.'

The last IFI General Assembly in 2001 was also held in Johannesburg in conjunction with an ICOGRADA / IFI Congress. The Board appeared to misjudge the needs of the Interior Architecture profession in pushing towards a form of amalgamation with other designers, design managers and design centre administrators, etc. This was rejected by the membership but the Board may try a third time at the next General Assembly in Mumbai, India, 4–8 December 2003.

It would be desirable to have a solid IDI delegation in India after our non-appearance in Johannesburg. The members of the Indian association are exceptionally enthusiastic and friendly and a most enjoyable experience is assured.

There was a very good IDI attendance in Sydney in 1999 but the Congress, as so often with a Joint Congress, failed to deliver relevant content for Interior Architects. The IFI General Assembly in Sydney also floundered. A quorum was problematic and there was an attempt by some of the Board to rush through significant new measures not circulated to the membership in advance.

A General Assembly of 'Design for the World', a new organisation largely originated by past presidents of ICSID, took place in May 2002. Members of the General Assembly (ICOGRADA, ICSID, IFI and BCD) approved proposals enabling the continuing involvement of two founders of Design for the World.

The Executive Board appointed Dirk Bogaert as new Director General. He is an electronics engineer by training, but has extensive management experience in humanitarian organisations such as Médecins Sans Frontières.

The Executive discussed the main ongoing projects, such as the 'Refugee Camp Survey' and 'Graphic Design for AIDS' and taking over the IFI 'Pro Vitae' project.

Interior architect / interior designer members of IDI seek increased international professional support from IFI in the future. Failing that, the focus will be even more on the European Council of Interior Architects, ECIA, founded with IFI support, to provide much needed practical leadership to 'Interiors' professionals.

*Denis Handy MIDI*  
*Past President IFI*

## BEDA: yesterday, today, tomorrow



**BEDA** *The Bureau of European Designers Associations*  
[www.BEDA.org](http://www.BEDA.org)

The Bureau of European Designers' Associations (BEDA) has existed for over 30 years. After the initial euphoria at its mere existence had passed, a great deal of work was done to ensure its credibility, especially in the fields of intellectual property and the copyrighting of creative ideas and innovation.

It has conducted various surveys, worked towards harmonisation of professional qualifications, created a professional register of designers across the EU and much more, as it has worked to offer a vision on design in Europe: to help shape and influence policy, to contribute to the debate on the value of design, to ensure that design is understood as a cultural and tradeable asset that can both express the diversity of the continent and strengthen the concept of a single European entity.

Started during Severin Filek's presidency (1998–2000), BEDA began to make its presence felt on the stage in Brussels with a series of meetings designed to communicate the value of design to the European economy. There have now been four such meetings, a fifth is being planned for next May. The themes tackled so far range from the significance of design in terms of its impact on competitiveness and wealth creation; how an intangible asset such as design can really deliver value to the bottom line; how by embracing the whole idea of sustainability of resources we might devise a European approach to the contribution that design can make and, most recently, the role of (what has become known over the last five years as) the creative industries in wealth creation and what part design plays as a part of that. BEDA has also sponsored a debate in Brussels about the European Union's information gap and the Commission's new communication strategy.

This initiative is at the heart of what BEDA is all about – communicating the value of design and innovation to Europe. Under the presidency of Francisco Carrera, as this work in Brussels has continued, the last two years have also seen BEDA engage new staff, open a new office, implement a new identity, become more financially secure, more representative with an ever-widening membership and, through all this activity – become an organisation of some influence at the heart of Europe. These events and all this activity are only a beginning. BEDA now intends to extend its activities into the member states. It intends establishing a permanent presence in Brussels as soon as possible – and next year as the Presidency of the EU moves to Greece and then Italy, followed in 2004 by Ireland and the Netherlands, so BEDA will attempt to stage a relevant event in each of those countries during

their six month tenure of leading the Union.

As I believe it has begun to show, BEDA not only contributes to the debate, but is beginning to make a contribution to the development of long term policies on design in Europe, to promote the use of design across the continent and, by so doing, assisting European industry to compete in world markets. With this in mind, BEDA is participating as one of six partners in the project team organising 'Design for Future Needs', a project financed by the European Commission under the Action STRATA, part of the 5th Framework Programme and managed by Research Directorate (DG RTD/K1). The partners are APCI and CNAM in Paris, the Design Council in London, Interaction Design Institute in Ivrea and UIAH in Helsinki. BEDA is responsible for organising a conference in December 2002, 'Future Perfect', which will address the issue of how design can help to anticipate the needs of the future population, enhance planning and foresight initiatives in industry, the public sector and government policy throughout the European Union?

The value of design to the economy of Europe has for too long been ignored. Yet it is design that stimulates innovation and creativity, generates differentiation of products and services, has the potential to increase export earnings and create employment. BEDA represents the engine of this creative wealth – wealth creation that is crucially important to the economy. BEDA's members achieve tangible results from those intangible assets that are the basis of the new economy.

BEDA has therefore recently also taken the initiative to organise a meeting to discuss its new proposal for a collaborative association of all the different organizations working on various aspects of design across Europe in order to ensure that design really is on the EU's agenda. BEDA's experience over the last few years has shown that in order for design to be recognized by the EU as a strategic sector these organisations really need to coordinate their activities in relation to the European Commission and Parliament. This includes all the promotional, educational, social, research, design management and design practitioners' organisations. BEDA therefore intends creating Design Europe, an umbrella organization that could do just that. Watch this space!

Like ICSID, BEDA is an organisation of design and designers' organisations. Yet it has a single and very defined focus – the European Union. The visionary group of individuals who began it in 1969 could only dream of what it might become. Those of us who have followed in their footsteps are working hard to ensure that their dream becomes reality. Many of that group have also played a not insignificant part in the development and growth of ICSID. Long may that collaboration continue.

*Stephen Hitchins*  
*Incoming President*

Stephen Moore represents the IDI's interests at BEDA.



November 2002 Pictured at the immensely successful Student Creativity Day during Design Week is Siobhán Bunny of Design Ireland with Jim Cuddy and Steve Conlon of Enterprise Ireland.

## Design Ireland 2002 – A Key Year

2002 was a very eventful year with Martin Crotty representing the IDI, shadowed by Seán McNulty who took over from him in December.

The organisation conducted a successful calendar of events, successfully applied for the Skillnets programme and established productive associations with other bodies.

As part of a critical review of Design Ireland's future role and funding, Enterprise Ireland commissioned Tom Finlay to undertake a review Design Ireland's future.

The findings and recommendations have been accepted by the Design Ireland board.

### Extract from the Finlay report

*'Developing a Business Plan for Design Ireland was the title of the assignment I undertook early in October 2002. Since then I have met all the key stakeholders and other relevant parties and studied all the background material as suggested.*

*I believe that Design Ireland can have a future but only if major changes are made to its structure and operation so as to allow it to assume the enhanced mission and role set out for it in this report.'*

T. Finlay

### Some key recommendations

*National Design Body:* – Going forward Design Ireland should become the national body dedicated to the promotion of design.

*Enhanced Mission:* – The mission of Design Ireland should in future concentrate on promotion, awareness activities and high level representation of design organisations in respect of industry-wide issues.

*Wider Board Representation:* – The board of Design Ireland should be added to without delay to include customers of design from both the private and public sectors. In addition, an independent chairperson should be appointed who has the necessary profile and business background.

*Dealing with Overlap:* – The overlap between the design activities of Enterprise Ireland and Design Ireland should be sorted out as follows. Enterprise Ireland's concentration should be on promoting the efficacy of design as part of the product/service development process to its SME client-base, while leaving to Design Ireland the more general promotion of design awareness.

*Exchequer Funding:* – The majority of Design Ireland's funding should come directly from the Exchequer. This is arising out of Design Ireland's status in the future as the national body dedicated to the promotion of design. I would also envisage that Design Ireland itself should be in a position to produce 30%–40% of its funding requirement through its own activities. It may be that initially Government funding will take the form of project-specific funding.

### Extract from recommendations

At this stage there should also be consultation with the ICSTI Task Force. This is because we should take advantage of the imminent ICSTI Report (which focuses on Industrial Design as a key part for future Government Strategy to ensure competitive advantage for Ireland and Irish industry) to secure their support for my recommendations, which could play a positive role in progressing the implementation of their report.

There has always been an element 'chicken and egg' about the sequence of events here. For in order to make a successful case to Government for both funding and recognition, it would be helpful for Design Ireland to have in place an extended Board, an independent Chairperson and an active lobby at a high level to ensure a role in the implementation of the ICSTI report.

### Moving forward

A proposed AGM will be organised by Design Ireland during March or April, where more detail on the report and the implementation of its recommendations will be presented to the constituent founding organisations, IDI, ICAD, GDBA, RIAI.

Seán McNulty

# Design Ireland: A Year's Achievements



**design ireland**  
many talents, one vision

## CPD Courses

*Construction Contracts, Administration and Law*  
Part I: 17 April, Part II: 24 April 2002

This course was aimed at Designers and Architects who wish to broaden their experience and understanding of construction contracts  
Attendees: 30

*Production and Project Management*  
08 – 09 May 2002

Design Ireland has adopted a customised development programme aimed at sharpening project and production abilities for design professionals. The aim of this programme will be to enhance designers' abilities to both manage clients and improve profitability through better project and production management.  
Attendees: 12

## Design Week

04 – 09 November 2002

Design Week, an event developed by one of Design Ireland's stakeholders, the IDI, is an annual week-long celebration of Irish Design, involving many organisations. Targeted at the creative communities, the week's intention is to bring designers of all types together for a series of lectures and events focusing on current design issues, trends and practices.

Moreover, DesignWeek's primary reason for being lies in the challenge to raise the profile of design, designers and the Irish design community.

Through a sequence of events and exhibitions Design Week proved the value of collaboration between the various design organisations and provided a pertinent case study of Design Ireland's role in fostering and facilitating the endeavours of its constituent bodies.

Key events organised and promoted by Design Ireland included:

### *Student Creativity Competition*

Enterprise Ireland, together with Design Ireland, organised a National Student Creativity Competition, which took place during Design Week.

The objective of the competition was to promote creative thinking amongst design students in a multi-disciplinary team; to develop their interpersonal skills; and to deliver a creative solution to a design brief under a time constraint.

Each participating college was asked to nominate one student from each design discipline to take part in this competition. The students were divided into multi-disciplinary teams and asked to produce a solution to a supplied brief. Each team had a facilitator.

A jury panel was drawn from members of the Institute of Designers in Ireland and Enterprise Ireland.

The winning team won a trip to Hanover

### *Christopher Frayling Lecture*

The 2002 Design Week Lecture was presented by Christopher Frayling, Rector of RCA in London and Chairman of the UK Design Council. Frayling offered insight into 'Ten things people get wrong about design!'

Following an opening address by Neil Condron, Chairman of Design Ireland, Sir Christopher outlined how all the surveys show that the word 'design' is being used in public much more now than it was even five years ago. Also, that there is a broad understanding of the importance of design, with a big D, as well as a little d. But there are still at least ten things that people usually get wrong about design – and in particular about the relationship between design and business

Attendees: 100

## Associations and Collaborations

*Swedish Trade Council*  
*Invitation to Seminar*

The Swedish Trade Council and the Embassy of Sweden, in co-operation with Design Ireland held a 'Design in a Global Market' Seminar on 17th January 2003. An accompanying exhibition on Excellent Swedish Design was also open to the public in Dublin at the Atrium.

### *Design Shannon*

A Conference organised by Design Shannon, in association with Design Ireland and the Institute of Designers in Ireland and GDBA, is took place at the Southcourt Hotel, Limerick on Wednesday February 12th 2003.

'Competing Through Design' focused on how small to medium sized companies can compete by using design. Papers were also aimed at designers and the role that they play in generating industry in the region.

## Skillnets

Design Ireland is facilitating the mobilisation of a group of design companies to develop strategic answers to their joint training needs through the establishment of a Designers Training Network. Design Ireland has successfully prepared an application to 'SkillNets' to develop the network. The programme will cover up to 75% of the training project cost to the design company. The network approach requires active participation by design companies. This opportunity provides the design sector a crucial opportunity to address the skill-gaps in the labour force and up-skill accordingly.

The application has been approved and Design Ireland are now planning to implement this programme.

## Web Site and E-zine

The Design Ireland's website continues to thrive while its Design Brief reaches a large proportion of the design and design-related community.

## Membership 2002

excluding student members

### Exhibition & Interior Architecture

Aiden Prior	Kenneth O'Brien
Alfred Cochrane	Kenneth Tiernan
Angela Murphy	Kieran Bennett
Ann McLaughlin	Laura Farrell*
Ann Scroope	Liam Brophy
Anne Lavin	Louis Burke
Arthur Duff	Lucy Tynan
Arthur Gibney	Mandy Jones
Austin Morrin O'Rourke	Marc O'Riain
Barbara Cruise	Marion Cashman
Barry Sheehan	Mark Duffy
Brenda Mulligan	Martin O'Brien
Brian Donnelly	Michael Hegarty
Brian Jennings	Michael O'Neill
Brian Lowe	Michelle Byrne
Brian O'Neill	Michelle Kennedy
Bronagh Crawley	Mike McQueen
Caitriona Shaffrey	Niamh O'Reilly
Catherine Campbell	Nigel Howard
Cathy Dalton	Nigel Wynne
Chaim Factor	Noel Brady
Ciaran Adamson	Oisín Hurst
Ciaran Hynes	Olan Crowley
Claude Maguire	Oliver Prevote
Clive Restan	Orna Hanly
Colin Chestnutt	Padraig Murray
Colin Parker	Patrick McGarry
Colm Horan	Patrick Molloy
Cornelia Hope	Paul Ferguson
Damian Coffey	Paul Higgins
David Crowley	Paul Murphy
David Gilligan	Paul Quilligan
David Robinson	Paul White
David Turnbull	Paulette Dorney
Declan J Kirwin	Peter Duffy
Denis Handy	Peter Johnson
Denis O'Reilly	Peter McGovern
Diarmuid Maguire	Philip Drury
Elaine Campion	Rachel Chidlow
Elizabeth Fingleton	Richard McCullough
Elizabeth Kirby	Roger Layton
Eric Bryne	Ronna Fibikar
Fiona McCarron	Ross O'Connell
Frank O'Mahoney	Sarah Brock
Frank Ryan	Sarah Dixon
Gerry Brouder	Sean Mitchell
Gerry Hand	Selma Harrington
Harry Porter	Sharon Rooney
Helen O'Hara Wilken	Sheila Foley
Hugh Wallace	Sheila Robinson
Jack Restan	Siobhan Bunni
James Horan	Stephanie Fulton
James Pike	Stephen Newell
Jenny Lindsay	Thomas Sampson
John Duffy	Toal O'Muire
John Harrison	Tony Kelly
John Henry Boyle	Trevor Burns
John McCarthy	Valerie Anderson
John Meagher	Valerie Sheridan
John Smyth	Vanessa Brady
Justin Treacy	William Dur
Ken Edmondson	

### New Media Design

Allen KC Cheung	Kevin Horan
Anita Murphy	Kieran Harrigan
Barry McIvor	Linda Cotter
Brian Byrne	Marcus Lynam
Cameron Ross	Mark Leslie
Craig Smith	Michael McGlade
Derek Brady	Niall Laird
Gearoid Burke	Nick Merrigan
Ian McNicholl	Orla Larkin
Joanne Patterson	Rick Monro
John Humphreys	Shakira Nelis
John McCandless	Stephen Kavanagh
Julie McCorran	Terri McManus
Karen Hanratty	

### Visual Communications

Adrian Crilly	Jeannie MacCarthy
Adrian Lutton	Jennifer Browne
Aidan Cavey	Jennifer Hedderman
Aiden Kenny	Jim Dunne
Aiden O'Connor	John Foley
Aiden Sharkey	John McDermott
Alan O'Shea	John McEvoy
Alix Reid	John Tobin
Amanda Brady	Jonathan Parson
Amanda Phillips	Jonny Kane
Andrew Campbell	Jud Weidner
Andrew McQuillan	Katie Roberts
Anna Neilson	Keith McGuinness
Anne Harnett	Kevin Boyle
Ashley Corry	Kevin Cushnahan
Austin Butler	Kevin Greene
Barry Bodeker	Kim Robinson
Barry Mason	Larry Byrne
Barry McEvilly	Libby Carton
Barry McLaughlin	Loman Cusack
Bernard Kellaghan	Louise Nolan
Bernard Lyons	Maeve Quelly
Bill Murphy	Mairead Crilly
Brendan Boyle	Marie McGrath
Brendan Chawke	Marion Cody
Brendan Donlon	Mark Case
Brian McEvilly	Mark Thompson
Brian Nolan	Mark Willett
Bronagh Griffin	Martin Cassidy
Bryan Heaney	Martin Crotty
Carol Crimmins	Martin Gaffney
Caroline Nesbitt	Martina Murphy
Charles Crimmins	Mary Doherty
Cherith C	Mary O'Donoghue
Chris Conville	Matthew Thompson
Chris McKeown	Mel O'Rourke
Chris Preston	Michael Begley
Christopher Murphy	Michael Holmes
Ciara Cantwell	Michael Linehan
Ciaran O'Gaora	Monika Crowley
Clark Fyfe	Navan Nagar
Cliona Geary	Neil Condron
Cliona MacDonnell	Neil Linford Relph
Conor Clarke	Neil O'Keefe
Conor Diver	Niall Heraty
Conor O'Boyle	Niall Meehan
Conrad Kettles	Niall Murphy
Damian Cranney	Niall Smillie
Danny Skehan	Nicholas Cloake
Dara O'Beachain	Patricia O'Flaherty
Dara O'Doherty	Patrick Kinsley
David Cooke	Paul Donnelly
David Joyce	Paul Leahy
David Smith	Paul Murray
Deborah Cooke	Paul Rattigan
Derval Concannon	Paul Shaw
Ditte Kummer	Paul Thompson
Don Coughlan	Peggy McConnell
Eamon Cushnahan	Peter Dabinett
Eamonn Sinnot	Peter Kruseman
Ed Parkinson	Phil Griffiths
Eddie McManus	Phil Kilcooley
Eunan McKinney	Philip Bell
Fiona Dowling	Raymond Kyne
Fiona Martin	Reg Kapur
Fran Lambkin	Richard Bingham
Frank Dowling	Richie Ryan
Frank McGrady	Rick LeVert
Garret Reil	Robert Heavy
Garreth Bennis	Robert O'Reilly
Garreth Reil	Robin Davis
Geoff Kirk	Ronan Hayes
George Hutton	Rory O'Connor
Gerard Callaghan	Ross Parker
Gillian Murphy	Sean McCrum
Gillian Reidy	Simon Richards
Glen Rodgers	Siobhain Griffin
Helen Hayes	Stephen O'Neill
Hugh Downey	Stephen Shaw
Ian Calder	Stephen Vard
Ian Lawrence	Terry Corr
James Egner	Thomas Banahan
James Nelson	Tom Feehan
James Nevin	Tom Meenaghan
Jamie Flint	Tony Hanlon
Jamie Helly	Tyrone Priestly
Jan De Fouw	Valerie Dunleavy
Jason Delahunty	Veronica Tate
Jean Colton	William Finnie

### Product & Industrial Design

Alan Marks	Matthew Bates
Breda Haugh	Maurice Corrigan
Brian Bakewell	Melanie Granville
Brian Stephens	Michael Adams
Cathal Loughane	Mike Evason
Charles O'Kane	Nicholas Haynes
Charles O'Toole	Noel McQuaid
Chris Murphy	Paul Blair
Christian Shaw	Paul Darcy
Ciaran Purdy	Peter Sheehan
Colin Cochrane	Richard Bell
Damian Costello	Richard Lyons
Declan O'Donohue	Richard McIlveen
Diarmuid MacMahon	Richard Whelan
Dominic Logan	Rob Stevenson
Duncan McInnes	Ron Warren
Edward Cahill	Se O'Donohue
Eugene Canavan	Sean McNulty
Gavin Nicholson	Shane Holland
Gregg Dempsey	Shane McGrath
Jack Wooley	Simon Miller
Jeremy Madden	Stephen McGilloway
Jeremy Saffern	Stephen Moore
Keith Trichler	Steve Conlon
Kenneth O'Leary	Steven Simpson
Kevin Maguire	William Lee
Lee Harding	

### Design Education

Aine Rooney	Isuelt McCarthy
Alex Scott	Jane Currie
Alex Simpson	John O' Connor
Angela Woods	John Turpin
Anne Earls Boylan	Michiel Drost
Bill Bolger	Paul Caffrey
Brenda Dermody	Paul Fortune
Brendan Beirne	Peter Curran
Colin Devey	Richard Ruth
David Caron	Tracey Fahey
Frances McDonogh	Trevor Scott
Gary Granville	

### Fashion & Textiles

Aileen Roche	Jayne Eccles
Angela Hope	Julie Hall
Aoife Harrington	Julie Soden
Celine Traynor	Lorraine Bowen
Cherry Brandon	Maggie Jackson
Creinagh Townsley	Mary Grant
Cyril Cullen	Maureen Lynch
Emily Maher	Roisin Gartland
Emma Greene	Ruth McKay
Helen Delaney	Susan Scott
Helena Ruuth	Therese Kieran

### Theatre, Film & TV Design

Bob McClung	John Hayes
Carol Coffey	Kerry PA Dunn Wharton
Colin Williams	Mary Morrow
Darragh Treacy	Michael McKeon
David Phelan	Mick Nalty
Derek Ryan	Patrick Murray
Dermot Faloon	Peter Cooper
Glen Marshall	Shirley Dalton
Grant Colлие	Maeve Browne
Ian Patton	Trevor McCormick

### Design Management

Alan Davidson	John Black
Andrew Bradley	Lorraine Egan
Bill Simpson	Martin Kennedy
Gerald Tyler	Paul Hogan
Gillian Colhoun	Stephen Knight

### Honorary Members

Carainn Childers	Ron Warren
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## Photographs

- p1 Tyrone & Tipperary Crystal
- p2 Selma Harrington
- p5 above BEDA, below Selma Harrington
- p6 Gary O'Neill
- p9 above Rina Whyte, below Tyrone & Tipperary Crystal
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Kind thanks to all those who contributed images for this publication as well as others throughout the year.

## Institute of Designers in Ireland

### *Institiúid Dearthóirí Éireann*

The Institute of Designers in Ireland is the professional body representing the interests of Irish designers. Its function is to promote high standards of design, to foster professionalism and to emphasise designers' responsibility to society, to the client and to each other. The Institute represents designers from different disciplines who practice in Ireland.

Formed in 1972, the Institute is recognised at national, EU and international level as the representative body for the Irish design profession. The members, whether they be in private practice or in salaried employment, work in the fields of consumer and capital projects, interiors and exhibitions, textiles and fashion, all aspects of visual communication, design management and design education.

## IDI Past Presidents

1973	Raymond McGrath
1974	Arthur Gibney
1975	Alpho O Reilly
1976	Kevin Fox
1977	Raymond Kyne
1978	Frank Ryan
1979	Robin Walker
1980	Alan Pleass
1981	Gerry Brouder
1982	Alec Pamplin
1983	Peter Metcalf
1984	George Hutton
1985	Donal Gilligan
1986	Liam Birkett
1987	Iseult McCarthy
1988	Martin Crotty
1989	Denis Handy
1990	John Sugrue
1991	David Morgan
1992	Niall Brennan
1993	Frances McDonogh
1994	Brian Donnelly
1995	John Tobin
1996	Michael Grogan
1997	Caitriona Shaffrey
1998	Steve Conlon
1999	Hugh Wallace
2000	Shelia Robinson
2001	Seán McNulty