

IDI • Creative Axis

THE NEWSLETTER OF THE INSTITUTE OF DESIGNERS IN IRELAND | 8 MERRION SQUARE | DUBLIN 2 | idi@indigo.ie

JANUARY 2002

AGM in Kilkenny

The Institute's AGM will take place at Kilkenny Castle on Saturday 19th January. Members are asked to arrive between 10.30 and 11.00 for a punctual 11.00 start.

For those interested, tables for pub lunch are reserved in one of Kilkenny's first rate drinking establishments. After lunch we will embark on a more thorough investigation of the city's social and cultural landmarks.

Bill Walshe Lecture

The inaugural Bill Walshe Lecture, planned for Friday 18th January, has been postponed until later in 2002. Details of revised arrangements and information on the key speaker will be available shortly.

Travelling Exhibition

The IDI Awards Exhibition is off on its travels:

Limerick (UL) 22nd and 23rd January

Cork (CIT) 24th and 25th January

Galway (GMIT) 28th and 29th January

Sligo (Model and Niland) dates to follow

Each venue will host a reception for designers and design students, as well as an Enterprise Ireland seminar/workshop for the greater business community. We look forward to the support of all local members.



Stephen Moore launches IDI North to a large and interested crowd at a reception in Tatu, Belfast



IDI Stamp for Members

An official IDI stamp is currently being researched and developed for individual members. This stamp will carry members' names along with the official IDI logo. Its aim is not only to add status to general correspondence but also to act as a tool to assist individual members who make official proposals to clients. The stamp will be of the embossed style that will enhance any stationery. Further details will be available soon.

IDI North – A New Chapter in our Institute's History *Northern Launch is Marked by Tatu*

Following the recent success of the design awards in Belfast and a rapid growth in IDI members based in Northern Ireland, a locally active sub-group of the Institute has been formed called IDI North.

Launched on the 1st November in Tatu on Belfast's Lisburn Road, IDI North provides a network for members of the IDI to socialise, debate and organise events targeted at the needs of local members.

The need for such active representation was highlighted when over 150 designers attended the evening to hear how the IDI intended to provide tangible benefits to all its members.

A cross disciplinary Steering Group for IDI North has been established to get it up and running over the next year to 18 months with representation on IDI council ensuring co-ordination.

For more information visit www.idi-north.co.uk

The National Irish Visual Arts Library

Contributions sought for significant archive of Irish design

Research into the history of design and the applied arts, like all research, depends on the quality of the sources of information available. The National Irish Visual Arts Library (NIVAL) at the National College of Art and Design is the principal archive of design in Ireland. NIVAL began mainly as an archive of artists' papers, but has grown to include a design collection.

There is a growing scholarly, professional and public interest in design and material culture generally. The history of design as a specific study is part of the undergraduate diploma and degree courses in Ireland north and south. Research for a thesis, often on a design topic, takes place in the final year. At postgraduate level deeper research in design depends on good archival collections. Studio design projects may also require reference to collections of design material, such as catalogues or photographs.

The National Irish Visual Arts Library (NIVAL) at NCAD is a collection with a specific focus on archival material relating to art and design. (There are also very important deposits of relevant papers relating to the applied arts in the National Library.) NIVAL is supported by the state, including grants from Northern Ireland. It has professional staffing and procedures. It is gradually building up its holdings as an archive centre for the visual arts in Ireland, mainly from the mid 20th century onwards. It is accessible to the public. NIVAL wants to build up the most comprehensive holdings possible on all aspects of design and the applied arts in Ireland. A brief look at some of the contents of the design collection at NIVAL can give some idea of the range of its interests.



O'Reilly. Dolmen Chapbook VIII. Dolmen Press, Dublin, MCMLVII



Campaign; Journal of the Institute of Creative Advertising. Vol. 2, number 8, September 1961. Cover by Piet Sluis

There are several Special Design Collections. Five filing cabinets contain slides and documentary information on Kilkenny Design Workshops and NIVAL would greatly like to extend this. There are posters from the 1950s by Jan de Fouw and Gus Melai for Aer Lingus, at a time when modern design was just becoming viable in Ireland. Further back the arts and crafts movement is represented by press cuttings relating to Mia Cranwill, the metalworker. Limited editions of pamphlets from the Coracle Press as well as Artists' Books point to this area where art and design join. Sybil Connolly is represented by a small collection of material relating to her life and design practice. The Irish Trade Board and Enterprise Ireland have deposited material from 1993.

The Irish design material at NIVAL includes sections devoted to design organisations like SDI, Coras Trachtala, and design exhibitions. All of these could be greatly augmented. The collection is divided up following standard design specialisations: industrial design, interior design, graphic design (including the Bord Failte logo controversy), book design, cartography, stamps, posters, sign writing and animation. All of these sections need substantial additions to cover the topics.

Moving to the crafts, there are general files and press cuttings, exhibition reviews, catalogues, invitations, press releases and competitions. Craft guilds and organisations are there too, as well as the RDS craft exhibitions and 'Showcase' exhibitions. There are files of papers of the Crafts Council and of the Northern Ireland Crafts Council. Among the crafts there is a particular strength in ceramics with catalogues and the journal of the Craft Potters Society of Ireland, as well as



The Loves of Bregog and Mulla. Dolmen Press, 1956. 7th Dolmen Chapbook. Edition of 250 copies. Monotypes by Leslie MacWeeney.

material on individual craft workers. There is also coverage of furniture, stained glass, blown glass, jewellery, metalwork, textiles, embroidery, patchwork, batik and weaving, tapestries, as well as traditional crafts like basket-making, leatherwork and wood-turning. Individual crafts people have specific files. A full listing can be obtained from the head of NIVAL.

The design collection at NIVAL is growing and is looking for suitable donations of material from design practitioners, such as the members of the Institute of Designers in Ireland. The collection needs gifts of all types. In particular, it could do with more corporate material which is no longer current. Industrial designers and crafts people may have private correspondence, briefing papers, notes, photographs and specific drawings relating to the developmental process. All of this is of great value to researchers.

Your donation of material is a way of creating a public memory of your work long after its current application has passed. Otherwise all record of your work can be lost once a particular project is completed. Would you consider donating company or personal papers to NIVAL? You might wish to discuss your plans with Donna Romano, Administrator of NIVAL (Tel: 01.636 4347), or with Dr. Paul Caffrey, who is in charge of the history of design for undergraduates and is a fellow member of the IDI (Tel: 01.636 4342).

*Professor John Turpin, MIDI,
Faculty of History of Art and Design
and Complementary Studies,
National College of Art and Design.*

Eileen Gray (1878 – 1976)

A New Exhibition at Collins Barracks



Noncomformist Chair

Opening in Spring 2002, a new exhibition at the Museum of Decorative Arts and History at Collins Barracks will feature the life and work of one of the most influential designers and architects of the early 20th century, Eileen Gray.

Eileen Gray, an Irishwoman, was one of the leading members of the modern design movement. Renowned in France during the early decades of the 20th century as a

designer in lacquer furniture and interiors, she then began to experiment with architectural forms in the late 1920s.

Being an avant garde artist she constantly reacted with new art movements and her individuality and ideas developed in Paris against this vibrant and artistic backdrop. In the world of design hers was a new approach to shape, line, the use of colour, materials and textures, yet the human sensibility of her work continues to inspire designers today.

She was the first designer to work in chrome, preceding such acclaimed designers as Le Corbusier, Charlotte Perriand, Mies Van der Rohe and Marcel Breuer and was original in her use of aluminium, celluloid, tubular steel, bakelite and cork in her designs.

During her lifetime the land of her birth gave her little recognition except in an exhibition, Eileen Gray, Pioneer of Design. Held at the Bank of Ireland in the summer of 1973, it was organised by the Royal Institute of the Architects of Ireland. Later they presented her with an honorary fellowship. In the citation Robin Walker, then of Michael Scott & Partners, Architects said, "...she was probably the sole representative from Ireland wholly

immersed as an outstanding exponent in the pioneering work of the modern movement..."

The forthcoming exhibition which is based on the Museum's recently acquired collection of her furniture, lacquer work, carpets, furnishings, drawings and personal memorabilia will explore her development as an artist, designer and architect.



E1027 Table

The Millennium Wing

The National Gallery Celebrates its New Wing

From 22nd January 2002, the National Gallery of Ireland will have a new 4,000 sq m extension adjoining the present building with an entrance off Clare Street, Dublin 2.

The Gallery's new 4,000 sq m wing is designed by the architectural firm, Benson & Forsyth. The firm was selected from a shortlist of ten in an international competition launched in 1996, which attracted over 90 entries worldwide. The new building will provide an additional 4,000 square meters to the existing building on Merrion Square.

The new Millennium Wing will accommodate some 150 paintings. It will incorporate two suites of galleries; one on the upper level which is purpose-built to accommodate temporary exhibitions both national and international; the second is dedicated to twentieth century Irish paintings (1900–1950) drawn from the permanent collection and long-term loans. Other facilities will include a Centre for the Study of Irish Art, a Yeats Archive, a Multimedia Room, Audio Visual Room, and visitor facilities such as restaurants and a spacious Gallery Shop with the best of art publications and merchandise. All levels in the new wing will have access to the historic building.

The National Gallery of Ireland has secured a major Impressionist exhibition to celebrate its Millennium Wing. The exhibition entitled '*Monet, Renoir and the Impressionist Landscape*', comprises 69 masterpieces drawn from the marvellous collection of the Museum of Fine Art in Boston. Among the artists represented are Cézanne, Renoir, Pissarro, Monet, Gauguin and Van Gogh.

Raymond Keaveney, Director of the National Gallery, paid tribute to the Director and staff of the Museum of Fine Arts in Boston for their wonderful cooperation. He said: "Dublin was the only European venue for this exhibition and will provide an opportunity for visitors to explore the great works of the Impressionist masters. It will also represent a new beginning for the Gallery's presentation of international exhibitions."

The exhibition is a rich survey of french landscape painting from the time of its great rise to prominence from the 1850s through to 1910. The themes tie in effectively with the National Gallery's collection of the Chester Beatty Bequest of 19th century French paintings.



Exterior view, Millennium Wing, Clare Street – from Architects Model

'Monet, Renoir and the Impressionist Landscape'

22nd of January – 14th of April 2002.

Tickets available from Ticketmaster;

www.ticketmaster.ie

Republic of Ireland: 1890 925 120

Northern Ireland & UK: 0870 333 6030

The Millennium Wing

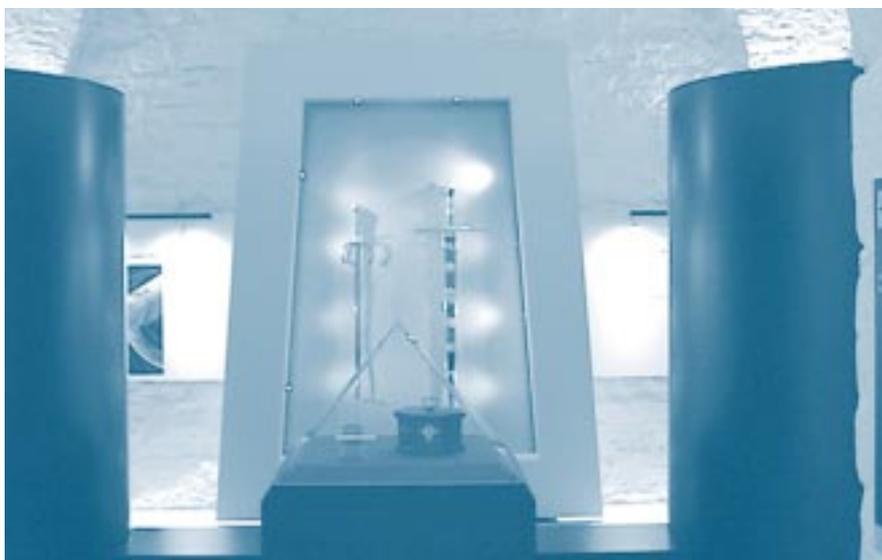
Telephone: 01 661 5133

email: press@ngi.ie

www.nationalgallery.ie

Is that Sheherezade spinning a yarn?

Reflections on IDI events and a visit to Dublin City Hall Exhibition with Orna Hanly



The Great City Sword on display at Dublin City Hall



Display case holding The Great Mace



IDI members at Dublin City Hall

Every year seems to be passing faster and faster and, as usual, it comes as a surprise that it is the time to summarise the work done, the targets achieved, the lessons learned – depending on the point of view.

The highlights of this year's IDI's activities were undoubtedly the Design Awards ceremony in Belfast and the Design Week in Dublin with a lot of energy generated and communication achieved. But before, during and after, there were a lot of other events, which enabled us to interact and exchange thoughts.

Exhibition/Interior Design/Architecture Section members were active throughout the year in different ways. We had a stimulating section meeting in July which re-opened debate about our professional profile, relationship with architectural professional bodies, suggestions about continual professional education and many more. The pastel tones, leather sofas and soft lighting of Herbert Park Hotel lobby, together with a glass of cold chardonnay added a ting of freshness to the discussion, which we would hope to recreate on a similar occasion soon.

Art Auction 2 seems to become a traditional and very successful event, where the designers demonstrate not only their talents in fine art but also noble charitable qualities, which have again this year provided a financial contribution to Focus Ireland, which looks after the needs of less privileged members of our society.

One of the advantages of being a part of our professional body is the opportunity to have a direct insight into new developments and be directly introduced to the work of our colleagues or members. During the year, visits were

arranged to the new Chester Beatty Collection in Dublin Castle, to the Guinness Storehouse, courtesy of Elizabeth Kirby, architect from RKD, and to the Dublin City Hall Exhibition with Orna Hanly – to mention just a few.

It was a pleasure and a privilege to meet the authors/designers and discuss their work, as well as meet one another and carry the discussion through to coffee bars.

The last such event is fresh in my mind, from touring the exhibition called The Story of the Capital. It is a permanent exhibition set in the lower ground level of Dublin's City Hall. As the promotional leaflet quotes: "The story is told through the display of precious artefacts and medieval manuscripts, supported by computer interactives, archive films, models and costumes, along with original works of modern art, which have been commissioned especially for the exhibition."

The physical framework for the whole story is a magnificently restored architectural space with striking pointed arches and curved vaults. The soft quality of space itself is well accentuated by hidden background lighting, which enhances the display surfaces. The quality of design is expressed in discipline and sense of elegance, which are always in service of the exhibits and the flow of visitors.

Use of light, text and signage, other graphic elements and artwork is well balanced, helping the story to unfold with calculated stimulation and change of focal points.

It was interesting observing our group, which consisted of fashion and textile designers, product, exhibition and interior designers, architects and graphic designers, including some children and friends. The scale of space and sequences of the attractions had us congregating and splitting up from the group as if we were some giant complex body opening and closing up to take a breath of air and keeping the natural flow. We seemed to be following a rich and dynamic process, cleverly broken into various chapters and diversions, which made us all promise that we will come again and again.

It seemed to me that an invisible hand of a traditional Shanakee was somewhere in action here, transcending and transforming old oral skills into a weave of objects and images.

The effect of this exhibition and its design is to remind us designers what our role is – to convey the message and express it with contemporary vocabulary and means, but at the same time facilitate mental and spiritual continuity and context for our collective history.

With this thought, I leave you, till our next get-together.

Selma Harrington

Design Week 2001

Designers and civilians from IDI, GDBA, RIAI and ICAD enjoy events.



Student Competition: Cork Shines the Brightest

Results of a Student Design Competition for ELIA poster and identity for their conference in Dublin 24th – 26th October 2002.

ELIA (the European League of Institutes of the Arts) is holding its 7th biennial conference in Dublin in October 2002. The conference theme is *cómhar*, the Irish equivalent of the English word 'reciprocity'.

Dineen's Irish dictionary defines *cómhar* as co-operation; mutually borrowed labour; alliance and society companionship. It goes to give examples of usage such as: I go to work for a man in return for similar work done... by him or me; therefore *fear cómhara* is a person so employed, i.e. a co-operator. The word also embodies the notion of responsibility and duty as in *tá cómhara agat orm* meaning 'I am under obligation to you'. The rural origin of this concept of mutual support for the benefit of the community is clear from the phrase *cómhar na gcómharsan* which is a system of reciprocal labour among neighbours; and *Tá an té réidh, tar agus déan cómhara linn*, 'tea is ready, come and join us'. The word has particular resonance in the arts as in *cómhar na saiothe*, 'companionship of the cultured'.

Winners

Cork Institute of Technology:

Hazel O'Leary, Katherine Walsh, Jim Larkin

Highly commended

Cork Institute of Technology:

Eileen Kenny, Mark Corry, Annette Crowley

Congratulations to the lecturer who supervised the team, Donal Power.

The Jury were:

- Sean McNulty, President, IDI
- Chris Wainwright, Vice President ELIA
- John O'Connor, ELIA Local Steering Committee

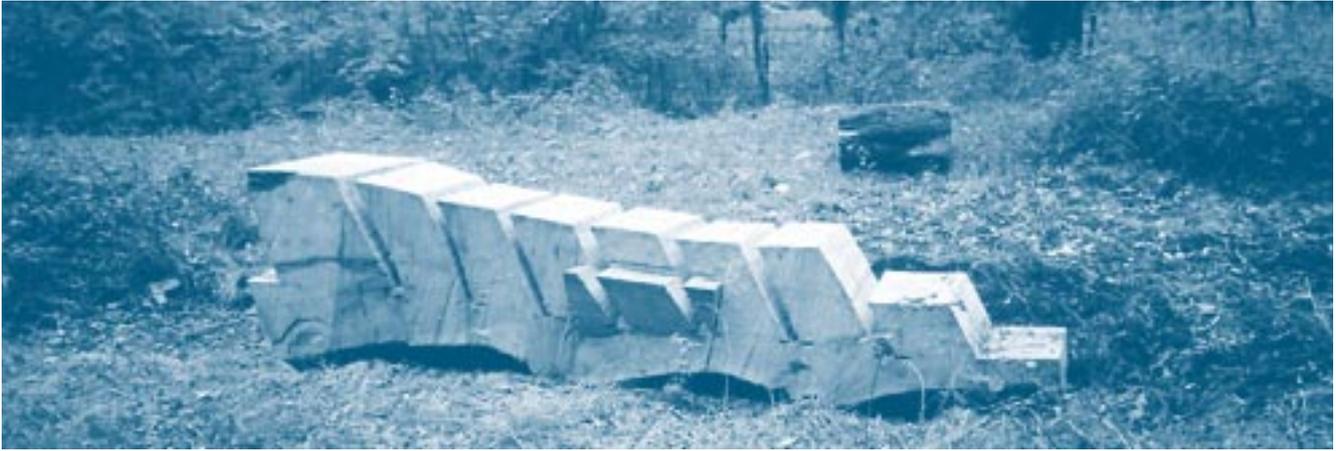
Entries were received from Athlone IT, DIT and Cork IT.

Oranje & Green



Stephen Kavanagh and Katy Quinn at Design Factory's Oranje & Green

Design Factory held a creative evening in the Guinness Storehouse last November which explored the links between Ireland and Holland in graphic design. The event featured presentations by leading Dutch designer Andrew Fallon and Irish designers, The Stone Twins, who are based in Holland. A panel discussion followed on the 'Dutch influence on Irish graphic design'. The panel was chaired by Conor Clarke and included Jan de Fouw, Ditte Kummer, Linda King, David Smith and Ciarán Ó'Goara.



Outdoor Seating at Phoenix Park

A Design Project by DIT's 3rd Year Furniture Design Students



Phoenix Park, Dublin, is a major regional and national asset. It is the largest urban parkland in Europe. It constantly seeks to redefine the integrity of a nineteenth century parkland in terms of changing and expanding urban usage in the twenty-first century.

The Park already exists as an immensely rich, arboricultural environment. That fact, in itself, presents a great challenge to any designer, wishing to place outdoor furniture there. The place, its environment, its own sophisticated design and its usage by people and the Park's deer herd, are all elements of the reality in which another design must validate itself.

Dúchas/The Heritage Service, The Department of Arts, Heritage, The Gaeltacht and The Islands, and Dublin Institute of Technology's Furniture Design, have worked to develop a project for 3rd year students as the starting point of their two year specialisation in furniture design.

The project would place students in the real situation of completing furniture in place on site. Students worked in teams. Each team selected an area in which they wished to work. Each person designed their own piece, but in close combination with the others in their group. Ideas developed as part of exchange.

The Visitors' Centre in the Park was specified as the area around which seating should be placed. The Centre attracts thousands of visitors each year. They need somewhere to sit and rest their weary legs.

The Park thus acted as client. It specified functional and innovatively-designed seating, outdoors, within a reasonably short walking distance of the Centre. The seating must be strong, safe and comfortable. It must use wood culled in the Park from diseased or damaged trees. The seating must have a life-span of twelve months, after which it would be removed. Sites available ranged from carefully maintained lawns to woodland deliberately allowed to stay wild.

The students had four challenges. The first was the quality of the Park itself, incorporating variable factors such as visitors, the deer herd and changing light. The second was the brief itself. The third was moving from first site visit, to research, concept and concept drawing in two weeks, then working on site for a week to complete and install seating. The Park provided material, a skilled tree surgeon, JCB, tractor and trailer and knowledge.

This was a real-life project, providing design service to client. The process from start to completion is high-pressured. It involves all of the complexity of concept being affected and altered through in-process discovery and development. Ideas and form change as other expertise comes into play. Each design evolved through dialogue with other students and with the creative thinking of a skilled tree surgeon and his colleagues. The success of these designs depended on focussed, creative thinking, which was willing to exchange and develop ideas and practice as a complex project evolved rapidly.

At the end of the project, seating interplays with place and people.

Participants

Their names are listed by team.

- 1 Kate Byrne, Vincent McGrath, Anne-Marie O'Connell
- 2 Aileen Balfe, Eimeir Johnston, Orlaith Mernagh
- 3 Monica Daly, Louise Dunne, Jonathan Legge, Lydia Swindell

Tutors

Guy Briggs, Seán McCrum, Robert Tully, Richard Whelan

*Seán McCrum,
Project Co-Ordinator*

Just to say WOW!!!

Praise for the IDI Awards

Dear Sheila

I was off last week so this is my first chance to say thanks and well done to you and all at IRTU for an amazingly well-run event. Everyone I spoke to agreed it would be a hard act to follow!

Regards to all
Suzanne Doran
 InterTrade Ireland

Sheila

I have just about come back down to earth. It was most definitely one of the best nights ever!

Thanks,
Shakira Nelis

Dear Sir/Madam

We had a wonderful night at the Waterfront on the night. Well done

Regards
David Esler
 Leadlines and David Esler Studios

Rina

I hope Friday was a success for all you guys. We all thought it went really well... everything looked very well finished, and all in a great venue. So I hope to see you again at one of these events.

All the best,
Mat
 Design Partners

Sheila

Just to say WOW!!! What an amazing night the 19th was at the Waterfront Hall. You could not have faulted it, it was brilliant.

Catherine Bond

Sheila and Stephen,

Just a short note to thank you for a wonderful evening. It's so important to tear oneself away from the cathode ray tube and see who else is out there and what they are doing.

I thought everything from the pre-publicity to the event itself was superbly organised.

Keep up the good work.

Jamie Flint
 aubergine

Dear Sheila

On behalf of Paradigm Product Development, I would like to thank you for the very professional and enjoyable IDI awards ceremony at the Waterfront Hall on Friday 19th October. As usual the organisation was superb.

We were delighted to receive two awards and trust that we have shown that Northern Ireland design consultants can perform at the highest levels in Ireland and beyond.

Thanks again for all the hard work undertaken by you and Stephen Moore.

Yours sincerely
Richard Bell
 Paradigm Product Development

Sheila Robinson

Thanks for a great night in Belfast.

Darragh Treacy
 RTE

Dear Stephen

Thank you to yourself and Sheila for all your efforts for, and on Friday, the night went down very well with designers and clients alike. Although we were left with mixed emotions – about 'nearly' winning, we all enjoyed the evening. Well, I think I did - from what I can remember - it was great attending such a well organised event.

Personally, I feel that the awards are a very valuable tool in gauging our place within the client focused design community in Ireland. To gain two finalists and three exhibition places makes me very proud of the effort the whole team puts in, and I hope that you can see the value of making the event special.

Let's hope that working hard over the next year not only brings the commercial benefits sought by the companies we work for, but also allows us to carry off an award next year to celebrate that effort.

Regards
William Lee
 The Design Factor

Dear Sean

I am writing to thank the Institute of Designers in Ireland for a wonderful and memorable day on November 9th at the Graduate Designer Awards in UCD. Since then I have had numerous opportunities and publicity after winning both the Craft and Grand Prix Awards.

I hope to make the most of the opportunity given to me and would like to sincerely thank everybody involved.

Yours truly
Lynn Ward

Design Ireland – Human Resource Management

A two day course for the design industry: 4th–5th March 2002

The Human Resource Management course is part of Design Ireland's continuing programme of professional development. The course is tailor made for design professionals and managers who want to keep abreast of the latest developments in human resource management, as well as those who need a broader exposure to human resource management.

This programme will help participants to:

- Understand the linkages between business strategy and human resources;
- Design and deliver integrated human resource management policies and practices.

Who Should Attend

- Senior staff responsible for the human resource management of the company;
- Design consultants who need a broader exposure to human resource management.

Content

- The selection interviewing process
- Equality legislation
- Employment law

- Staff grievances
- Positive management of discipline
- Implementation of effective performance management

Certificate

A certificate of attendance will be issued by the Irish Management Institute.

Objectives

- Understand the role of effective human resource management in building a high professional organisation;
- Know the importance of culture in shaping performance and how to define and build effective culture;
- Understand the role of organisational design in building high performance;
- Identify the key human resource levers for improving organisational performance;
- Develop an understanding of the selection interview process, its strengths and weaknesses;
- Build awareness of inherent dangers and bias in the selection process;

- Understand the impact of equality legislation on selection interviewing;
- Understand the key principles of employment law and how they affect the professional firm;
- Handle staff grievances effectively and positively manage discipline;
- Implement effective performance management and staff development models.

Who presents the course?

The Irish Management Institute is the premier provider of management development in Ireland and has been at the forefront of management and organisational development.

Location

Irish Management Institute
 National Management Centre
 Sandyford Road
 Dublin 16

Commencing at 09.00

For booking forms and further information, please contact Karen Doull at Design Ireland 01.716 7810

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The IDI Newsletter welcomes contributions from members and non-members. Articles for publication should be sent to: Sheila Robinson, Institute of Designers in Ireland, 8 Merrion Square, Dublin 2. idi@indigo.ie

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NOTICE BOARD

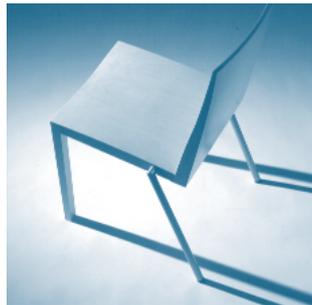
Form of Finland

An Exhibition and Seminar of Finnish Design

The Form of Finland Exhibition

The Atrium (exhibition space)
The Office of Public Works
52 St. Stephens Green
Dublin 2
5th – 24th February 2002

The Form of Finland exhibition is the first exhibition of Finnish design in Ireland and is the perfect opportunity to see the beauty of Scandinavian style. It introduces



Kova Chair, by Jouko Järuiisalo

well-known Finnish designers and their work. The exhibition features both new successful talents and classics of our time like Alvar Aalto. It concentrates on furniture and interior design, featuring pieces which are all currently in production. The aim of the exhibition is to create awareness of Finnish Form and show the clear, minimalistic and functional style of Finnish design.

The Form of Finland Seminar

Hotel Conrad,
Earlsfort Terrace, Dublin 2.
20th February 2002

The Form of Finland seminar takes a look at architecture, industrial and furniture design with lectures and works from top Finnish design names. The seminar is a unique opportunity to get an insight into Finnish design and it is an excellent forum for interaction

between Irish and Finnish experts.

The Form of Finland seminar is a full-day event with lectures, workshops and a design café where you can interact with experts from the design field. The day programme is followed by a reception at the exhibition space where you can take a closer look at the exhibition pieces and meet the designers behind them.

The seminar has a cover charge of £80 (students £40) which includes the full day's programme with lunch and two coffee breaks, the seminar material and the reception at the exhibition space.

You can register to the seminar by calling 01.672 5402 or through the contact page at www.2cooldesign.ie Last day for registration is the 8th of February 2002.

The Design Journal

The Design Journal provides an international forum for all design professionals, researchers, educators and managers. Its content, which aims to have a direct impact on design knowledge and practice, is thought-provoking and challenges assumptions and methods. Published three times a year, The Design Journal encourages discussion across traditional boundaries between practice and theory, and between disciplines defined by working media, materials and areas of application.

All the papers in the journal are subject to a blind refereeing process, which ensures a high standard of quality and a scholarly

approach to design. The editorial team aims to be truly eclectic in its selection of source material, and open-minded about the evolving role of design in commercial and cultural contexts.

Papers for refereeing should be sent to the Editorial Chair:

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DESIGNER HUMOUR



Patrick Scott Retrospective

A major survey of the work of Patrick Scott will open on 7 February 2002 at the Hugh Lane Gallery, the first since a touring exhibition twenty years ago. Just turned 80, Patrick Scott was one of the first Irish exponents of pure abstraction in the early 1960s.

Trained as an architect, Scott worked for 15 years with Michael Scott and initially worked part-time as a painter. His work spans six decades beginning with his Surrealist paintings of the early 1940s. The exhibition runs until 28 April 2002.

Sunday Lecture 10 February 2002

Patrick Scott: From the 'Ridiculous' to the Sublime
Lecturer: Dr Yvonne Scott

Direction Series

The books published in the 'directions' series contain material on one or more projects concerning operations, thinking and design in the field of visual communication. The form and content of each book is determined by an individual graphic designer or graphic design group.

www.directions.ch

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