

IDI • Creative Axis

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

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IDI Creative Axis welcomes contributions from members and non-members. Articles for publication should be sent to: Rina Whyte, Executive Officer, Institute of Designers in Ireland, 8 Merrion Square, Dublin 2. Email idi@indigo.ie. Whilst every effort is made to check the accuracy of information contained in the Newsletter, the IDI cannot accept responsibility for errors and omissions. The views expressed by contributors are not necessarily those of the IDI. IDI wish to acknowledge the support of Eoin Tierney in the preparation of the May issue of the Creative Axis.

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President's Letter

'The room must look comfortable, the house cosy, the courthouse must make a threatening impression on the furtive criminal, the bank must say, "Here your money is securely safeguarded by honest people."'

Czech architect, Adolf Loos

Many people perceive design as being about image and style. But design is not just about the way things look. It is also about the way things are used, how they are communicated to the world and the way they are organised and produced. Design is also important in defining how we feel about the world we live in.

Design is of great importance in society, as a means for achieving business success and in order to enhance the country's competitive standing. However, Ireland has yet to realise fully the importance and crucial role of design. The 2002 report of the Irish Council for Science, Technology and Innovation (ICSTI) reveals that Irish manufacturers have a low opinion of design, due in part to the lack of a design culture in this country. For example it reports that only 18% of enterprises in the Shannon region actively use design.

Many of the issues and problems confronting Ireland are multi-dimensional: an ageing population, skills shortages, increased competition from the east, high prices, the environment – and more. But the institutions we expect to solve these problems – government, science, education, business and the professions are not multi-dimensional. Design, therefore, has an important role. Designers use a combination of intuition, understanding and current knowledge to develop innovative solutions. In a world where many new products and services are similar in function and even performance, their design – shape, look and image – can make all the difference.

Since its foundation in 1972, the institutes priorities have been to represent the interests of designers from different disciplines who

practise on the island of Ireland through the promotion of high standards of design and by fostering professionalism and emphasising designers' responsibility to society, to the client and to one another. The institute makes every effort on an ongoing basis to devise new ways of serving its members and society. It has put in place strategic affiliations and efficient development and communication systems. Most important of all, designers are actively involved in the institute's activities.

One of the core aims of the IDI is to identify new issues that face design practitioners. The calendar of events and initiatives planned for 2004 reflect the institute's response to these new challenges.

In February 2004 the institute held its AGM in Dublin, soon followed by an evening with the celebrated typographer Bruno Maag in The Vaults at Connolly Station with a riveted capacity audience. On March 4th Minister for Arts, Sport and Tourism John O'Donohue launched the innovative Shamrock Uncovered project in The National Museum. This project is a design research response to the theme of globalisation and the importance of recognising country symbols as a means of retaining national identity. In April, representatives from the IDI will visit Bosnia as guests of ULUPUBIH The Association of Applied Artists and Designers of Bosnia, it was tremendous success and heralded a new international link between the designers of both countries.

IDI and ICAD jointly presented 'Dubbel' Dutch in late April, a highly commended talk and series of workshops with a show of work by UNA Amsterdam and Thonik the Dutch graphic design firms. The event also showed the benefits of working together for the betterment of the design profession.

Events in May and June will include visits by The Norwegian Design Council and ECIA The European Council of Interior Architects. The publication and launch of a number of important IDI publications including The revised IDI professional code of conduct, an introductory booklet on design for School Leavers and 'Why design' a basic guide to the value design in business.

Continuing through the summer, events include a presentation on 'pro bono creative design commissions' by Ciaran O'Gaora, Zero G. Fashion designer, Joanne Hynes will show her much talked about work in Dublin and Limerick, and the IDI a series of mini-seminars to businesses in Cavan and Galway

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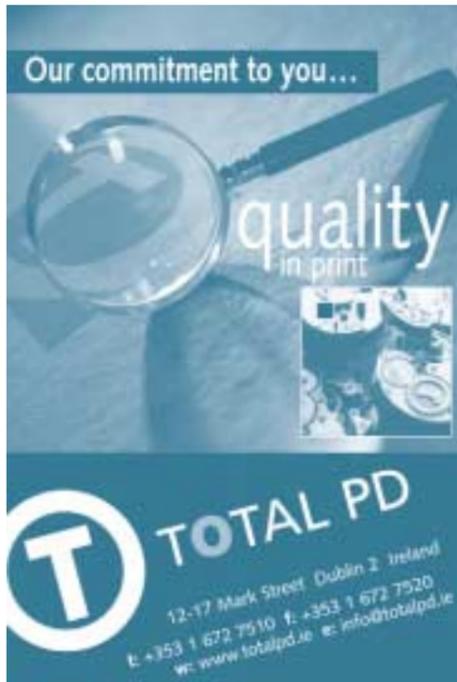
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in conjunction with the GDBA. The annual William H Walshe lecture will take place in September as will a presentation and debate with architect Tom de Paor. October in Belfast sees a return visit by celebrated multi-media designer Daljit Singh for a joint presentation with last years IDI Grand prix winners Inferno.

The IDI will present a major exhibition in October and November, as part of design week, the institute will also welcome renowned designer Angus Hyland of Pentagram London to address members. The novel 'Test of Time' a public creative design exhibition in conjunction with the Chambers of Commerce will travel around the country to Sligo, Letterkenny and Cork and the IDI will present 'Fashion Able' an innovative fashion event aimed at persons with physical challenges. IDI mounts an exhibition in December of the entries to the 'Sell yourself' competition on display at O'Sullivan Graphics, Dublin and at Christmas the ever-popular Art Auction for charity at The Origin Gallery.

The continuous design dialogue that occurs in the IDI has been formalised in 2004 and takes the form of monthly design themes, with issues that confront designers being discussed vigorously by members and non-members. The IDI council meets on the first Wednesday of every month at 8 Merrion Square Dublin. During 2004 themes include creativity, professional practice, insurance in design, membership, design education, design, affiliations, starting out, design for all, regional design and sponsorship. Members are actively contributing to this debate at each of the section meetings and by email and phone to voluntary officers at idi@indigo.ie.

Having run a graphic design practice for over 20 years I understand the challenges of

operating a business let alone a design business in Ireland and the difficulty associated with selling design in a non-design culture. I believe attitudes are changing, even if slowly. The persistent 'missionary-like' efforts of Irish design professionals down the years are paying dividends. Design is slowly being integrated into mainstream business as more designers establish themselves throughout the country. I echo the call of other design profession representatives for the development of a government policy on design and for the introduction of financial supports to encourage small and medium enterprises to use design actively in their business.

Although the IDI's core audience comprises its own members and the broader design community north and south, this year we are promoting design and awareness of design to business, education, the public and government. I am fortunate to be surrounded by a wonderful group of design professionals on this years council and I invite members to take part in as many of our activities as possible and bring your own ideas to our table.

Martin Gaffney
President 2004



IDI Code of Professional Conduct

The IDI Council 2004 are reviewing the Code of Professional Conduct issued to all members. The Code has been in existence since the IDI was established and aims to establish a pattern of professional behaviour for the benefit of members, their colleagues and those who employ their services. Issues arising from the discussion at Council regarding the 'Code' covered:

- Setting industry standards
- Professionalism
- Language
- Addressing all audiences
- Copywrite
- Raising Design standards

The IDI has sought input from BNO in the Netherlands before making final amendments.

IDI Membership Admittance

Membership Admittance was discussed at the April Council meeting and the procedure and eligibility for admittance were reviewed. Full membership still warrants a degree or diploma and experience.

young designers that the IDI would be keen to have on board.

It also illustrates the need for IDI members to be visibly active in arenas such as this online forum, in order to highlight the progress being made by the IDI in every area. Debates such as this could easily contribute to the ongoing awareness campaign we all face, and conceivably be leveraged into a membership drive - with a highly relevant audience taking in every word. The thread can be read at: <http://www.creativeireland.com/forum/ubb/Forum12/HTML/002086.html>

Rick Monro MIDI

I would like to address some of the criticisms in the design forum 'IDI. whats the point' over the past week.

Unlike AIGA, The Design Management Institute, D&AD, The IDI is a voluntary body with part-time administration. All who get involved do so in a voluntary capacity, work extremely hard and give up much of their precious time for the benefit of the whole design profession in the hope that their actions improve the quality of design knowledge and the working lives of all designers on the Island of Ireland.

Voluntary Talent Required!

The IDI requires a talented photographer that will capture a photographic style for the IDI.

If you that person, please contact Rina on 01 716 7885 or idi@indigo.ie.

All your work will be credited.

Are you a talented Graphic Designer with a little spare time? How about using your creative talent to promote design creatively?

Please contact Rina on 01 716 7885 or idi@indigo.ie.

All your work will be credited.

Street Lighting

Dear Sir

I am interested to know what members think of the new street lighting on Cork's Patrick Street. As part of Cork's urban renewal before 2005 when it will be the European capital of culture, the style and design is very contemporary and the overall effect created gives the street a carnival atmosphere. This is in contrast to the characteristic Irish Georgian street lighting which blends into its urban surrounds. Were it not for a few loud shopfronts striking facades it would become the streets main feature!

Cora Crisham MIDI

meeting. During 2004 themes include Creativity, Professional practice, Insurance in design, membership, design education, promoting design, affiliations, starting out, design for all, regional design and sponsorship. Members who wish to have their views included in the discussions at council are invited to share their thoughts with council representatives at section meetings or email idi@indigo.ie.

Many of the criticisms played at IDI on Creative Ireland are borne out of ignorance and those who make them can be forgiven for not understanding and knowing the full extent of the work of the institute. If the IDI can be faulted on anything at the moment it is an out-of-date website which it appears is the only contact many have with IDI. The site is neglected which is hardly surprising when you consider that many of the articulate and talented resources who could be helping with the daily work of updating and providing content for it are busy criticising IDI in a forum on Creative Ireland!

Soon the IDI will announce details of a competition for the re-design of the idI website including which it hope will uncover suggestions such as those made in some of the more constructive comments on the posting forum including the development of an extranet for members to have a dialogue similar to CI.

The IDI like other voluntary organisation is evolving all the time with new people coming on board bringing new ideas and challenging the way we do our business and conduct our professional and creative lives.

The reason the IDI is important to clients is simple. After almost 25 years working in the interest design, the client community has grown to know that if you are a member you care about your work and subscribe to a professional code of conduct in your commercial dealings.

Martin Gaffney IDI President



The more traditional Georgian lighting



The new street lighting in Cork city

COLOPHON

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Letters to the Editor

IDI – The Point is...

Dear Sir

Some members have come across a recent discussion thread on the CreativeIreland.com discussion boards titled "IDI – what's the point?". The thread began:

"have to renew my IDI membership fees this week. Its 225 euro and times are hard.... Should I renew just to enter the awards or should I just spend the money on something else???"

The ensuing debate was one of the longest threads to appear on the online forum, with the issue creating extended debate over a period of days. Some participants attempted to paint the IDI as a kind of exclusive "club", with fees that disappeared into the ether and no tangible benefits emerging other than the opportunity to enter the awards. I chipped in with a firm argument in support of membership of a professional association, without getting dragged into any personal mud-slinging!

It's a well-worn debate that we are all, of course, familiar with. What is perhaps most distressing is that fact the debate was taking place online and in 'public', with participants probably representing exactly the kind of

EU Enlargement

What has design to say in an enlarged EU?

May-day is hugely symbolic and traditionally celebrated day in many cultures, throughout history. It was always linked both with an important change in seasons and changes in the society. Traditional bonfire would mark leaving the old and welcoming the new. Therefore, it is no small coincidence that the EU has chosen to celebrate its day in May, and that this year in particular, we witness such an immense change.

The borders of the European Union have shifted and have almost come Europe's natural geographical ones. But what are the natural borders? Are they high mountains, deep and wide rivers, or strange peoples and unfamiliar languages?

Borders are most often only in people's minds, in lack of communication, knowledge of other and in lack of will to look further and beyond. Creative minds and creative disciplines, by default, break and shift borders, and by virtue of creative thought and act, materialize new meaning and quality. Design and designers, are and need to be essential part of such processes. They use tools and methods of modern technologies, which have universal and multi national character, with only regard to efficiency of production and commercial viability. But designers are the ones in charge of human, ethical and social aspects of such processes, and have a duty to maintain

balance, by bringing these factors to industry. The enlargement of the European Union has an important emotional meaning to the ten nations joining. For Poland, Czech, Slovakia, Malta, Slovenia, Cyprus, Hungary, Estonia, Lithuania and Latvia, the May-day celebrations mean resuming their rightful place and long-awaited homecoming. Any of us who took part in international design workshops, seminars and conferences, not only had an opportunity to expand knowledge on design, but also to meet many of the colleagues from some of the new EU countries, and other parts of the world. The structure of our international affiliations through ICSID, IFI and ICOGRADA, have created a variety of ways to communicate and broaden the horizons, and has sometimes led us to either of the countries.

Awards exhibitions like or Biennial of Graphic Design in Brno, Czech Republic, was well known and valued, even in the "Iron curtain" days, and so was Biennial of Industrial design in Ljubljana, Slovenia, -to mention just a few.

It is interesting to note, however, that little of this design practice is really known or seriously analysed in available design history literature in English. It seems that the ideological barriers were upheld due to lack of translations or other historic reasons, so that there is a huge blank space, especially in the

period of 20th century after World War Two. It also perhaps reflects general lack of texts on design and its development.

Thus we know very little about design in the post-war period in these countries, bundled in a block-term Eastern Europe. What was the motivation among designers there and then? Were they by the very nature of the largely planned economies, starved of opportunities to engage and provide a meaningful service? What was it like to work as a designer in the 15-year period after the fall of the Berlin wall and how has the market economy affected earlier traditions and professional values? On the other hand, how can their experience be compared with the relative creative resignation of designers in the "West", often heavily compromised by faceless and colourless drive of international capital? There are no quick answers to these questions and they present a new opportunity to expand the knowledge.

The Institute of designers in Ireland is joining celebrations and is welcoming our new colleagues and neighbors in the EU, at the time of the Irish presidency. We look forward to get to know each other, and we look forward to learning our new Europe, with warm hearts.

Selma Harrington MIDI

IDI Went To Bosnia!

A group of 14 IDI members and friends spent five fantastic days in Sarajevo and Mostar in the beginning of April.

Our aim was to establish links with the Bosnian colleagues and make a presentation of work of our Institute and designers in Ireland. It was anticipated that this visit could offer some mutual exchange of experience in using design as a tool in moving forward the economy in transition.

The visit also coincided with the opening of the Annual Members' Exhibition in Bosnia, which was a good opportunity for us to see the current work of local designers and architects.

On the other hand, our group, all prominent design professionals, either principal partners or practitioners, holding different office positions in the IDI, truly reflected multi-faceted profile of Irish design practice, with architects, interior architects, product and exhibition designers, furniture and graphic designers and design management specialists.

With assistance from our Bosnian colleagues Mr. Fuad Hadzihalilovic, Director of Collegium Artisticum and Mr Alija Hafizovic Haf, President of the Bosnian Institute of designers (ULUPUBIH), we made a variety of contacts ranging from design professionals and academics to small businesses and policy

makers, to whom we presented IDI's work and some experience of Irish design practices. This was an opening of the debate, which demonstrated how design could be used as a vehicle for a change in the economy. We also offered some expertise in institution building on an example of a small professional body, which is gaining strength both nationally and internationally. Few presentations were made, among others to the furniture manufacturers in the Bosnian Chamber of Commerce and to students and academic staff at Department of design at the Fine & Applied Arts Academy in Sarajevo.

Our visit generated a lot of interest and some local publicity, which was recorded on the national radio, TV and in two daily papers.

We had a strong support from the Irish Embassy in Slovenia/ Bosnia and the Ambassador Mr. Gary Ansbro, and an appointment in the EU Delegation in Sarajevo with the EU Ambassador to Bosnia Mr. Michael Humphries and his Senior Advisors. Our initiative was warmly welcome and highly commended and some proposals for further actions have been tabled.

Our IDI colleagues offered student internships for Product Design and Visual Communications students, and we look forward to follow up on such offers, which attracted a lot of interest among young Sarajevans.

Selma Harrington MIDI



Lorem Ipsum

Absolute Sarajevo!

There is a time every evening when dusk arrives, a quite time when the 'wind goes to sleep' and the pace of life slows. It is a good time for reflection and a time to organise in your mind the events of the day. In Sarajevo it is a particularly appealing time. The advent of dusk transforms the city and conceals the evidence of its recent and tragic past. The city lights up, slowly hiding the scars of war, jewels of light begin to emerge, to sparkle and climb up the hillsides, and from my balcony the Library becomes again the imposing architectural statement that was intended by its Ottoman creators. Just before the city slips into night you realise what a beautiful position Sarajevo occupies on this earth.

If I remember anything about our recent visit to Bosnia it will be the early evening light and more importantly the people we met. We were lucky to meet a group of designers who had overcome difficulties that we could never imagine, difficulties that made our daily search for a new brand or some promotional literature for a manufacturing firm seem somewhat trivial. In the fading light I suddenly realised just how comfortable and fortunate we are here in Ireland to be able to practice design untroubled by real problems.

At the Collegium Artisticum we met a group of Bosnian designers, members of their Institute ULUPUBIH, who we entertained with a very impressive show reel about Ireland. The visual imagery was wholesome, entertaining and reflected the very best values of our country. In fact most of the Irish contingent were pleasantly reminded of the country we live in – a country that I find hard to imagine in my hour long commute each morning from Rathfarnham to Mountjoy Square. Our Bosnian hosts then showed a presentation they had compiled for the recent ICOGRADA event in Istanbul. The presentation gave a cultural and historic background to Sarajevo and depicted unambiguously the war and the effect it had and still has on their economy and their outlook. Suddenly, despite the unavoidable evidence I had seen of the war throughout the city, this presentation more than anything

made me realise the difficulties, these my peers in Bosnia, had endured.

Like all graphic designers I grudgingly admit to a background in fine art, a background that I can switch off and on as a client demands. At this presentation I became aware of the fusion between fine art and graphic design. The poster as a powerful social communications tool has disappeared in the west to be replaced by its counterpart that promotes music events. The use of the poster format by the Bosnians reconfirmed to me its power. Slide after slide presented the poster as a formidable information tool and most impressively the need for language was reduced to almost zero - pure graphic design. The use of icons and visual puns meant that the messages could be universally understood. During the darkest hours of the Bosnian conflict a series of posters were produced and the most memorable, to me, was 'Absolute Sarajevo' which was included on their presentation.

Although there were other formats and identity projects presented I found the poster series mesmerising and it struck me that if you can, at some point, remove the commercial imperative from the process you can achieve staggering results.

An important element of any, formal or informal, mission to visit our peers in other countries is to ensure that you come home with something. More importantly, if the experience was positive you must devise a way to ensure that it continues. As an Institute we should keep in touch with the people we met – at Baseline we will make sure we do it on a personal basis. All design is about influences and the wider the spectrum of these influences the better designers we become. I would like to thank the graphic designers of Bosnia for sharing their work and reminding me just how powerful a force our profession can be. And to Haf and his colleagues – thank you for having us!

Nicholas Cloake, MIDI

Angela Woods, Sean McNulty and Nick Cloake give a presentation to staff and students at the Fine & Applied Arts Academy

Students were predominantly from the Departments of Product Design and Visual Communications at various points in their BA courses. The session was very well attended with many questions from the floor. Students expressed a keen interest in learning more about further study at MA level, however Dublin was somewhat knocked on the head when it was noted that a pint of beer costs €5!

Collaboration between the Design Departments and local industry was debated. Sadly there appears to be little interaction and this was borne out by a question that I posed to the manufacturers at the earlier presentation to members of the Bosnian Export Chamber of Commerce.

Our presentations and Q&A session ended on a high with Nick Cloake from Baseline offering internships to the students and judging from the students' reaction he will be inundated with applications.

Shopping

Regarded as somewhat of an authority on shopping, I seize every opportunity in whatever country I happen to be visiting of undertaking a comprehensive survey on their retail environment!

(i) Due to being ill prepared for a rise in temperature (from a cool 9° in Dublin to a balmy 19° in Bosnia) the need arose to purchase more appropriate footwear. A fairly hard task for me – no Prada, Gucci or Todds, but I managed! Had I been in the market for curly toed, embroidered house slippers – no problem. But not the appropriate footwear for the amount of walking we had ahead of us.

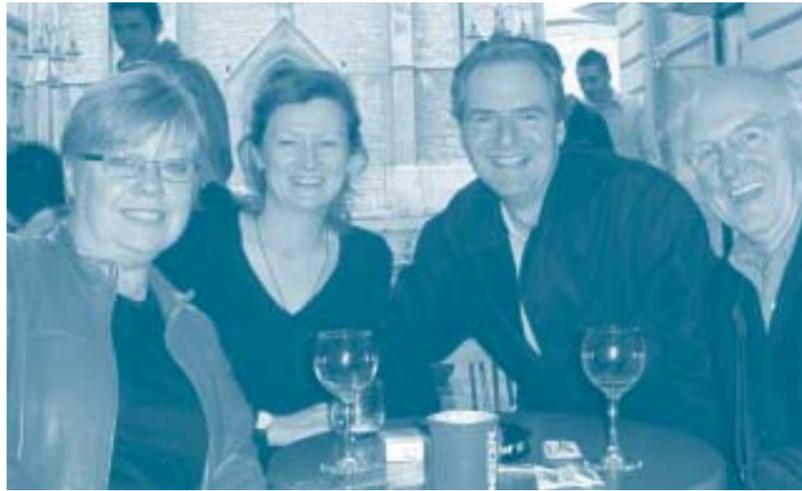
(ii) Local crafts, again a dilemma. Indigenous aluminium products abound, but how does one transport a stunning barbeque with an obelisk shaped funnel standing over 1 metre high home on the plane? Sadly I had to say no, even at €30 (Foko eat your heart out!).

A more transportable compromise was found by way of delightful local products in a tiny wood turners shop. Wooden lidded bowls, spoons, spindles, etc. Balls of twine, webbing and robe, wooden handled carpet beaters and brushes. Again, sadly I had to say no to a 2 metre high pitch fork that I discovered casually leaning against the wall of the show.

To use "World of Interiors" speak, the honesty and quality of these local products was superb. Next time I'll make contact with a shipping agent.

Prof Angela Woods

Acting Head of Department of Fashion & Textiles and Head of Faculty of Design, NCAD



(L to R) Angela Woods, Ann Scroope, Arthur Duff and Frank

Travelling to Sarajevo

If you are feeling adventurous, Sarajevo is really worth a visit

The only things I ever heard about Sarajevo and Bosnia were the war, the Serb atrocities, the sieges and destruction. I expect these images discourage many people from travelling there.

The war ended eight years ago. There are new buildings being built and old ones being restored. The most imposing one, the city library, has a sign on the front describing how Serbian soldiers set fire to it and destroyed thousands of priceless manuscripts and documents. You will see bullet holes in all the city structures. There are American, French and Italian troops on the street but no guns visible. In fact there are signs at the entrances to mosques, schools and public buildings saying 'no guns'. There are a lot of beggars particularly children and pick pocketing is probably the biggest crime there now.

The city is relatively poor, by our standards it is very very poor. One of our hosts described it as Ireland in the 1950's. Roads are rough, paths are crumbling, and some of the parks and grounds are scattered with debris, wire and rubbish. That is what you will see if you look for evidence of war in the city.

You will also see a beautiful landscape – the river winding down from the mountains and expanding through the city. Beautiful bridges spanning it and elaborate buildings guarding it on either side. As a capital city Sarajevo appears very small and more so because it is divided in two parts, old and the new. Sarajevo was the centre of trade mainland Europe, the centre of the Ottoman Empire. The old part and origin of the city was where the traders came. You can stay in the original inns and purchase rugs in the courtyards. People are still plying the old trades- tinsmithing, cobbling, tailoring. There are lots of jewellery and leather shops. If you know your stuff you can buy interesting pieces for a fraction of the price here. The new part of the city has all the usual high street brands and designer outlets. In comparison to the old part it is boring by

day but the place to be at night for the late bars and clubs.

We stayed in the Hotel Saray about ten minutes walk from the old part of the city. It was up a very steep hill but we managed it at all hours. The rooms were generous, all ensuite, with TV etc. and most had balconies overlooking the city. The staff were very helpful, friendly and easy to chat to. Breakfast was banquet style until 10 am.

There are a lot of places to eat ranging from kebab houses (like a chipper here) to cafes, but they close at night, to various levels of restaurants and late night bars. In a most beautiful restaurant (I would expect it was one of the best in the city), the most expensive main course was approximately €12. Food, alcohol, travel and accommodation are inexpensive, tips are appreciated.

I have been told that it is easy and safe to rent a car and drive through the countryside. And although the roads can be very bad like tracks it is a spectacular adventure into "the most wonderful scenery in the world". A tourist might be ignored by locals, through fear more than anything.

We travelled with Malev Airlines. Flights were €300 including taxes. There was a stopover in Budapest for a couple of hours. The hotel was €40 per night. €40 per day would see you for plenty of meals and drinks. The local currency is KM, convertible mark, and approximately €1 = 2km. It is easier to get the currency there and Euro is accepted in shop and restaurants but not at a good rate. It is better to change back the currency to Euro before leaving the country also. It is difficult to get decent tourist information about Bosnia or Sarajevo even on the Internet but if you are willing to be adventurous it really is worth a visit, you will be pleasantly surprised.

Ann Scroope

Presentation to the Bosnian Export Chamber of Commerce

Selma Harrington, Steve Conlon and I were very fortunate to have the opportunity to make presentations of our respective work to a group of local furniture manufacturers at a meeting organised by the Bosnian Export Chamber of Commerce, furniture group. The meeting took place in their building with its very stylish 1970's interiors reflecting a time of greater prosperity and confidence. Thanks to Selma's effortless capacity with language we had no problems communicating!

The purpose of the presentations was to give a snapshot of the way in which design is fundamental to our businesses as well as trying to get a sense of the issues concerning the local furniture industry.

Selma introduced the group and the purpose of the visit. With Steve's concern with processes and methodology and our experience of design and manufacturing the 2 presentations complimented each other.

Notwithstanding the fact that BHZ has a major resource in timber as well as, historically, a significant furniture industry it was hard to get a sense what was happening on the ground. In the course of our visit we did form some picture, almost by default, of what was going on. As a consequence of the war both the industry and the market are very uncertain and there much effort and time yet to be spent before they are able to regain the position they held 10 years ago.

Arthur Duff, President Elect

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 Shop open Mon-Fri 9.30am-5.30pm Sat:
 10am-5pm Sun: 2-6pm

Eurocoin

Designed by Thomas Emmet Mullins this coin is one of Ireland's ways of celebrating the accession of ten new countries to the European Union.

The swan is a symbol of elegance, grace and beauty and is used here to symbolise Europe welcoming ten new countries to the fold. The ten eggs here represent the countries with their respective stars crowning the coin above. As it is an Irish coin, the design takes on a contemporary celtic style.

It promotes to Europe that we have a unique style of native art. This is expressed through the stylised nest and motifs on the coin.

Thomas Emmet Mullins is a qualified Graphic Designer / Illustrator and has worked in his profession in Ireland for the past four years and more recently in Canada. He was born in Co. Wicklow and has always had a huge interest in Art and Design. He also holds a great respect for traditional Irish Art and was delighted to have the opportunity here to blend Irish heritage into contemporary design. He has received international illustration awards and is currently on the Panel of Artists for An Post Irish Stamp Design. To view more of his work, you can visit his website at www.gilled.com



IDI AGM

The IDI held its annual general meeting on February 21, 2004 at Enterprise Ireland, Sandymount in Dublin. The AGM is an important annual event and provides members with an opportunity to reflect on the past years activities as well as looking forward to the challenges ahead. During the AGM, IDI President (2003) Selma Harrington outlined last year's activities and was commended on her tireless efforts for IDI. Treasurer Frank Ryan presented the financial report that showed a healthy balance sheet. The Design for Ireland account was summarised by Sean McNulty and the IDI 2004 Council appointments were confirmed, reports adopted and accountants re-appointed.

Past President Libby Carton was thanked for her work over the three years of her term as an IDI officer. Martin Gaffney was formally appointed as President for 2004 and was joined by President-Elect Arthur Duff. Martin Gaffney gave an uplifting address and outlined the IDI calendar of events and his intention to carry on the inspirational work of his predecessors. The AGM concluded with an open floor during which a debate on many issues took place including views from Richard Whelan DIT on design ethics and Paul Hogan on the lack of growth in membership. Many who attended commented that it was an enlightening AGM and were looking forward to participating in 2004.



IDI President Martin Gaffney and members of the IDI Council



Frank Ryan



Libby Carton and Selma Harrington



IDI President Martin Gaffney with Bruno Maag

In February, Bruno Maag of Dalton Maag, London, creators of custom fonts for MINI, BMW, Eircom, Tesco, sneak, Ministry of Sound and many more, was invited by the IDI to speak with designers in The Vault's, IFSC. A raffle was held as part of the 'aftershow' with books kindly donated by Dalton Maag. The response to the event was positive and we look forward to hosting more of its kind.

Sparkasse

Bruno Maag explains the development of the typeface Sparkasse and discusses the future of digital typesetting

Sparkasse is a German bank that is made up of a large number of independent businesses, all operating under the same name. Over the years this has led to a situation that all use the same logo but other aspects of branding such as colour and type are different from region to region. Together with Interbrand in Germany we were given the task to develop a new typeface family that would help to bind the different parts of the business together.

Initially, six Sans and two Serif weights were required. The Sans for Office and external communications, whilst the Serif was to be applied in their publishing arm only. The typeface design had to fulfil criteria such as friendly, approachable, warm, legible. It had to be modern but conservative also.

Based on this briefing we presented some design roughs to Interbrand to establish a general design concept. Once this was clarified we refined the design concept further, establishing height/width proportions and design details such as termination of characters and treatment of diagonal stems. During the following weeks the additional weights and styles were added, including the Serif design which had to incorporate the same features as the Sans. As time progressed the typeface had become very liked by the client, so much so, that two years after the initial sketches the font family has altogether 16 weights/styles of both Sans and Serif.

Once the design and spacing of the font was concluded and signed off we needed to optimise the Office fonts for screen display. Windows users tend to be spoilt in regards to quality of type on the screen - Arial, Times etc are highly legible. We can achieve this quality by means of 'hinting' a post design process that adds extra instructions to the font to tell it how to behave depending on size and resolution of the screen.

All of the Sparkasse fonts are available in the OpenType format, some with typographic features that allow easy access to SmallCaps, alternative numerals and even proper fractions. OpenType is a new font format, jointly introduced by Microsoft and Adobe. OpenType has three major advantages over traditional font formats: one font file for both

Windows and MacOS, Unicode character encoding and typographic features. Unicode for example allows for language specific characters to be compiled in one and the same fonts. For example, Arial Unicode, available on Windows holds over 55000 characters supporting all the major languages of this planet. This enables cross platform document exchange and native language web publishing. Nowadays, bearing the enlarged EU in mind a font should, as a standard, include at least the necessary characters to support Eastern and Western European languages.

Typographic features allow a font to also include additional characters that can be accessed very easily. SmallCaps can be present in a font and by simply selecting the appropriate menu entry they are displayed. Ligatures can be supported automatically, provided they are present in the font. For example the user types f f i and the ffi ligature will be used. However, the application and system still recognise this characters in its individual components thus enabling spell checkers and search facilities. Fractions can easily be done: type 1 / 7 and the appropriate fraction, diagonal or vertical will appear.

Although, at present only the Adobe CS collection support OpenType typographic features, this new font format is the future. The next versions of Windows and Office will include this, too and the Mac will follow suit soon after. Unicode has been a reality on Windows for many years, and MacOS X has finally caught up. The coming release of Office for Mac will have Unicode support.

However, many applications neither do Unicode nor features. Quark Xpress is one of them. In OSX this situation can lead to problems with OpenType fonts that contain languages beyond the traditional Western European characterset. It is up to the user to let these software companies know what they want by either bitterly complaining every day, or simply switch to applications that do the job properly.



Fig.a.

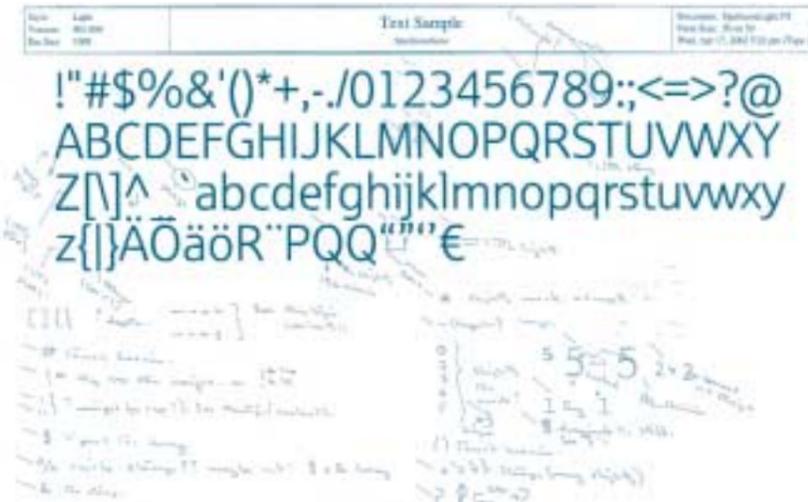


Fig.b.

Fig.a. Ascenders and Descenders proportions significantly affect the legibility of the type. The treatment of the terminal strokes will change the texture of the type when seen in text.

Fig.b. Over and over we print the all the characters together for assessment. This allows us to identify conceptual issues and problems with the drawing of individual glyphs.

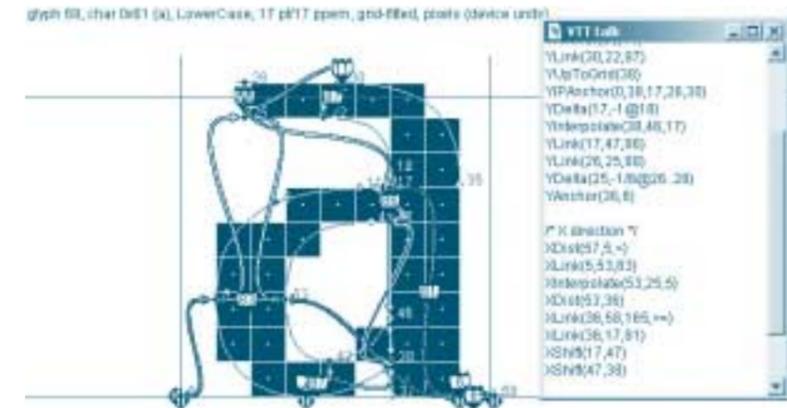


Fig.c.

Fig.c. Once the design is completed we will optimise (hint) the font for better screen display. Using this specific tool we can control the appearance of a character to the smallest detail, independent of resolution or size.

Fig.d. This comparison clearly shows that both Sans and Serif are from the same family. Besides the proportions we have carried over design details such as the curved k-diagonal.



Fig.d.

Fig.e. Normally, most fonts only support Western European languages. For the Sparkasse we also included the necessary characters to allow setting in Eastern European languages, the Baltic languages and Turkish.

Fig.f. These are our control characters. They allow us to illustrate the basic design concept, and determine hight and width proportions as well as contrast between vertical and horizontal strokes.



Fig.f.

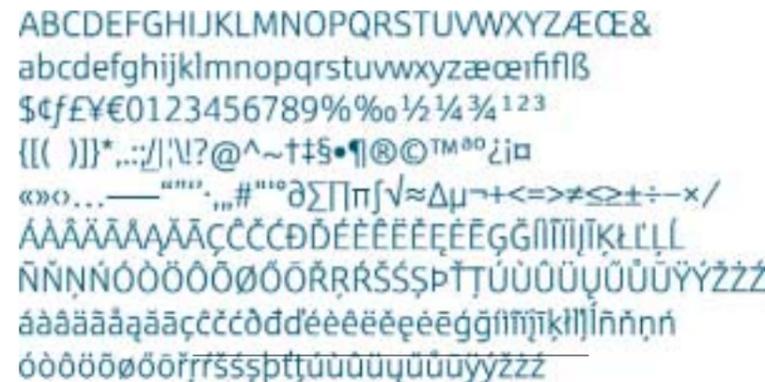


Fig.e.

Fig.g. Using the word Sparkasse we can identify the design details of the typeface. For example the treatment of the p-curve into the vertical stem or the whether to apply a curved or straight k-diagonal.



Fig.g.

Dubbel Dutch



Hans Bochthink, and Andre of Una Amsterdam conducting the annual report workshop at Design Factory.



Hans Bochthink, Andre, Niky and Thomas Widdershoven

The Dubbel Dutch event in March was a result of a collaboration between ICAD and IDI to successfully bring two Dutch Graphic design agencies together to Ireland to present and discuss their work with Irish designers. Thonik and UNA also both kindly donated many spot prizes including books, tulips and beer!

The following day, Conor Clarke of Designfactory very kindly closed his offices to host a workshop by UNA to invited members.

OBITUARY

Gerald Tyler 1943 - 2004

Gerald Tyler, a long standing member of the IDI, sadly passed away on April 7th 2004. Gerald came to Ireland in 1969 as one of a highly talented group of experts brought to Kilkenny Design Workshops to aid the industrialisation of Ireland. In 1989, Gerald expanded his horizons when in co-operation with TDI, he established KDP, Kilkenny Development Partners, to offer services to developing countries. Gerald is sadly missed by his many design colleagues in IDI. We have passed condolences to his family on your behalf.



ILLUSTRATION

Illustration Scribbles

The Illustrators Guild of Ireland continues to make the process of working with illustrators easier for the design community. Good news is that the illustratorsireland.com web site is undergoing a revamp by our web masters, Stephen Synnott and Steve Simpson. The overall design of the site will change radically and many new and useful features will be added: Not least, stock illustration and private work sections. We'll keep you informed of the launch date that should be in plenty of time for the next IDI newsletter.

Work is also underway on the first ever IGI illustration sourcebook; 'This is the Book for Illustration!' It'll be an invaluable shelf-top resource for designers of every stripe!

Support Irish illustration! If you haven't visited our web site yet at: www.illustratorsireland.com, go take a look: There's a wide variety of styles from which to choose, that will enhance any project. Just contact your chosen illustrator and deal with them directly, with no middlemen to clutter the creative process. Many illustrators even produce giclée prints of their work to order, so... architectural projects can even avail of all that talent!



Illustration: Joven Kerekes

Event News

Shamrock Uncovered

The Institute of Designers and Minister of Tourism John O'Donoghue launched the IDI 'Shamrock Uncovered' project in the National Museum of Ireland to mark the celebration of the Shamrock as one of Ireland's most popular symbols.

The IDI 'Shamrock Uncovered' project aims to capture a sense of the extent of its use, popularity and appeal. The project will use the skills and resources of the third level design college network both in Ireland and abroad in its quest to uncover shamrock symbolism around the globe.

'Shamrock Uncovered' will culminate in a series of lectures, exhibitions and a celebration during St Patrick's week 2005. The project was initiated and launched in the lead up to the March 2004 St Patrick's festival.

Symbols are an essential and important part of communicating the distinct character of a country. Over time they become embedded in culture and are easy to recall. The Canadian Maple leaf, the Welsh Rose, Scottish thistle, American Eagle, Spanish Sun to name but a few, are all examples of well known country symbols.

The Shamrock is one of Ireland's most popular symbols and has been re-created on everything from St Patrick's statues to company logos to shillelaghs.

Many organisations have chosen the shamrock as the symbol that represents them; religious, tourism, business, culture, political, educational and many more, the shamrock appears in a multitude of shapes and styles and is immediately identifiable as Irish. As the world becomes more and globalised it is becoming increasingly important for countries and organisations to be distinctive and different. The shamrock has and will continue to play its role in communicating the uniqueness of Ireland and the Irish.



Selma Harrington with Minister for Tourism John O' Donoghue and Brian Twomey of Tourism Ireland

Ergonomics in Design

IES Conference 2004 at NCAD

The Irish Ergonomics Society (IES) held its annual AGM conference at the NCAD on the Thomas Street Campus on the 26th March 2004. The papers presented at the conference are designed to update members on current developments in the Ergonomics profession. The conference consisted of three sessions and a Keynote paper delivered by Professor Tim Gallwey (University of Limerick) on "The Role of Ergonomics Today".

The First Session consisted of three papers focused on Design Ergonomics and was chaired by Selma Harrington, past President of the IDI. In this session, Gearoid O'Conchubhair (NCAD) gave an overview of ergonomics methodologies used in the development of a chair for orchestral players. This was followed by a paper which examined design implications of the new EU Directive on exposure to vibration. The third paper by Eoin O'Herlihy (National Disability Authority) gave an overview of public policy and legislation regarding accessibility of the built environment.

The Second Session, presented by Dr. Mike Cooke and postgraduates of the Interaction Design Centre (UL), was devoted to "Methodologies in Human Computer Interaction". The papers focussed on the application of the "Think-Aloud" methodology in assessing usability of different consumer products.

Two papers in the Third Session, presented by Deirdre Corby (DCU) and Frank Power (Health & Safety Authority), concentrated on examining various approaches to prevent and minimise injuries resulted from manual handling activities. The HSA paper, in particular, outlined the importance of good

design as a preventative measure, as well as highlighting statutory responsibilities of designers.

Abstracts of the papers will be available on the IES Website at the next update (www.irishergonomics.com). Copies of the conference proceedings, the Irish Ergonomics Review (O'Sullivan and Chan, 2004) at €15 (members) and €25 (non-members) each, is available from Leonard.osullivan@ul.ie. Steve Chan, Chairman of the IES

Design Ireland Skillnet

The Design Ireland Skillnet is now over half way through the training and events programme for 2003-04.

240 individuals from 37 companies are participating in this unique opportunity for Design companies to develop key skills. The Skillnet is running a series of Management and Software courses throughout May, June and July. Some of the most popular courses include Sales, Leadership, Presentation Skills, Planning and Customer Care. The software courses include Photoshop, Illustrator, Quark Xpress, Dreamweaver, Flash, Excel, Word and PowerPoint.

For further information contact Barbara or Gerard at 01 716 7810

RIAI Awards 2004

On Monday 24th May, the Royal Institute of Architects of Ireland (RIAI) announced the winners of the 2004 Architecture Awards at a reception in the Atrium, of the OPW Building, in Dublin's St Stephen's Green. Martin Cullen, T.D., Minister for the Environment, Heritage and Local Government, attended and presented the six special category awards and Tom Parlon, T.D., Minister of State at the Department of Finance, presented the OPW sponsored Best Accessible Project Award.

A total of 15 general awards were presented by Anthony Reddy, President of the RIAI and Frank Ryan, Managing Director of Roadstone, who are the awards sponsors.

Anthony Reddy praised the extraordinarily high quality of the work submitted, 195 entries in all. He said:

"The fact that such a variety of successful buildings has won awards this year is testament to the continually rising standard of building design across the spectrum in Ireland. In this regard we must acknowledge the very important role played by the commissioning client as it is the successful interaction between the client and the design team that makes a building great.

Looking at the award winners this year, we have a mix of the large and the small, the public and the private, the urban and the rural. The South Dublin County Council Balgaddy A Housing Project is a fine example of what can be achieved in public housing with good design. Meanwhile, the new Roches Stores development in Henry Street, Dublin is a richly deserving winner in the Best Contribution to Urban Design category. Let us hope it will act as a benchmark for other commercial development in the centre city.

The North Kildare Educate Together School in Celbridge is a particularly welcome winner and shows how important good design is in facilitating a quality educational experience. The building was designed by Grafton Architects but strongly reflects the desire and input from the school community for high quality design with the emphasis on space, light and welcoming surroundings. Meanwhile, Justin Kilcullen's Earthquake Resistant Housing for the Poor in three communities in El Salvador shows the contribution design can make to improving the lives of people at the most fundamental level.

The individual housing winners, the Double Glass House in Dublin, the apartment in North Great George's Street, Seafield, Coney Island and the Stone House in Co. Wicklow show how good design can be applied to housing in a city centre context, in the suburbs and in the countryside. The challenge that faces us is to ensure that this high standard is applied to more and more of our housing stock."

Mr Reddy stressed that good quality architecture adds value, both economically and socially, not just to an individual project, but to the whole community in which the building is located. By promoting and producing high quality buildings, architects are making a real contribution to the social, economic and cultural life of the country. It is recognised that well designed urban centres stand the test of time, and there is no doubt

that the Roches Stores development will be evidence of this point. He went on to say:

"Vast sums of money are due to be spent on construction in this country over the next ten years. It is incumbent upon the state and the developers to see that this money is as well invested as possible, with the highest possible standards being applied, in order to maximise both the economic and the social benefits of development to local communities and to Irish society as a whole."

An exhibition of the Architecture Award winning schemes, along with a further 47 entries, will be on display in the Architecture Centre on Merrion Square from 31st May to 30th July and, from there, will go on nationwide tour.

Special Award Winners

Best Contributions to Urban Design

Roches Stores
Architects: Newenham Mulligan Architects
Client: Roches Stores

Best Housing Project

Balgaddy A
Architects: Howley Harrington Architects
Client: South Dublin County Council

Best Commercial Building

Pelham House
Architects: Horan Keogh Ryan Architects
Client: Lalco

Best Practice in a Conservation Project

The Main Guard
Architects: Margaret Quinlan Architects
Client: National Monuments Services

Best Accessible Project

Tubbercurry Civic Offices
Architects: McCullough Mulvin Architects
Client: Sligo County Council

Best Building in the Landscape

Stone House (Extension), Co. Wicklow
Architects: Henchion – Reuter Architects
Client: Private

Best Sustainable Building

Coppinger Court
Architects: Magee Creedon Architects
Client: Michael Finn & David McSweeney

Call for submissions to the IFI Yearbook 2004

The ECIA and IFI are publishing a Design Yearbook and have called for submissions from IFI members. Any large projects on commercial property, hotels, restaurants, swimming pools, spas, offices etc.

For further information contact:

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E chborella@wanadoo.fr
www.borellaartdesign.com

19th Biennial of Industrial Design, Call for Entries

SloveniaBIO 19, the 19th Biennial of Industrial Design will take place from September 15th to October 15th 2004 in Ljubljana, Slovenia. This Biennial is open to Product and Graphic Design and is endorsed by ICSID, BEDA and ICOGRADA.

Please, let us know if you would like to submit some work as the IFI is willing to make a national selection for the BIO 19 exhibition. Check out www.bio.si for more information.

Register your interest to idi@indigo.ie or by telephone to 01 716 7885 before the 15th June 2004

European Design Management Conference

The 8th European International Design Management Conference took place in Barcelona from March 21st to 23rd. The theme of this years conference was 'Trends /04' – Gaining Insight from Trends for Design Leadership. The event was well attended with 20 countries represented from as far a field as Brazil and New Zealand, and of course a good Irish contingent.

The two and a half days of presentations and workshops were packed with much thought provoking material and practical applications in the areas of trends, product development, brand management, communications and research. Highlights included a presentation by Mario Gagliardi, Allevio Design, Austria on the background and key dimensions of trends. Michael Eckersley, HumanCentred, USA explored the role of research in understanding trends, and the concept of future proofing your brand was discussed by Scan Management consultants, BV.

Other speakers looked at how to develop appropriate tools for detecting trends, what can be learned from trend futurists, and how to move beyond following trends to anticipating them. An underlying topic through all of the presentations was how to manage design to achieve sustained design leadership beyond current trends.

Attendees also had the opportunity to become immersed in Barcelona's vibrant design culture during the event, with the climax being the tour of design studios. HP among others have moved their design and R&D departments to Barcelona in recent years, and the purpose built multi-disciplinary design studios were a truly inspirational part of the visit.

The conference, as usual presented many excellent opportunities for networking through the atmosphere of open, provocative discussion that is the hallmark of the DMI.

Aileen Roche

The Barcelona Declaration Project

The Barcelona Declaration Project was a contract awarded to the Institute for Design and Disability by the National Disability Authority under the auspices of the Department of Justice, Equality and Law Reform. The NDA appointed a Steering Committee to oversee the Project.

The Barcelona Declaration (1995) is a manifesto, which, if adopted, guides local authorities in fulfilling their responsibilities within the Equality framework regarding people with disabilities. The aim of the Project was to facilitate local authorities in Ireland to create a more inclusive society.

The Barcelona Project was of two and a half years duration, with a budget of €387,000 and commenced on the 1st December 2001. The Project's terms of reference included raising awareness and promoting the Declaration; securing the adoption of the declaration by at least 75% of local authorities; delivering a programme which would enable local authorities to disability proof their decision-making process; issuing guidelines that would assist local authorities in developing plans of action for the implementation of the Declaration.

The Project was launched nationally by An Taoiseach, Bertie Ahern, in Dublin on the 14th February 2002, followed by a Regional Launch Programme held in: Galway; Tralee; Athlone; Dungarvan; Dundalk; Nenagh; Castlebar and Cork.

In the course of the Project: 83.33% of local authorities (95 out of 114) adopted the Declaration, this is the highest national percentage of adoption in Europe; the Disability Proofing Template for Local Government has been produced and published; a Training Programme has been developed to assist local authorities in structuring their pilot action plans for the implementation of the Declaration, thus developing models of good practice; the website was developed to provide world-wide promotion and information about the Declaration and the Project and to facilitate networking among Irish local authorities.

Working with local authorities, government organisations and disability groups, it was possible to establish three key essential objectives to be addressed by local authorities, based on the social model of disability:

1. To develop Disability Awareness, at all levels of management and administration. This is the prerequisite to a proofing process.
2. To develop the Consultative process without which the Disability-proofing measures and decision-making process would be invalid.
3. To provide tangible evidence of removing barriers which prevent people with disabilities from participating and functioning within the community.

The success of the Barcelona Declaration Project must be seen as the success of an Irish Government initiative in response to the demand for social change leading towards the creation of an inclusive society. The Barcelona Declaration has proved to be the right tool to

focus on Disability issues, addressing them directly at the local community level. At present, most Irish local authorities are at the transition stage between the act of adoption of the Declaration and the act of planning its implementation. The Barcelona Project has set up structural models and produced the Disability Proofing Template for Local Government. However, follow-up support for the implementation process is now required. To achieve total success the momentum must be continued.

The IDD Barcelona Project Team consisted of:

The adoption policy for the Barcelona Declaration

Cearbhall O'Meadhra & Councillor Patsy Treanor,
Charged with adoption campaign as well as the initial task of the preparation and launch of the Project

Production of promotional and training material

Graham Shepherd
Charged with the initial tasks of designing and producing material for the pilot presentations, and the Project launch and organising media and press coverage for the launch programme.

Seminars and training programme

Ken Ewart and Ken Tiernan
Charged with the tasks of selecting experts and scheduling the delivery of the programme.

Pilot Actions/Projects and Guidelines

Caitriona Shaffrey
Charged with the tasks of reviewing material related to the guidelines, actions and projects, and facilitating local authorities in developing implementation plans for pilot actions and projects.

Project Management

Michal J. Ozmin
Charged with the responsibility of overall planning and management of the Project. Also co-author of the Disability Proofing Template for Local Government.

The post of Project Administrative Assistant has been held by:

Evelyn Kavanagh from January 2002 to April 2002 and Closing Conference April 2004

Trish Commons, April 2002-September 2003

Judy Kelly, September 2003-end of the Project May 2004

Design for All

The eleventh annual general meeting of the European Institute for Design and Disability was held in Stockholm on May 8th. The Irish member organisation, the IDD, was represented by Paul Fortune. Also attending were Michal Ozmin, the current honorary treasurer and Paul Hogan, President Emeritus of EIDD.

The president-in-office, Pete Kercher from Italy, delivered an upbeat report on the activities of the Institute in 2003, stressing the efforts made at the European level to promote the practice of Design for All. These included high-level contacts with the European Commission at commissioner and official level. The Institute is growing in numbers and influence and has members in fifteen European countries and at the AGM admitted a new National Member Organisation from Hungary.

The AGM was preceded by two conferences on Design for All in Transport and Design for All in Education. In the first, the impressive Swedish experience in the area of public transport was showcased. Overseas delegates got an immediate taste of this in the new Arlanda Express, a fully accessible train connecting Arlanda airport with the centre of Stockholm in a journey of twenty minutes. The Swedish Parliament has decreed that the all public transport will be fully joined up and accessible to individuals with functional disabilities by the year 2010. The Door-to-Door project has been set up to realise this objective with the active participation of the all the state transport authorities and the representative disability organisations. Also presented were the results of the Nordic Design Competition, The Modern Journey, open to professional designers and design schools in the five Nordic countries. The first prize in the professional designer category was won by Damsgaard & Lange of Denmark for an information system that provides information for disabled people in all areas of a planned journey. The system encompasses no less than twelve different disability categories, clearly specifying the particular needs of each category. The first prize in the student category went Lars Christensen of the Aarhus School of Architecture for his design of an accessible railway platform.

The Design for All in Education conference featured Elaine Ostroff, the founder of the Centre for Adaptive Environments in Boston, as keynote speaker. Other contributions came from Belgium and Sweden and it is clear that much progress is being made internationally. It is now exceptional if architectural and design students are not introduced to the principles of Design for All (a.k.a. Universal Design or Barrier-Free Design).

At the first board meeting following the AGM Pete Kercher was re-elected President, with Finn Petren of Sweden as Deputy President. Michal Ozmin continues as Honorary Treasurer with special responsibility for organising the twelfth AGM in 2005 which will be held in Warsaw or Krakow, Poland.

From the IFI point of view, there is much satisfaction in seeing that the initiative taken by the then SDI in 1990 in organising a European Symposium on Design for Disability has blossomed into a significant European and international movement which places design in the context of equal opportunities and civil rights.

ECIA

Report on Hannover Meeting

ECIA held a Presidents meeting in Hannover as guests of Domotex Fair. (this is the biggest floor covering fair in Europe). on the 17/18 January 2004.

11 countries were represented, Iceland being the exception. Six Presidents were present the remainder being delegates or Board members. IDI was represented by President, Selma Harrington and Gerry Brouder.

There was a report on the Inter Professional Meeting, which took place in Brussels on the 27th October 2003. This included representatives from ACE (Architects Council of Europe), ECIA (European Council of Interior Architects), EFLA (European Federation of Landscape architects) and ECTP (European Council of Town Planners)

The meeting discussed matters of mutual interest, these included the proposed Directive on the Internal Market for Services which we understand, will include at least two very strong recommendations, relating to the development of European Codes of Conduct for the professions and on the lifting of bans on advertising.

The meeting also discussed areas of potential co-operation which include:

1. The scope to be covered by Codes of Conduct
2. Professional Indemnity Insurance
3. Fee guidance in the context of the work of Director General for Competition on the regulated professions.
4. Common Platforms under the Qualifications Directive
5. Intellectual Property Rights issues
6. The link between the professions and the market

All agreed that the meeting had been fruitful and highly informative. A further meeting is to take in early 2004.

The principal reason for the meeting was to sign the revised Statutes. These have had to be re-written to comply with Belgian Law. The principal changes were the listing of Founding Members, the categories of membership to include Effective Members, Observer Members and Honorary Members. The definition of Interior Architect as a Liberal Profession, the location of ECIA headquarters in Brussels, the re-naming of the Executive Board to Board of Directors.

The Statutes were signed and will now be published in the Belgian Law Gazette.

The other major item on the agenda was the results of the "Crossing Borders Questionnaire". Kees Spanjers from the Netherlands was responsible for compiling it.

Kees gave some background information on the setting up of the Crossing Borders during our General Assembly in Paris. He informed the meeting that three member organisations did not respond to the questionnaire, namely Belgium, Iceland and Italy, Denmark has resigned from ECIA. He expressed the opinion

of the necessity to secure the quality of the profession, especially in countries where legal requirements are not necessary. There is legislation in three countries Germany, Iceland and the Netherlands where the title is protected. He guided us through the questionnaire making comparisons i.e. all have Rules of Conduct, Building Codes, including accessibility for the disabled. Standard contracts and professional indemnity are not required in some countries.

Kees showed a sample web site, using BNI as an example he would like all national organizations to fill in the template with their own information, there by creating a data base which can be cross referenced. This gives details of Membership/Legal aspects, Professional Practice and Education.

He also put forward a proposal for discussion relating to the establishment of uniform admittance policy for all National Organisations. This resulted from the questionnaire where membership admittance policies of the ECIA member organizations do not vary widely. To enhance the possibilities of exchange of people, ideas and knowledge and to further increase the importance of radiation of ECIA membership, we propose to harmonize admittance policies in all ECIA member organizations.

The Proposal

- All ECIA member organizations will have the same admittance policy for normal full membership.
- This admittance policy is in line with IFI guidelines and the ECIA Charter of Education.
- To become a normal full member of a ECIA member organization, the interior architect must have:
 - 5 years of professional education in one of the ECIA approved schools + 1 year of professional practice in an interior architects or architects office, or as a self-employed interior architect, proven by employers recommendation letter or portfolio.
 - or;
 - 4 years of professional education in one of the ECIA approved schools + 2 years of professional practice in an interior architects or architects office, or as a self-employed interior architect, proven by employers recommendation letter or portfolio.
 - or;
 - in the case of insufficient education, 1.5 years of professional practice is needed as a substitute for every year of missed education, proven by employers recommendation letter or portfolio and checked by an admission committee of the national organization.

- No other admission rules apply. In those countries where legislation on the profession exists and this legislation asks for higher standards, these higher standards will apply.
- Other categories of membership (such as candidates, seniors etc) may exist.
- All ECIA member organizations will adapt their official rules and regulation, including

statutes if necessary, to comply with uniform admission rules.

- If agreed by the General Assembly, these new rules will come into effect two years later, or as soon as possible having regard to the necessary change in rules and regulation.
- New members of the ECIA shall comply with these rules.
- Existing members of the ECIA that cannot or will not comply to these rules will be expelled.

Selma Harrington thanked Kees for his hard work and the time and effort which went into the questionnaire.

There was a discussion on education and it was suggested that due to the lack of information on schools offering interior architect courses that a similar questionnaire should be sent to schools in relation to curriculum, teaching staff etc.

The second day of the meeting was taken up with continued discussion on the Practice of Crossing Borders. The difficulties of working in another country and getting recognition of ones professional qualifications were discussed. It was suggested that ECIA should prepare a paper on how to behave if working abroad, it was suggested that initially it would be better to work with a partner in the host country, the national organisations playing a role in bringing the parties together. It was suggested that we should ask people who have worked outside their own country to provide us with information of their experience so we will have an overall view.

It was suggested that people working abroad regularly or who settle in another country should be able to apply for Guest Membership of the host organisation whilst still a full member in their own country. Cost of Guest membership should be the same as host country. After a period of time normal membership can be applied for in the host country. A uniform Access Policy is the desired route but this would require changes in national organisation's statutes to accept each other's qualification. There was a general discussion on fees in relation to Guest Membership. There was general agreement that fees should be paid to the national organisation in the host country.

In relation to the enlargement of the EU the Board has been in contact where possible with the National Organisations representing Interior Architects in the various countries.

ECIA has set up an Educational Working Group which will have its first draft for the General Assembly in September 2004.

The ECAI General Assembly will take place in Verona, Italy during ABITARE Fair, from 16th 20th September 2004.

All present agreed that it was a good meeting and the hospitality provided by the organisers of DOMOTEX was wonderful.

Sadly the ECIA Board Meeting scheduled for 8th May has had to be postponed due to unforeseen circumstances, but it is hoped to re-schedule it for a date in early July 2004.

Gerry Brouder

Upcoming Events

IRELAND

IDI Events, June - September 2004

Norwegian Design Council Visit
Dublin, May 2004

Introduction to Design
Dublin, Athlone, Waterford June 2004

The Irish Hospice Event
Dublin, July 2004

One to Watch
Dublin and Limerick, July 2004

IDI Graduate Awards
Dublin, August 2004

Design in Business
Dublin and Galway, August 2004

William H Walsh Lecture
Dublin, September 2004

Design in Business
Cavan Crystal Hotel, September 2004

INTERNATIONAL

London

DMI Senior Executive Workshop – Strategies for Developing, Maintaining, and Sustaining a Powerful Brand
June 16-18, 2004, London, UK.
Presented by Professor Stephen A. Greyser, Harvard Business School, and Peter L. Phillips. This highly interactive and intensive workshop has been created for senior executives responsible for creating, or recreating, brand identity and meaning to multiple stakeholders. Learn more about the workshop.

London - Exhibitions

Archigram
Until July 4th 2004
Ask any young architect to cite their influences and one name is almost certain to appear – Archigram. The exuberant, pop-inspired visions of the Archigram group dominated avant garde architecture throughout the 1960s. Founded in 1961 by six young London architects - Warren Chalk, Peter Cook, Dennis Crompton, David Greene, Ron Herron and Michael Webb - Archigram has remained an enduring inspiration to architects and designers today. Its 1960s experiments also influenced such famous buildings as Rogers and Piano's Centre Georges Pompidou in Paris. This exhibition presents Archigram to a new generation.

Designer of the Year
Until July 13th 2004
Every year the Design Museum celebrates the UK's design talent by giving a £25,000 prize to the British designer who made the biggest impact on design in the past year. This year's contenders were multimedia designer Daniel Brown; product designer Sam Buxton; lighting designer Paul Cockledge; and Craig Johnston,

the former Liverpool FC footballer who has designed the world's best selling football boot worn by David Beckham. Last year's winner Jonathan Ive of Apple, designer of the iPod and iMac, announced the result on 24 May. It was won by Daniel Brown.

History of Modern Design – In The Home
From the glacial elegance of a Bauhaus Master's House in 1920s Germany and one of Verner Panton's pop-inspired 1960s dining rooms, to a contemporary live-work space specially designed by the Bouroullec brothers, this exhibition explores the History of Modern Design - in the Home. Drawn from the Design Museum Collection and other important archives, it tells the stories behind the landmarks in modern design that have transformed our homes and the way we use them. As well as reconstructing the iconic interiors that influenced design in particular decades, the exhibition will deconstruct the design and development of such influential objects as the Penguin paperback and Apple iPod.

Plant Power – Ronan and Erwan Bouroullec
Until 13th June
To celebrate spring and the 200th anniversary of the Royal Horticultural Society, the French designers, Ronan and Erwan Bouroullec, are creating a model modern garden in the Design Museum Tank. The ceramic pots, planters and trellis in Plant Power reflect many of the central characteristics of the Bouroullecs' designs being compact, mobile and endlessly adaptable. Like all installations in the riverfront Design Museum Tank, Plant Power is free for everyone to see regardless of whether they visit the museum.

Interaction Space
Rediscover your favourite vintage video games – from Pong and Pac-Man to Tomb Raider – by playing them in the Interaction Space on the second floor of the Design Museum. Visitors can also discover the work of the pioneering multimedia designers who are defining the images we will see on our computer and TV screens in the future in the virtual galleries of the Digital Design Museum. Or they can learn more about the designers, architects and technologies featured at the museum in Design at the Design Museum, our online research archive.

London – Talks

Patrick Le Quement
Tuesday 29th June
In nearly two decades as head of global design at Renault, Patrick Le Quement has emerged as one of the world's most influential car designers thanks to innovations such as the Twingo 'character car', the new Clio and Megane, and the controversial Avantime.

David Bailey
Wednesday 7th July
In the first of The 1960s Conversations, a summer talks programme organised collaboratively by Tate and the Design

Museum, the acclaimed photographer David Bailey will discuss fashion and photography in the 1960s and the decade's enduring influence, at Tate Britain.

Alan Fletcher
Wednesday 4th August
As a founder of Fletcher Forbes Gill, Alan Fletcher was at the centre of London's graphic design scene in the 1960s. He revisits graphic design in that era and explores its legacy today in the second of our The 1960s Conversations with an introduction by Peter Saville.

Discovering Modern Architecture
Tuesdays until 22nd June 2004,
7pm to 8.30pm
Contact: www.designmuseum.org

London – Trade Shows / Fairs

International Jewellery
5th-8th September 2004
www.jewellerylondon.com

Top Drawer Autumn
London 12th-14th September 2004
www.pulse-london.com

100% Design
London 23rd - 26th September 2004
www.100percentdesign.co.uk

Chelsea Craft Fair
London 12th-17th & 19th-24th Oct 2004
www.craftscouncil.org.uk

Moscow

Golden Bee 6 – Moscow's International Biennale of Graphical Design
June 15th. Endorsed by ICOGRADA
<http://www.goldenbee.design.ru/eng/>

Germany

Grafic Europe
Berlin, 14th-16th October 2004
Contact: www.graficeurope.com

Tendence
Frankfurt 27th-31st August 2004
www.tendencelifestyle.messefrankfurt.com

France

Maison et Objet
Paris 3rd-7th September 2004
www.maison-objet.com

Premiere Vision
Paris 22nd-24th September 2004
www.premierevision.fr

USA

SOFA
Chicago, USA 5th-7th November 2004
www.sofaexpo.com

Newworld

A slice of the big apple!

John-Paul Doyle gives us an update on what's happening in the offices of Newworld New York.



Greetings from Newworld New York! Our new venture in the US is steaming along steadily, and we received a huge boost when Pat Kinsley was invited to give a seminar at the 28th DMI International Design Management Conference in Cape Cod last October. Pat's seminar, 'From Three Breads to One Brand', dealing with our brand overhaul of Irish Pride went down a storm with our design peers in the US and with potential design buyers in the audience. It served as a wonderful introduction for us to the design world of the US and the uniformly positive feedback and encouragement from our fellow delegates has given us new impetus and drive.

On the ground here in the 'Apple', terrific connections are being made, headway is being gained and lots of skin being pressed as we make our name known throughout the business community here. Our clients here in the US are extremely impressed with our work and methodology, leading us to believe that in an apparently crowded marketplace, there's still plenty of room for us.

If you want to get in contact with our New York office, you can contact John-Paul at: Newworld Group NYC, Suite 16, 314 East 9th Street, NYC, NY, 10003
T 212 533 9824, M 646 642 2896.
E jp@newworld.ie

24% more sales – Superquinn's award winning new website

Superquinn recently commissioned Newworld to overhaul their online shopping service, Superquinn4food. The new site had to convey the Superquinn brand values, whilst maintaining an easy-to-use interface.

The starting point of Newworld's approach to this project was to go back to the essence of the Superquinn brand by identifying the core values of Superquinn and what it means to the online consumer.

Newworld conducted a thorough audit of the old Superquinn4food site. From this audit, we identified practical changes that could be made to the site navigation, content and design that would make the shopping interface more user-friendly.

We used these findings, coupled with feedback for customer focus groups, to produce a design concept that truly reflects the Superquinn brand. Using a unique palette for colours and strong imagery, the new site illustrates fresh-food quality, customer service and innovation that Superquinn are well-known and respected for. While retaining all the shopping functionality of the original site, the new interface is significantly smaller in file size, resulting in a faster shopping experience for Superquinn's online customers.

The most important result is that sales have increased by up to 24% in the months following the launch of the new site proving that employing careful research and well thought out design can really make an impact on your bottom line. This innovative website also won us the Design for Digital Media Award at the O2 Digital Media Awards 2004. If you'd like to have a look for yourself, the web address is:

www.buy4now.ie/superquinn

Have you got mentalogy™?

A new campaign has just kicked off to promote a brilliant new board game called Mentalogy™. In November, the press gathered to check out members of the public pitting their wits against each other in a Mentalogy™ Marathon at the Odeon and a comprehensive radio campaign was launched in time for Christmas. So far, sales have been excellent, with most shops selling out over the Christmas period. Mentalogy™ is now going global. It took a stand at The American International Toy Fair, held in New York on 15-19 February. This was the first exposure to the international market and it was a huge success.



For those who don't know yet, Mentalogy™ is Ireland's fastest selling high-speed, mind expanding board game. Players use their short-term memory to remember words, numbers and symbols. The players race against each other to recall a series of different card selections. As the game progresses more and more cards are added to the mix. Words, numbers and pictures all compete to tax the memory and the brain. Word association, number sequences and photographic memory all come into play but lady luck might still extinguish the brightest spark!

The history behind Mentalogy™ is fascinating and inspiring. Pat Howe, creator of the game, spent years in hospital undergoing painful treatment for a variety of illnesses. As

a result, he suffered from learning difficulties due long absences from school. Despite the horrific suffering during his formative years, Pat went on to work successfully in a variety of jobs, then decided to buy a taxi plate and become his own boss.

Pat had a brilliant idea for a learning game which could genuinely help people with learning difficulties. He used his taxi as a means of meeting people to talk about it, making all his contacts through picking them up as a fare. Pat met our own Director of Newworld Group, Pat Kinsley, four years ago. They discussed the idea and have spent the last four years developing Mentalogy™ the board game, which was launched in the market place last April.

So if you fancy expanding your mind and tickling your brain cells why not get Mentalogy™? It's easy to play, enables learning through fun, develops memory skills and all the family can play! Mentalogy™ is available from Smyths and all leading toy stores. For more information on the game you can contact David Conn at: dconn@mentalogy.com Tel: 353 1 416 5669

Designing Ireland:

Kilkenny Design Workshops 1963-88

As part of the Cork European Capital of Culture celebrations in 2005 there will be an exhibition devoted to the history of the Kilkenny Design Workshops (KDW). This exhibition which is being jointly funded by Cork 2005 and the Crafts Council of Ireland will be organised by the curators: Dr Paul Caffrey and Anna Moran, lecturers in the history of design at NCAD.

This will be the first major exhibition devoted to the Kilkenny Design Workshops. The exhibition will show examples not only of graphic and industrial design but of textiles, ceramics, glass, silver, and furniture. KDW, established in 1963 under the direction of William H. Walsh, brought together world class designers from Ireland and abroad. It created a new vision of craft and design, helping both to raise design awareness at home and bringing Irish products before a new international audience. The Exhibition will draw on the KDW archives and the National Irish Visual Arts Library (NCAD) and the National Archives. It will present the latest research on this unexplored aspect of design innovation and promotion.

The curators are most interested to talk with designers and all of those connected with KDW. We would be very grateful if you could contact us at the following e-mail address: annamoran@ireland.com