



IDI • 2000

Annual Report 2000

Institute of Designers in Ireland
Institiúid Dearthóirí Éireann

December 2000

Members enjoying the Institute's visit to Peter Pearson's Sick and Indigent Roomkeepers Society.



Difficult Times: Sheila Robinson, President



My tenure began in March last year with high hopes of maintaining the then smooth running of the Institute. My ambitions were modest and I had hoped to carry on easily from Hugh's management.

Things did not go to plan however and within six weeks James Brewster had resigned as our director.

His reasons in the main were that, firstly, he was originally contracted to work two days a week. This was not possible—with the IDI and Design Week he was working full time. He felt also that his skills were not that of running a database and secretarial service. The role had changed from the job description originally given.

Secondly, he felt that the IDI could not afford to pay his salary while there were debts owing by Design for Ireland and warned that unless there was a package put together to re-finance Design for Ireland, Design Week shouldn't be allowed take place.

He resigned on May 2nd.

We accepted James resignation and understood his concerns about his role.

We thanked him for his undoubted abilities and enthusiasm for his work over the three years, especially during Design Week where his organizational skills were key to its success.

This, as you can imagine, put us in a difficult position, especially in retrieving information and making sense of it.

Our priority for May was to recruit a new administrator which we did fairly promptly. By the end of the month, we appointed Aisling Prior as our new administrator.

Aisling was charged with reorganizing our databases and bringing the Institute up to speed on our accounts and correspondence.

The main event for that period was to award Mr Arthur Gibney a Fellowship of the Institute, which we did at a small ceremony at the Royal Institute of Architects in Ireland in June. Unfortunately it clashed with another event and the numbers attending were disappointingly low.

However, with good grace Arthur ignored this and to his credit made the evening enjoyable for those who did attend.

In July I had an unexpected family bereavement.

The organization for Design Week was beginning to become more time consuming.

The Design Week committee of which I was part was meeting fairly regularly as well as liaising with Ron Warren of Glen Dimplex.

I resigned on the 6th of September because the time, personal and financial commitments required were beyond my capabilities at this time.

Seán and others on the Council were very supportive and offered to keep things ticking over. They hoped that I should at least reassume my role for the Awards ceremony. My heart wasn't in it and, besides, I would have felt a bit of a fraud, having not done the work. Seán and the Design Week Committee were demonically working and hurtling towards the call for entries date.

I felt it was the right time to stand down and help in other ways — Seán takes up the story.

A handwritten signature in black ink that reads "Sheila Robinson". The signature is written in a cursive, flowing style.

Making Progress: Seán McNulty, Acting President



Our Council team was small but focused and everyone set about the tasks assigned to them. The Design for Ireland legacy and current budget control was of immediate concern.

The first step was to ensure the credibility of IDI as the leading design organisation. This started with implementing our identity, including a corporate letter head, members' folders, code of conduct, and membership certificate, all linking in with our newsletter.

A Student Day was held on 11 October at the RDS with 350 people in attendance. The students also viewed the Awards Exhibition and feedback was extremely positive.

The 2000 Design Awards were held on 12 October and the event went extremely well with some 285 entries from the 32 counties.

The procedures, branding strategy and administration of the 2000 Awards are being addressed to eliminate the problems that occurred last year and to ensure a professional and pleasurable experience for all our members at the 2001 Awards.

Events were organised to enable networking among the members. These included IDI Open Forum on 28 September, a cultural tour of the Sick & Indigent Roomkeepers building and Chester Beatty Library on 1 December, and an Art Auction on 19 December.

It is also of considerable importance to mention that four CPD courses were run for the members through our involvement in Design Ireland.

While no events were scheduled for January it has nevertheless been a busy month due to the resignation of Aisling Prior in November. Sheila Robinson was interviewed and selected for the position of Executive Officer.

Auditing of the IDI and Design for Ireland proved troublesome given the changes of administrators and resulting lack of continuity which brought us to the end of an eventful year.

I must sincerely thank all involved especially the officers, committee and members who were specially called upon for their advice and completion of specific tasks.

2001 – The Way Forward!

The year ahead, I promise, will be an interesting one and here is a taste of what is to come:

> Issuing a call to IDI members to develop regional groups in order to network and have direct input to the IDI Council and also to organise regional events and exhibitions. This arises out of a meeting with 40 designers in Belfast who want to join the IDI. As well as connecting into the IDI network, they wish to develop a local design network.

> A programme to visit all third level education Institutes has commenced inviting students to become members of the IDI. A sub-committee will organise events to help students integrate and participate in the activities of the IDI.

Students are our future members. With a conservative estimate there are 2000 students out there, and their initial reaction to the Institute has been very positive.

> Developing our relationship with Design Ireland and creating a more open and mutually beneficial involvement with each other. This will develop through joint activities of RIAI, ICAD, GDBA and IDI in the Design Ireland programme for 2001.

> Revitalising of the Graduate Designer Award Scheme in line with the revised criteria set by Council.

> Revitalisation of our website and publication of a design directory—on our website as well as in hard copy—linking into the Design Ireland web site.

> IDI Design Awards 2001–2003 have achieved a new sponsor in Inter Trade Ireland, a North/ South development body. With a three year commitment of £100,000 per annum and also this year's Glen Dimplex continued sponsorship, the 2001 event will take place in the Waterfront Hall, Belfast hosted by the IRTU. This gives the IDI a new level of funding to really benchmark this event as the premium All-Ireland IDI Design Awards.

Events

A list of events currently being proposed and developed by our Event Committee are as follows:

April

Tour of Chester Beatty Library and Peter Pearson's Sick and Indigent Roomkeepers Home. (revisit)

May

Music evening event

June

Philip Treacy Exhibition, IMMA

September

Art Auction

October

IDI Design Awards Exhibition, Award Ceremony, Belfast: includes tour of W5 Interactive Museum and Odyssey Centre, Belfast, October 19

Wexford Opera Festival

Cultural Tours throughout the country. (3 – 4 spread throughout the year)

November

IDI Awards Exhibition in Dublin

Student Day and Graduate Designer Awards

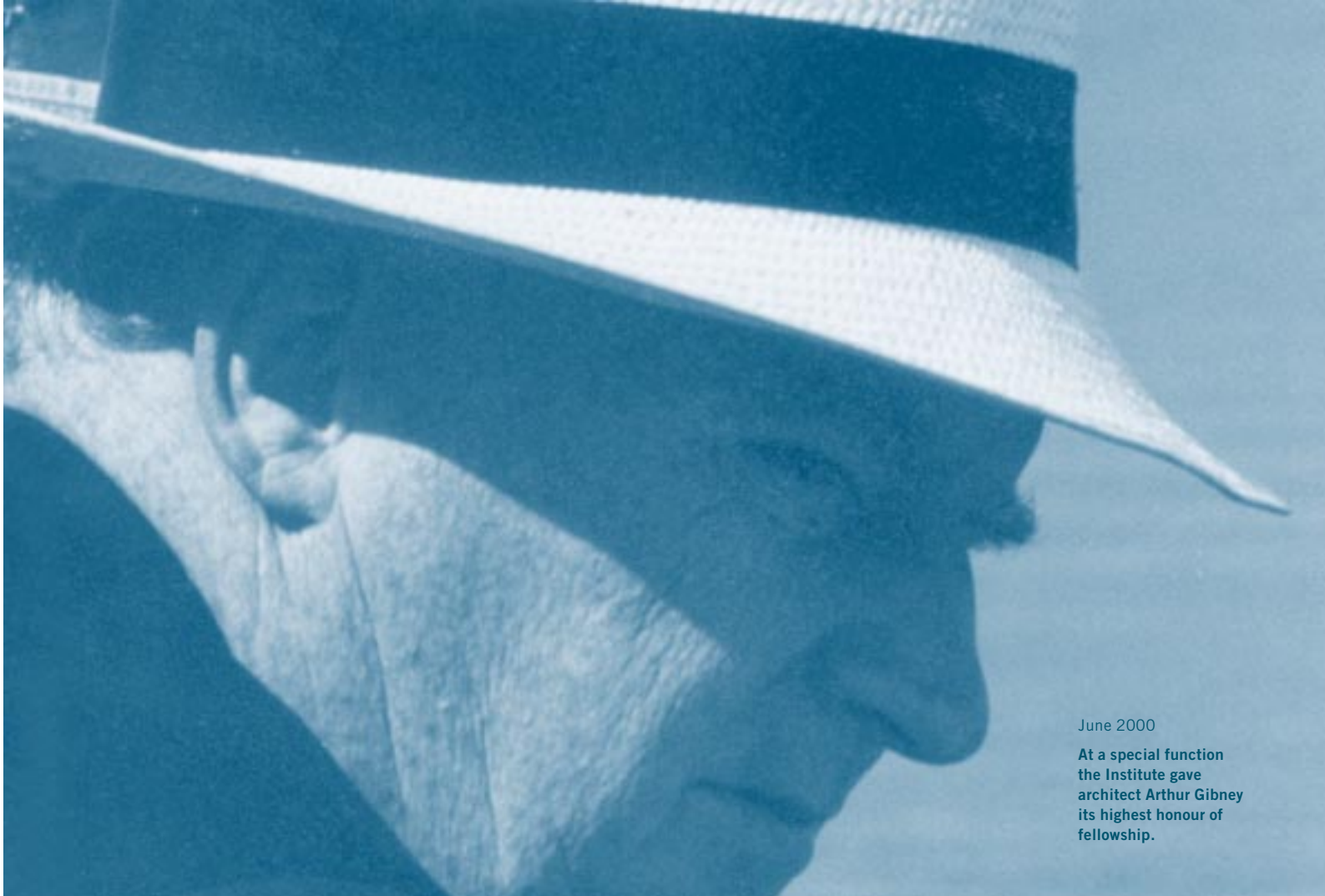
IDI Celebration of Award finalists, Dublin

Commencement of an Annual

Bill Walsh Lecture

There will also be student member activities, section meetings, regional activities and Design Ireland events with details to be published in our newsletter.

A handwritten signature in black ink that reads "Seán McNulty".



June 2000

At a special function the Institute gave architect Arthur Gibney its highest honour of fellowship.

Institute Membership

On account of changes in administrative personnel it has been particularly difficult to update our membership database over the past 12 months. Hopefully this problem has now been permanently overcome. Following are the current statistics:

	1999	2000
Members	266	274
Associates	31	29
Fellows	1	2
Retired	7	6
Honorary Members	2	2
Total	307	313

Council 2000 Membership and Attendance

The 2000 Council met on 10 occasions, it having been agreed that there would be no meetings in August and October, the latter because of Design Week.

Retired President	Sheila Robinson	Interior Designer	8
Acting President/President Elect	Seán McNulty	Product Designer	9
Immediate Past President	Hugh Wallace	Architect	4
Honorary Secretary	Roisin Gartland	Fashion Designer	9
Honorary Treasurer	Frank Ryan	Exhibition Designer	9
Exhibition and Interior Design	Gerry Brouder	Interior Architect	9
Visual Communications	Libby Carton	Graphic Designer	9
Industrial and Product Design	Tom Skinner	Digital Media Designer	2
Theatre and Television Design	Alan Farquerson	TV Production Designer	2
Education & Design Management	Angela Woods	Professor of Design	8
Fashion and Textiles	Cuan Hanly	Fashion Designer	1

Resigned due to business pressures

New Members Committee Report

Addressing the Basics

The committee met on several occasions through the year. While many suggestions were put forward to attract new members, the need for a professional presentation package was highlighted. The committee's work has focused on producing a new presentation folder for the benefit of existing members and for canvassing new members.

Along with the new membership information folder, a colourful leaflet is currently in production. This leaflet will be distributed to design colleges throughout the country. Its aim is to introduce the Institute of Designers in Ireland to students at an early stage and reinstate a student membership. In this regard, President Seán McNulty has begun a series of presentations to colleges on behalf of the Institute. The first of these presentations took place in January at DIT and the following dates are in the diary,

Jan/Feb/March NCAD, Carlow, DIT

May/June Sligo and Letterkenny

Róisín Gartland · February 2001

Newsletter

The Institute published three newsletters in the past year. Four should prove possible in the coming year!

Our ambition is to develop the newsletter into a genuine forum for discussion as well as news. We would greatly appreciate contributions from members—for those of you who are less inclined to write, your suggestions on topics and articles of interest are equally important.

Sponsorship

In the absence of a specific committee, sponsorship levels are significantly down on expectations. A committee is currently being established to pursue sponsorship and figures should increase in the coming year.

Despite this trend we have been grateful recipients of generous sponsorship from the following companies:

Paper Assist

Paperstock for newsletters and membership pack

Total Print & Design

Printing of membership pack

McNaughtons / Designerschoice

Graduate Designer Day

International Organisations

BEDA *The Bureau of European Designers Associations*

BEDA has had another very active year under its new president, Francisco Carrera. BEDA continues to make contact with members of the European Commission. The Executive has met with representatives of the Enterprise Directorate in Brussels and, as a result, design is to be included as a tradable service at European level, not only as users of services but more significantly as service providers contribution to the European economy.

BEDA has instigated a number of events aimed at decision makers within the European commission, these are being held under the title of 'the BEDA Communication Series 2000/2001, the Value of Design to the European Economy'.

The intention is to raise the level of awareness of the importance of design at the level of the European government and to provide an opportunity for the relevant officials from the European parliament and the European institutions to network amongst themselves around the issues of design and to gain additional knowledge and insight from internationally recognised experts who can clearly demonstrate the role of design as a fundamental aspect of innovation.

A BEDA sub-committee is currently working on a European design prize, a report should be available this summer.

A new look BEDA certificate is available. This signifies a standard of professional qualification and competence in accordance with the provisions of the Treaty of Rome and allows the designer to practice within the EU as long as he or she is a member of the national organisation.

BEDA is currently involved in monitoring design protection issues within the EU including the proposed single registration EU patent.

Gerry Brouder

IFI *The International Federation of Interior Architects/Designers*

This is congress / general assembly year. This will take place in the township of Etwatwa on the outskirts of Johannesburg. The congress will take place from the 12–14th September 2001. The general assembly will be held from 15–16th September. The title of the congress is "IFI Continental Shift 2001". It will cover the following topics;

- > the African cultural renaissance;
- > perspectives on African design processes;
- > design, ecology and developing world;
- > the international practice of interior design;
- > culture, identity and design;
- > life-long learning and design development;
- > design liberation and the old school;
- > bridging the barriers—universal design in context.

Icograda will be holding its congress at the same venue and time and there will be a joint closing plenary session.

ECIA *European Council of Interior Architects*

ECIA has just issued a new certificate, which is available to members of IDI for a small fee. This gives the holder recognition as "European Interior Architect" and will be a valuable asset in professional recognition.

The Charter of Education which was signed by member organisations in June has not yet been released to government agencies, schools and the European parliament.

ECIA is instigating an interior architect design prize—it is hoped to announce the conditions this year. Sponsorship has been secured for this.

Trace, which is a technical publication in France, has entered into an agreement with ECIA, whereby ECIA will use the publication to publicise its activities. The publication will be distributed to national organisations.

The ECIA website is under construction at present and should be available later this year.

ECIA plans to undertake a survey on codes of professional conduct and the comparison of contract documentation within the EU, with the overall goal of harmonising these.

ICOGRADA *International Council of Graphic Design Associations*

ICSID *International Council of Societies of Industrial Design*

There have been some changes of personnel in both these organisations and we have had very little contact during the year.

Both these organisations have websites and are worth a look.

www.icsid.org and www.icograda.org

International Trade Missions and Trips

Singapore Trade Mission

The Design Trade Mission went to Singapore organised by Stephen Conlon, Enterprise Ireland. The Mission included having a Design Stand at the International Design Forum Exhibition which ran concurrently with a seminar on D-Commerce—The New Landscape.

A series of meetings and contacts were set up through the local office of Enterprise Ireland in Singapore for the seven design companies. This resulted in three companies achieving potential business / strategic partners in Asia.

A presentation of the experiences of the companies will be given as part of a Design Ireland seminar to encourage and show the potential to export design.



October 2000

The Milkbar, by Sheila O'Donnell, John Tuomey and Peter Carroll of O'Donnell and Tuomey, winner of the Glen Dimplex Design Award's Grand Prix.

Glen Dimplex Design Awards: Chairman's Report

EXPO 2000 in Hanover

On Wednesday morning, June 14th, 21 designers set out from Dublin Airport on the first stage of a trip to Hanover for a study visit to EXPO 2000.

The theme of EXPO was 'Humankind, Nature & Technology'. Some national pavilions managed to address the theme in a meaningful way, leaving the visitor with a lasting impression of a 'Nation that cares'. Others barely addressed the theme, giving an impression of out-and-out consumerism or 'national breast beating'. The Irish Pavilion, designed by Dúil, was very successful in attracting crowds.

The Irish group had no organised programme so people were free to organise their own itineraries, with the exception of a lecture and reception for our German guests held at the Irish Pavilion on Thursday evening. Mr Ralph Weigmann, Managing Director of the Industrie Forum Design, Hanover, spoke on the subject of globalisation/localisation of design. A 'Sekt' (German champagne) reception beforehand guaranteed a suitably enjoyable atmosphere. The majority of the 85 guests were members of the Allianz Deutscher Designer (AGD), the German equivalent of IDI. Many useful contacts were made which we hope may build into useful and practical business relationships.

Our Institute can feel proud that the Design Awards have now become a permanent feature in the IDI calendar and that they have matured into an all-Ireland event. The standard is improving each year and that the awards truly represent the creative skill and commercial competence of Irish designers today. With the expansion of the awards into Northern Ireland We have commenced a journey that will see further collaboration between our two design communities.

Glen Dimplex is committed to the development of the Design Awards and has agreed funding for this year as we attempt to integrate the awards in to Northern Ireland. We are also excited about the opportunity of co-sponsorship from Inter Trade, the new trade and business development body based in Newry.

The Jury, made up of business people, commentators and designers, met in September to review almost 300 entries. They soon arrived at a shortlist of 65 entries that are exhibited at the awards night.

As our members know, the Design Awards were established by IDI as a vehicle to promote design to a wide business and commercial audience. The presence of An Tánaiste and Minister for Enterprise, Trade and Employment, Ms. Mary Harney, TD at the Awards Ceremony was recognition of design's key role in Ireland's trade and business development.

The awards ceremony was a night for celebration! Celebrating excellence in design and celebration of the collaboration between the IDI and the Northern Ireland Design Directorate. Let's hope that this collaboration acts a catalyst as designers on both sides of the border come together to seek new business opportunities.

Work has already commenced on this year's Design Awards. The IDI is committed to hosting the award's ceremony in Belfast, now scheduled for end of October.

Thank you to all those IDI members who helped out with the organisation of the awards this past year. Without their volunteered support the Design Awards would simply not happen.

Andrew Bradley

Education Report

Starting Point

The IDI's Education Sub-Committee met last September at NCAD under the Chairmanship of Professor Angela Woods.

Under the heading of general recommendations, they discussed the development of closer links between the clothing and textile industries and the design colleges, as well as the training of designers for industry.

There were two main issues up for consideration—firstly the need for more design education at primary and post-primary levels, and secondly the gap between third level design education and industry.

Other issues discussed were language skills specifically when applied to field study trips abroad and continuous professional development courses.

Further topics included MBA qualifications and information for second level students.

For immediate action is the initiation of an independently conducted graduate survey with potential research funding from Enterprise Ireland. The objectives would be to determine how graduates thought their courses had equipped them for the job market, how their employers felt about their skills and if work placements helped their careers

Also if the graduates feel that they would benefit from a choice of full or part-time post-graduate courses and if they felt that their courses had met their expectations and if not what areas of their design education needed re-thinking.

The survey should lead to information vital to the continuation of meaningful dialogue between education and industry and could ultimately lead to more structured work placements within all design courses at degree level, a range of full or part-time post-graduation courses—possibly endorsed by the IDI and finally more quality assurance on course content and delivery.

Griffith College Report

The Institute's Committee on the Investigation into Diploma course (2 Years Fulltime) in Interior Design at Griffith College had its concluding meeting on the 2nd February 2001.

It focussed on the following:

1. Documentation of the course
2. Student profiles
3. Project briefs
4. Assessment procedures
5. Staffing
6. Facilities

However, it was difficult to limit the assessment of the course without commenting on the course content, commitment of staff and actual work that the committee saw.

1. Documentation

Initially, the documentation was confusing. However, the most recent, provided by Tracy Fahey, Course Director, was much more concise and easy to follow.

Certain modules are certified by the NCEA—other modules by RHODEC—but it was the overall course that we were looking at. With only 4 semesters in the 2-Year course, Griffith College has crammed plenty in over a short period of time. Each year has only 24 weeks of study/contact time, although this usually stretches to 26 weeks including end of year assessments. (The NCAD has a 30-week academic year).

All seemed to be well thought out and far exceeded the requirements of RHODEC (who only “rubber-stamp” the grades given by staff and only see photos of final project work — NOT supporting work or models etc.)

With only 2 years to undertake this course, The committee was pleasantly surprised at the level of complexity running through the documentation. It has very obviously been enhanced greatly from the early 'RHODEC' days and goes a considerable way to offer a more valuable Diploma Course to a diverse range of students.

2. Student profiles

Being a private college, students are varied in age, nationality and ability.

The timetables are clear and guidelines for attendance issued to all students.

3. Project Briefs

The Committee viewed work from 1st and 2nd Year full-time students. Project briefs and sample assessment sheets were available. We “sampled” work, viewing low, medium and high-marked projects. The project briefs and assessment forms were well thought out and the latter gave students a clear indication of their level of achievement.

4. Assessment procedures

All assessment forms are clearly filled out. Students receive a copy. Repeats are given to students who fail for one reason or another.

5. Staffing

The commitment from the staff we met is to be applauded. They have ambitions for the course and the students. Staff profiles show a range of backgrounds and abilities. 'Special' visiting staff or 'guest' lecturers would go even further to enhance the profile of the course. Visiting external examiners would be a must in order to drive the course further.

6. Facilities

During our visits, the committee saw two of the studios where the work was on view. A complete tour of facilities including the library would be advisable. The studios need to be seen in action.

Preliminary Recommendations

> Clear colour-coded and bound documentation needed.

> That the staff team considers a work placement or Co-op scheme for graduates. After all, it is still a basic 2-year diploma and to bring their potential associate membership of the IDI into line with degree graduates' associate membership. The committee would recommend that IDI stipulates that the Co-op or work placement period should be for a minimum of one year.

> That the staff team involves more designers from industry as visiting lecturers, particularly in Year 2.

> That the IDI appoints a panel to monitor the course from start to finish. This panel should include an academic, preferably from a related area, plus two people from industry.

The course has great potential and obviously their RHODEC connection is lightweight to say the least.

The committee is to continue to assess the course until the end of the academic year.

Professor Angela Woods February 2001

A detailed report will be issued in our March Newsletter

Continuous Professional Development (CPD)

Background

Globalisation, increased competition, new technology and a continuing need to upskill the workforce are all converging factors which make it imperative that a well developed education and training system is in place for Irish design businesses ensuring a workforce that is adaptable and willing to learn new skills.

As part of the Institute's service to members, a series of CPD courses are run through the Design Ireland initiative. Its aim is to provide designers the opportunity to hone and update their skills in business and management. Participants so far have found the courses interesting and informative. This invariably leads to greater value of service from the designer to their client, and enhances their stature in the business community.

2000

During 2000, Design Ireland ran two professional development courses. The delegates who attended both courses were from graphic, product and interior design consultancies, and were a mixture of designers and project managers all of whom were responsible for the strategic marketing of their company i.e. owners, partners, directors and senior managers.

'Leading Design: fostering creative thought' was a one-day workshop run by Lucy McCaffrey. It was based on a helpful understanding of how our thinking creates our personal reality. Participants explored how to reduce the sense of emergency in their own/their organisation's thinking, in the interest of original collaborative thought.

'Marketing of Design Services' was a two and a half-day workshop run by Shan Preddy. It allowed design professionals work on their marketing strategies and plans in a stimulating and practical way: for some, this was a new venture, for others, it was a chance to revisit their thinking by spending dedicated and focused time away from the day-to-day pressures of the office.

2001

In April 2001, Design Ireland will run a two-day programme in conjunction with the Irish Management Institute: *'Human Resource Management in the Design Businesses'*

This programme is specifically designed and aimed at design professionals and managers who want to keep abreast of the latest developments in HR. The workshop will assist managers understand the linkages between business strategy and human resources. Awareness of HR issues, with the advent of new forms of work will be explored together with best practice HR models and techniques.

In May 2001, Design Ireland will run a one-day programme in conjunction with The Copyright Association of Ireland: *'Copyright & Design, Trade Marks and Patents'*

The Workshop will provide attendees with a familiarisation with the basic concepts of copyright, and an introduction to the Copyright Act, 2000; an understanding of the interface between copyright and design law; an appreciation of the essentials of design law (including registration procedures) and an understanding of what can be expected from the new Design Bill; trade mark law and practice as it affect designers; and finally a very short briefing on how patent law might be relevant to (non-product) designers.

The workshop will also address certain practical questions of concern to designers, including software issues (both as to protection of software design, and as to what uses of software are permitted), issues around the protection of typefaces, an explanation of how royalties work and how fees might be structured.

The programme will identify the intellectual property issues involved in the creation of 'corporate identities', look at the role of the designer as an intermediary between the creator of a work and the client, and how the internet can be used by designers and abused by users of their work.

Higher Diploma/Diploma in Professional Practice for the Design Industry

Design Ireland is currently developing Higher Diploma/Diploma in Professional Practice for the Design Industry with the co-operation of the University Industry Programme at University College Dublin (UCD). During 2000, Design Ireland approached UCD regarding the development of an accredited Continuous Professional Development Course for the Irish design sector. Design Ireland sought NUI accreditation to ensure the transportability of skills. Design Ireland submitted a proposal to the college, which was well received.

A working group was established in September 2000 to draft a syllabus. This group included representatives from UCD, Design Ireland, NCAD, DIT, Enterprise Ireland and industry.

Design Ireland Education & Training Committee 2001*

John O'Connor (Chairman)
Head of School of Art and Design,
Dublin Institute of Technology

Dr. David FitzPatrick
Department of Mechanical Engineering,
University College Dublin

Martin Gaffney
Design Works

Anne-Marie Harvey
Manager, Continuing Professional Education,
University College Dublin

Aine Rooney
Executive Manager, Design Ireland

Ann McNicholl
Education Director,
Royal Institute of the Architects of Ireland

**Design Ireland would like to thank Jim Dunne of The Identity Business for his pioneering work on the committee during 2000 moving CPD towards a recognised and accredited course.*

The course would be accredited by NUI and a part-time 1-year Diploma and Higher Diploma is being considered. Subject to approval at various committee stages, it is envisaged that the Course would begin in September 2001.

Learning outcomes: on completion of the course graduates will

1. be able to articulate the value of design effectively;
2. understand and effectively manage all aspects of the design process;
3. be able to plan strategically;
4. understand the principles of business administration;
5. understand the language necessary for communication between design and industry;
6. be able to think creatively about the design organisation.

The course will address the main gaps which have been identified in the skill base and which are inhibiting the development and growth of many design businesses. In general, these gaps are centred on business administration and communication.

Design Ireland's aims and objectives are set out in a separate report on the following page.

Further Details Contact

Aine Rooney, Executive Manager
Design Ireland
Campus Innovation Centre
Roebuck, Belfield, Dublin 4

T 01.706 78 92

F 01.706 79 05

E designcoalition@ucd.ie

Design Ireland

Design Ireland is an initiative taken by leading Irish bodies and organisations representing design interests. These founding members are:

- > **Graphic Design Business Association** GDBA
- > **Institute of Creative Advertising & Design** ICAD
- > **Institute of Designers in Ireland** IDI
- > **Royal Institute of Architects of Ireland** RIAI

The Board of Design Ireland is comprised of the following:

- > **Design industry**
- > **State agency**
- > **Education**
- > **Business**

One board member plus one deputy represent each founding member. Hugh Wallace of Douglas Wallace represents the Institute of Designers in Ireland and the deputy is Seán McNulty of Dolmen & Associates.

Together with the Board, there are six working committees with IDI members represented on each. These are

- > **Strategic Committee**
- > **Education & Training Committee**
- > **Programme Committee**
- > **Finance Committee**
- > **e-Committee**
- > **Awards Committee**

A PR and Advertising Committee is currently being formed.

During 2000 'Design Ireland' was registered as the business name of Design Coalition Ltd in order to ensure a brand name of substance to represent Irish design without ambiguity.

The Objective

Design Ireland will inspire and encourage a positive understanding and utilisation of design by all strands of society, in particular by business bodies and Government agencies, while internationally demonstrating the creative success and vitality of Irish design.

Design Ireland will not seek to perform the role of a professional body for one or all of the organisations that have provided the stimulus for its creation.

The Route

Design Ireland will work to discover the needs of the broader business community by forging links with relevant bodies such as IBEC, IMI, MII, and Government development agencies for business and education.

Typically these links can be made through research projects, universal promotion, institutional presentations, topical seminars, education programmes of professional development and conference participation.

In short, Design Ireland will play the role of a conduit:

- > Bringing a specific message to a predetermined audience
- > Listening carefully to their responses
- > Informing its constituents of the expressed needs and working with them to meet these needs.

In essence Design Ireland can become a body of broader influence and professional authority.

Design Ireland Strategy

Design Ireland's principle strategy lies within three core fundamental objectives:

INSPIRE — Business, Education and Government to be champions of design effectiveness

ENCOURAGE — Business, Education and Government to put design at the heart of strategy

DEMONSTRATE — The creativity and vitality of Irish Design to a national and international audience.

To do this Design Ireland will research, educate, co-ordinate and promote design awareness and effectiveness:

RESEARCH — Awareness levels, usage, effectiveness, capacity, needs and potential.

EDUCATE the key audiences of

- > the effectiveness, position, and power of design;
- > the ability and the professionalism of the greater design community in Ireland,
- > and the need to improve the professional development of the design community.

CO-ORDINATE the activities of each constituent body, to maximise awareness within society of design appreciation and utilisation.

PROMOTE — *Domestically, through*

- > advertising and public relations initiatives
- > the everyday application of good design throughout the society,
- > the creativity and vitality of the design community, and
- > the need to place design at the heart of all strategic initiatives.

Internationally, through

- > active involvement at conferences, exhibitions, and professional fora,
- > the strength and quality of the Irish design community and its practitioners.

A Calendar of Growth

May/June 1999

Response to the Enterprise Ireland / Price Waterhouse Coopers 'Opportunities in Design' Report

July 1999

Establishment of 'Design Coalition'

January 2000

Appointment of board and executive manager; defining the mission

April 1999

Identifying funding

June 1999

Office location at Campus Innovation Centre, Belfield, Dublin 4

July 2000 – consultative phase:

Establishment of strategic / programme / finance committees

September 2000 – devising a strategy

Creating the brand 'Design Ireland'

October 2000

Appointment of promotional agencies

Delivery of professional development course No.1

November 2000

Devising promotional and advertising campaigns

Delivery of professional development course No.2

December 2000

Recruitment process – Executive Director position

January 2001+

- > exploiting web opportunities
- > delivering education & training
- > delivering trade missions
- > attending international conferences
- > ongoing education & promotion
- > identifying and recruiting other design representative bodies

Funding Per Association

Phase I · to December 2000

GDBA	6,000.00
IDI	5,500.00
RIAI	10,000.00
ICAD	6,000.00

Phase II · to May 2001

GDBA	6,500.00
IDI	7,000.00
RIAI	2,500.00
ICAD	6,500.00

SBOP Funding

Phase I · to December 2000

Drawdown	122,665.00
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Phase II · to May 2001

Drawdown	102,335.00
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Current Membership

Members, please inform the Institute if your name does not appear on these lists, or has been listed in the wrong section. A small number of members are listed under 'miscellaneous' due to administrative difficulty in determining their correct section.

Members of Miscellaneous Sections

Robert Purcell	Jan Madill
Ditte Kummer	David Lilburn
Alex Simpson	John Sweeney
Brendan Donlon	Colum Jordan
Niall Meehan	Patrick Murray
Daragh O Toole	Joseph Moore
Noel Greene	

Visual Communications

Caitriona Coyle	Judy Weidner
Neil Condron	Alan Bennis
Eddie McManus	Brian Nolan
Ronan Hays	Jamie Helly
Siobhan Griffin	Brian Williams
Frank Dowling	Gabrielle Lennon
Hugh Downey	Aisling Sullivan
Eamon Sinnott	Denise Cronin
Andrew McQuillan	Eva Kniel
Cliona Geary	Scott Burnett
Cameron Ross	Fiona Martin
Rick LeVert	Aiden Kenny
Garrett Reil	Michael Fitchner
Brendon Donlon	Mel O'Rourke
Gillian Reidy	Richard Brown
Nicholas Cloake	Amanda Brady
Martin Gaffney	Helen Hayes
Niall Murphy	Monika Crowley
Brendan Boyle	Gavin Little
Ian Calder	David Joyce
Michael Crotty	Ed Parkinson
Lorraine Carter	John Foley
Brendan Chawke	Thomas Banahan
Cliona MacDonnell	Peter Dabinett
John McEvoy	Mary Doherty
Kirk Gregory Moffatt	Stephen Hope
Simon Richards	David Cooke
Roger J Sherry	Michael Begley
Loman Cusack	John Tobin
Gerry Patterson	Nick Dillon
Kim Robinson	Jennie MacCarthy
Peggy McConnell	Michael Scanlon
Tony O Hanlon	Gillian Murphy
George Hutton	Jean Colton
Danny Skehan	Bernard Kelleghan
Paul Rattigan	Pat Kinsley
Thomas Taffe Brady	Bernard Lyons
Stephen Vard	Barry Mason
Maebh Browne	Michael Linehan
Dara O Doherty	Larry Byrne
Conor O Boyle	Eunan McKinney
Libby Carton	Derek Brady
Alan O Shea	Richie Ryan
Caroline Nesbitt	Seán Mitchell
Niall Heraty	Paul McBride
Ciaran O Gaora	

New Media Design

David Jordan
Edward Cahill
Marcus Lynam
Alastair Keady
Marc Leslie
Derek Carroll
Tom Skinner
Andrew Newman

Fashion & Textiles

Lorraine Bowen
Cyril Cullen
Cherry Brandon
Mary Grant
Patricia Murphy
Roisin Gartland
Frances McDonogh
Helena Ruuth
Aoife Harrington
Marc O'Neill
Deborah Veale

Product & Industrial Design

Damian Costello
Stephen Synnott
John Hesnan
Alfred Cochrane
Seán McNulty
Simon O Driscoll
Dominic Southgate
Tadhg O Driscoll
Nicholas Haynes
Brian Stephens
Diarmiad McMahon
William Lee
Robert Tully
Peter Sheehan
Mathew Bates
Charles O Toole
Kevin Maguire
Cathal Loughnane
Christian Shaw
Richard Lyons

Theatre, Film & Television Design

John Hayes
Ashleigh Jeffers
Alan Farquharson
Elena Doyle
Shirley Dalton
Michael Grogan
Patrick Molloy
Rory Kelleher
Michael McKeon
Fiona Burke
Mick Nalty

Exhibition & Interior Architecture

Liam Brophy	Sheila O'Donnell
Brian Donnelly	Michael O'Driscoll
Angela Murphy	Sheila Robinson
Alan Douglas	Michael O'Neill
Frank Ryan	Neville Conroy
Selma Harrington	Cathy Dalton
Stephen Newell	Caitriona Shaffrey
Mel McNally	Anne Lavin
Elizabeth Kirby	Ciaran Adamson
Cornelia Hope	Siobhain Bunni
Catherine Cambell	Shane Holland
Austin Morrin	Donna O'Reilly
O'Rourke	Pascal Mahoney
Chaim Factor	George Scott
Sharon Rooney	Richard McCullough
Orla Byrne-Kelly	Colin G Parker
Colm Horan	Aidan Cavey
Frank O Mahony	Niamh O'Reilly
David Turnbull	Lucy Tynan
Ross O'Connell	Gerry Hand
Adrian Lambe	Louis Burke
Rachel Chidlow	Gerry Brouder
Noel Brady	Paul Quilligan
John McCarthy	Brenda Mulligan
Fiona McCarron	Peter Duffy
Peter Johnson	James Pike
James Horan	Kieran Bennett
John Meagher	Brian Lowe
Denis Handy	Orna Hanly
Martin Kennedy	Thomas Sampson
Blaithin Rogers	Sarah Brock
Michele Kennedy	Ronna Fibikar
Marion Cashman	John Duffy
Róisín Murphy	Arthur Duff
Martin O'Brien	Ann Scroope
David Gilligan	Patrick McGarry
Peter Stephens	Toal O Muire
Jack Restan	Olan Crowley
Oliver Previte	John Smyth
Paul Higgins	Padraig Murray
Ciaran Hynes	Maria Rogers
Nigel Howard	Damian Coffee
Elaine Campion	David Crowley
Hugh Wallace	Barbara Cruise
John Tunney	Declan Kirwan
Alison Robinson	

Design Management

Steve Conlon	Seán McCrum
Lorraine Egan	Vanessa Brady
Martin Crotty	Bill Simpson
Andrew Bradley	Gerald Tyler
Damian Cranney	Marion Cody
Jim Dunne	Aidan O'Connor
Patricia Leahy	

Design Education

David Hanna	Raymond Hitchings
Paul Thompson	John Turpin
Angela Woods	Eugene Grey
Trevor Scott	John O'Connor
David Caron	Richard Whelan
Dr Paul Caffrey	Brendan Beirne
Fiona Keane	Alex Scott
Gearoid O	Gary Granville
Conchubhair	Paul Fortune

Associate Members

Alma Bermingham
Lorraine Brennan
Elaine Campion
Antonio Castaldo
Colin Conn
Nik Dillon
Des Doyle
Zelda Duffy
Valerie Dunleavy
Michael James Evason
John Feely
Dermot Flynn
Kate Hassett
Jean Langley
Michael Leacy
Una McGrath
Keith McGuinness
Barry McLaughlin
Philip Murray
Alan O'Dea
Della O'Donoghue
Neil O'Keeffe
Robert O'Reilly
Katarina Pftzner
Jane Quigley
Richard Seabrooke
Wes Trumble
Charlotta
Tvede-Jensen
Audrey Whelan

Retired Members

Roger Layton
Josie McAvin
Iseult McCarthy
Aidan Prior
Valerie Sheridan
John C Thorne

Honorary Members

Carainn Childers
Ron Warren

Fellows

Paul Hogan
Arthur Gibney

