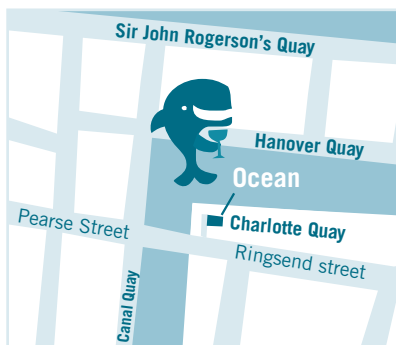


## Members evening at Ocean Bar

**April 19th**

In the first of what is set to become a regular series of social get-togethers, a members evening is planned for the Ocean Bar on Thursday April 19th. We will get together in the Shellfish Bar at 17.30. Don't expect food or freebies—the bar is serving normally! These evenings are intended simply as an opportunity for members and their friends to meet socially and talk about design and other things. From time to time a guest speaker will kick off the evening with a lecture or presentation. Your suggestions for guests are welcome.

Further info: T 01.2805237



## Chester Beatty Library, Sick & Indigent Roomkeeper's Society

**April 24th**

Following the resounding success of our first visit last December, a repeat visit to these two great Dublin sites is planned for April 24th. Peter and Phil Pearson will show us their home in the former Sick and Indigent Roomkeepers Society. This is truly the last opportunity to see the building in Pearson ownership as Nr 2 Palace Street is now to be sold. Following this we will move on to visit the Chester Beatty Library in Dublin Castle. Dr Michael Ryan, Curator, will guide us through the award-winning exhibition

Further info: Events Committee  
Róisín Gartland, T 01.6715959



Seán McNulty and Frank Ryan officiate at the inaugural meeting of the newly-elected IDI Council

## New Council meets in Newman House

*Tremendous energy and enthusiasm was evident at a recent meeting of Council and committees*

The Institute's monthly Council meetings generally take place in the gracious rooms of the RIAI at 8 Merrion Square in Dublin. To our consternation we discovered that these rooms were not available for the inaugural meeting of the newly elected Council on March 7th. A mayday was broadcast seeking suggestions for an alternative venue. Newman House on St Stephen's Green provided a suitably distinguished, if not somewhat intimidating atmosphere, and Seán McNulty chaired an efficient and enjoyable meeting covering an ambitious range of topics.

This year's Council has expanded in size as there are again two representatives for each section. This move is intended to alleviate the pressure on individual representatives and,

hopefully, generate a synergy effect which will lead to regular section meetings.

Committees have already been formed to cover a range of business and entertainment areas. Following the business end of the March 7th gathering, committee members joined the Officers for an introductory discussion of the year's objectives. The energy and enthusiasm was tangible.

Rounding things off on a social note everybody enjoyed wine and sandwiches organised by the UCD students who run Newman House. For the six or seven past presidents present it must have seemed like a gathering of old friends, while newer members of the Institute made good use of the opportunity to get to know each other and the old guard.



Above: Seven presidents of the Institute, both past and present

## Officers

### President

Seán McNulty

Seán is the Managing Director of Dolmen Associates and has over 20 years experience in the Design Industry. He has a major interest in education and has been an external examiner for diploma and degree courses in Industrial Design in NCAD, IT Carlow and IT Sligo. He has recently developed several seminars on Profit from Design Innovation focused on Irish Industry as part of the Enterprise Ireland initiative.

### President Elect

Libby Carton

Libby graduated from NCAD in 1988 with a degree in Visual Communication. She worked with Pentagram Design in New York for three years before moving to Berlin and working with MetaDesign and WAF WerbeGesellschaft. Libby started working independently in 1995, and in 1997 established the design partnership Carton LeVert with Rick LeVert. She has been a visiting lecturer at NCAD and is currently working on her MA there.

## Section Representatives

### Exhibition & Interior Architecture/ Design

#### Selma Harrington

Selma has broad professional experience in architectural, interior and furniture design as well as design education. She has worked in Europe, Africa and South-East Asia and is involved in promoting design through professional institutions, magazines and events.

#### Gerry Brouder

A founder Member and former President of the Society (now Institute) of Designers in Ireland. Gerry represents IDI on the Council of the European Council of Interior Architects and the Bureau of European Design Associations. He founded Gerry Brouder & Associates in 1978 and the practice undertakes a wide range of interior commissions, from hospitals, offices and retail stores to leisure complexes, exhibitions and domestic work.

### Product Design

#### Simon O'Driscoll

A Furniture Restoration & Design graduate of College of Marketing Design, Simon worked in Architecture & Design Department of the New York Museum of Modern Art. In 1996 he jointly set up the partnership Tadhg + Simon O'Driscoll Furniture Designers, now operating as O'Driscoll Furniture.

#### Alfred Cochrane

Alfred Cochrane is an Architect and product Designer. He started Alfrank in 1984 with a view to designing and manufacturing furniture for the residential market. They are now designing and manufacturing furniture, lighting and accessories for both domestic and commercial use.

### Design Education

#### Angela Woods

Angela graduated from Birmingham College of Art and the Royal College of Art with degrees in Fashion and Textiles. She worked in industry for over 10 years with Andre Peters, Baccarat and finally as Design Director of Partridge & Co. From 1984 – 1996 Angela was Head of the School of Fashion at Ravensbourne College of Design. She came to Ireland in 1996 as Head of the Faculty of Design in NCAD. Angela has lectured extensively abroad. She was a member of the steering group of the Design Sector Survey (which became Opportunities in Design).

#### David Caron

David Caron is a Visual Communication graduate of NCAD. He also holds a Masters Degree in Communications Design from Pratt Institute, New York, and a PhD in History of Art from Trinity College. He has been a member of the IDI (formerly SDI) since the late 1970s and has previously served as Design Education representative. David currently lectures in Visual Communication at NCAD.

### New Digital Media

#### Tom Skinner

Tom is a graduate of Industrial Design from NCAD and the University of Limerick. He also holds an MBS from the Graduate School of UCD. He has worked in design in Ireland for over 10 years in product design, design management and, most recently, design for the Internet. He has held positions with Kilkenny Design, LG Electronics, ABT and now with his own award-winning company, Parallel Internet.

### Visual Communications

#### Brendan Beirne

Brendan is a staff member of Visual Communication in DIT. He is involved in the development of Design Skills in conjunction with the Department of Education and the NAC Committee and is a member of the External Examiners panel of the NCEA.

#### David Joyce

David studied at Dun Laoghaire College of Art & Design, Dublin, 1987-1990 and Central St Martin's College of Art, London, 1991-1992. Since graduating he has worked on a variety of high-profile projects for clients such as Sony Music and the National Museum of Ireland. He has been involved with Language since 1996, during which time he has also lectured extensively at Dun Laoghaire College of Art, Design and Technology.

### Fashion and Textiles

#### Aoife Harrington

Aoife is a graduate of the National College of Art & Design with a degree in Fashion and Textiles. Aoife worked within the fashion industry designing for the Irish, French, American and Scandinavian market for 14 years, before setting up her own business, Aoife Harrington Design Bureau, in May 1999 catering specifically for the fashion/textile market complete with all computer and technical back up.

#### Deborah Veale

An NCAD Fashion Graduate, Deborah has worked for over twelve years in the fashion industry, her work having received many accolades. Outlets for her client base include the Kilkenny shop, and the Design Centre at Powerscourt Townhouse.

**Immediate Past President****Hugh Wallace**

Qualified from DIT Bolton St. with a degree in Architecture and is Managing Director of Douglas Wallace, Architects & Designers. He has been an active member of IDI since joining in 1991, serving as Hon. Treasurer, President Elect and President (1999). He was Chairman of the 1997 Design Week Committee and represented IDI on the steering committee of the Forbairt (now Enterprise Ireland) study of 'The Irish Design Sector'. Hugh has been instrumental in the formation of the Design Coalition/BDI.

**Honorary Treasurer****Frank Ryan**

A founder member of both the Society of Designers in Ireland and ICAD, Frank was the fifth President of the Society (now Institute) in 1976. He is a partner in Heritage Planning and Design Services and has worked in private practice since the 1950s as Frank Ryan Design Associates. His company specialises in museums and interpretive centres throughout Ireland and in the UK and Europe. Other projects include exhibitions and exhibition stands. Frank is a project leader in NCAD, working in the area of 3D.

**Honorary Secretary****Róisín Gartland**

Specialising in the design and manufacture of high quality leatherwear, Róisín set up her own company in 1987 following an in depth training in a family run business. Based in The Tower, Trinity Enterprise Centre, Pearse Street, Dublin, her practice is one of a variety of companies who offer the best of Irish design. Her clothing is available in select boutiques countrywide and from the Design Centre in Powerscourt Townhouse, Dublin. She studied fine art at the Dun Laoghaire Institute of Art, Design and Technology.

**Globaldesignonline.com**

*Special terms negotiated for Institute members on international design website*

Globaldesignonline.com is an international focal point for design on the web. It is a portal for all business audiences with an interest in commercial design. At the core of the site is the world's largest, most accurate search engine of commercial designers. It includes the broad disciplines of branding, product, commercial interiors, retail, multi-media, packaging, contemporary designer-maker, architecture, furniture and fashion.

Globaldesignonline has formed partnerships with key design focal points internationally and where appropriate associated service or product Trade Associations. This ensures that small and fragmented design markets can be brought together under one global banner, without compromising local design sites or brand positions.

**Special offer to IDI members**

To enable any of our members to trial this service we have arranged a discount for IDI members of 20% for a portfolio page listing.

Even better is the free listing of all freelance or company names with a short 25 word description, plus location and sector specialisation. A portfolio placement consists of a 3-page text and image portfolio plus link to your own website.

Searches will return design agencies with portfolios over and above design agencies with free listings, surprise!

Cost of portfolio 3 page: £350stg +vat

Discount to IDI member for portfolio page: £280stg +vat plus free recruitment advertisements up to the end of June 2001. This normally costs £150stg per recruitment advert.

Any member interested should view their website and brochures are available from Sheila Robinson at [IDI@indigo.ie](mailto:IDI@indigo.ie)

**Design Management****Martin Crotty**

Martin is Director of Design Strategy at BFK Strategic Design who specialise in brand and identity development. Martin has worked for sixteen years in design consultancy preceded by ten years in marketing. He has managed design projects in product and brand development and in the corporate identity, promotion and packaging fields. He has also conducted design research, surveys and forecasting, and has been involved in design promotion at national and international level.

**Damien Cranney**

A graduate of the University of Ulster and Brunel University, west London, Damien has extensive experience working in the areas of new brand identity development and retail design with key account experience including Nike (UK), Oracle and Honda Motors Europe. An active member of the 'Chartered society of Designers' in London, Damien joined the bradley mcgurk partnership in September 2000 as Senior Design Manager.

**Film & Television**

There was no representative elected for the Film and Television section this year.

**Student Representative****Louise Dunne**

Louise has been co-opted onto Council as student representative as we increase our drive for student membership. Currently a second year interior and furniture design student at DIT Mountjoy Square, she is now discussing relevant issues and needs with her fellow students, and will subsequently outline her aims and intentions as student representative.





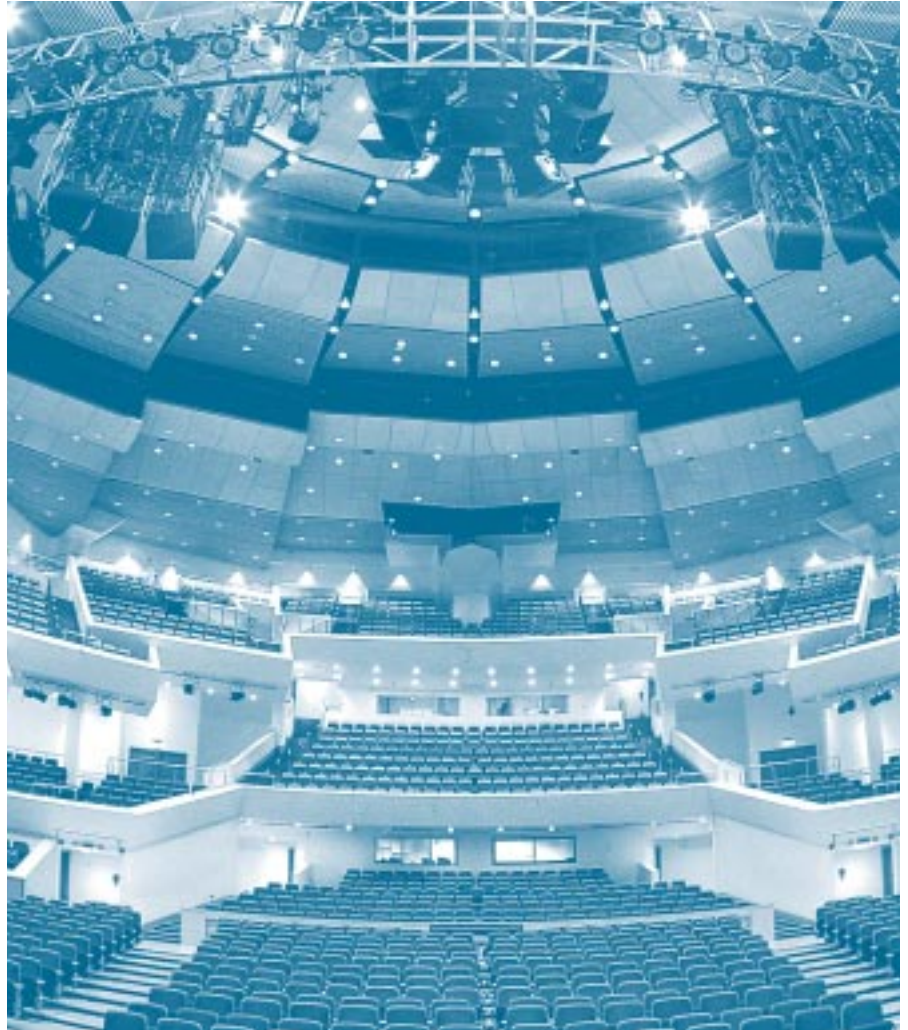
## Design Awards: Update

*Plans are already well under way for October's event in Belfast*

The Design Awards are now firmly scheduled for October 19th at the Waterfront Hall in Belfast. Sir Reg Empey MLA has confirmed that he is delighted to accept the invitation to present the awards.

### Dublin Event

A Dublin event is planned for the weekend of 8–11th November. An exhibition of selected entries and award winners will take place in conjunction with Student Day and a ceremony for winners is planned.



Interior of the Waterfront Hall, Belfast; venue for the Design Awards 2001

## NEWS

## Business Image

The next Business Image design supplement to the Sunday Business Post is planned for mid-April. This issue will deal, in particular, with SMEs and design. Please contact Gene Byrne at the Sunday Business Post for further information.

## Enterprise Ireland Trade Missions

The Enterprise Ireland Trade Missions to the Czech Republic and the East Coast of America will take place at the end of May.

The dates will shortly be confirmed. Spaces are available for clients of Enterprise Ireland. For further information in regard to these events, please contact Steve Conlon at Enterprise Ireland.

## Fedrigoni Design Competition

*This new competition sponsored by Fedrigoni Papers helps to set a new standard for Irish student design*

The judging took place this month of the inaugural Paper Assist/Fedrigoni National Student Design Competition. Initiated by David Smith, part time lecturer and partner at Atelier Design and former recipient of the Institute's own Student Award, the awards set out to establish a genuine platform for design excellence at undergraduate level in Ireland. The competition was open to final and penultimate year students on registered Graphic Design and Visual Communications courses in the Republic and Northern Ireland.

The competition brief was purposely very open, to maximise creative input. Says David Smith; 'what we wanted to achieve with this competition was to create a new standard bearer for student design in Ireland'.

The response was very heartening with over 120 entries from six colleges. The overall winner is Eirik Grinde, a student at Dun Laoghaire Institute of Design & Technology,

whose beautifully embossed poster was the unanimous choice of the three judges, David Smith, Libby Carton and Margaret O'Brien. Eirik is to receive a trophy and as part of his prize, his winning entry will feature in a showcase, together with the work of three runners-up, in the May issue of Graphics International.

Competition sponsor Seán Rockett, of Paper Assist, says he is delighted that the winning students have the opportunity to showcase their creativity to a wide design audience. To this end the publication of their work in Graphics International offers the students a very credible showcase.

The organisers are confident that the Paper Assist/Fedrigoni Award will fill the void left by the demise of the Wiggins Teape/Conqueror Student Competition and will gather momentum over the coming years, to achieve its objectives.

## Education Report

### Angela Woods assesses the diploma Course in Interior Design at Griffith College

As Interior Design is not my subject area, I have focused on the:

- > Documentation of the course
- > Student profiles
- > Project briefs
- > Assessment procedures
- > Staffing
- > Facilities

However, it was difficult to limit my assessment of the course without commenting on the course content, commitment of staff and actual work that Sheila Robinson and I 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. However, it was unbound and still in need of colour coding in relation to Year of study and validating body etc. 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 in plenty over this 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).

The Diploma shares many common modules with the National Diploma (3 years full time) in Interior Architecture. The Course Director is Michal Ozmin.

There is still room for plenty of improvement to make the document clearly understandable and a bound copy with colour coding to establish NCEA or RHODEC etc. would be helpful. Supporting documentation includes:

- > The Student Handbook
- > Lecturer profiles
- > Lecturer Handbook
- > Fulltime timetables
- > Part-time timetables
- > Sample project briefs
- > Sample assessment sheets
- > Sample examination sheet (for slide test).

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.

The document has no mention of 'live projects'. Apparently many take place and it would have added a level of credibility to

the course. So too would be a list of past graduates, their successes and their subsequent employment details.

With only 2 years to undertake this course, I 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. No bad thing, although in some cases obviously frustrating for the staff. The timetables are clear and guidelines for attendance are issued to all students. I noted that some students (following a look at samples of work) are obviously dedicated and talented. Many are straight from school and need the mini-foundation module to loosen up.

It would have been good to meet the students but unfortunately I was unable to make the scheduled critique.

#### 3. Project Briefs

Sheila Robinson and I viewed work from 1st and 2nd Year Fulltime 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.

#### Students' Work

##### Project 1, Semester 1

##### Foundation and Development

The 'ice breaker'. The student obviously had fun with this project and it was the nearest they came to doing a 'foundation' type project.

##### Project 2, Semester 1

##### The Living Capsule

Some students excelled – others didn't. With no prior model making experience, some of the actual models were quite good. Plenty of research took place and basic presentation techniques were applied. The standard, in my mind, was good and definitely what one would expect of a 1st year cohort.

We also saw supporting project work, and for the 1st semester the range of work undertaken was impressive. All project work (separately delivered modules) inform each other.

SR and myself also saw a selection of 2nd Year work. This work was more involved and sophisticated. Unfortunately, we did not spend as much time looking through it as we had done with 1st Year work.

#### 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. It appears that by the second year the current Year 2 cohort has dropped to only 7 fulltime students. Staff 'weed out' rigorously.

Amazingly, they seem to get away with it! Although the more rigorous a course is seen to be, then more time-wasters don't bother applying!

#### 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, SR and I only 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. Support services include a student counsellor and a decent canteen. The campus is large with room for development.

#### Recommendations

> Clear colour-coded and bound documentation needed. There is room to flesh out the document by

- a. Information on 'live' projects
- b. Student and graduate achievements
- c. Information on studio facilities etc.

> 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, I 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 2 people from industry. SR and I have only 'scratched the surface' of the course!

I do believe that the course has great potential and obviously their RHODEC connection is lightweight to say the least.

*Angela Woods is Head of Faculty of Design at NCAD*

Design Ireland's  
new logo, created  
by Dara Design



**design** ireland  
many talents, one vision

## Human Resource Management Training for Design Consultancies

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

- Graphic Design Business Association (GDBA)
- Institute of Creative Advertising and Design (ICAD)
- Institute of Designers in Ireland (IDI)
- Royal Institute of Architects of Ireland (RIAI)

### Introduction

Continuing with our programme of professional development, Design Ireland is pleased to announce a Human Resource Management Training Course for Irish design professionals. The programme will be run in the National Management Centre, Sandyford Road, Dublin 16.

**Dates** Thursday 26 April & Friday 27 April 2001 (09.30 – 17.00)

**Cost** £400.00

(places limited – booking form available from Aine Rooney, Design Ireland)

Design Ireland acknowledges the assistance of Enterprise Ireland's Development Directorate, which has supported the development of these courses and provided funding to Design Ireland to facilitate their delivery.

### Objectives

The course has been designed by the Irish Management Institute (IMI) for Design Ireland and will address the following high level learning objectives for participants:

- Understand the role of effective human resource management in building a high performance professional organisation.
- Know the importance of culture in shaping performance. Know how to define and build an effective culture.

- Understand the role of organisational design in building high performance.
- Identify the key human resource levers for improving organisational performance.
- To develop a shared understanding of the selection interviewing process and the strengths and weaknesses of the process as a method of selection.
- To build awareness of the inherent dangers of errors and bias in the selection interview process.
- To understand the impact of equality legislation on selection interviewing.
- Be aware of the key principles of employment law and how they affect the professional firm.
- Handle staff grievances effectively.
- Be able to positively manage discipline.
- Be able to implement an effective performance management and staff development model.

### Training Outline

#### Day 1

- > Introduction
- > Effective human resource management
- > Managing culture
- > Designing the organisation
- > Human resource processes
- > Employment law
- > Impact of equality legislation
- > Best practice recruitment and selection
- > Preparation for the interview – (job description/person specification)
- > Key techniques – listening, questioning

#### Day 2

- > Assertive and caring leadership – workshop
- > Managing performance and development – input and role-plays
- > Handling staff grievances – workshops
- > Positively managing discipline and standards – case studies

- > Participation and involvement – exercise
- > Reward management and negotiation skills – role plays
- > Summary and close

### Methodology

The programme design provides sufficient opportunity for participants to practice skills rather than talk about them. The programme is delivered in a dynamic way. This applies particularly in relation to how the programme creates teamwork and builds personal confidences in presenting one's ideas. Otherwise the programme incorporates the following methods:

- > Keynote lectures covering concepts with supporting notes
- > Case studies to underpin learning
- > Focused group discussions
- > Role play exercises to practise skills
- > CCTV and facilitator feedback to participants
- > Facilitated classroom discussions

### Venue and Dates

The programme will be run in the National Management Centre, Sandyford Road, Dublin 16 .

Dates: Thursday 26 April & Friday 27 April 2001 (09.30 – 17.00)

### Programme Staff

**Fergus Barry**, Senior Specialist, Human Resource Management, will lead the programme.

**Aine Rooney** – Executive Manager, Design Ireland, is the Course Co-ordinator

Programme Cost: **£400.00** per delegate

**DesignIreland**  
**Campus Innovation Centre,**  
**Roebuck, Belfield, Dublin 4.**  
T 01.706 7892 F 01.706 7905

## Socially-conscious Design

*Úna McGrath enjoyed a recent article in ID Magazine*

With so many 'design' magazines preoccupied with design style and funky home-accessories, it is not surprising that the nature of design is misunderstood – 'oh yeah, you're a designer – so you make nice furniture!' Yawn.

Design appears to be becoming equated with style in the mind of the consumer because that is what so many design magazines and design companies churn out – pages of products that are commercially loaded and semiotically vacuous. What happened to the notion of the designer being a problem-solver no matter the context, a problem-solver dedicated to socio-cultural improvement?

Thus I was pleasantly surprised to come across a feature in the February edition of ID Magazine that dealt with design and social responsibility, and the nature of design as a process that can apply itself across a wide spectrum of applications. Here are summaries of 8 of the 40 examples featured:

- > a young designer's reinvention of disused western bicycles as cargo-carrying bicycle-hybrids in rural Third World areas where the hauling of water, crops and firewood are a heavy part of daily life. The design involved the elongation of the rear wheelbone to carry a 200-pound load. The design was subsequently re-imported to the US as a well-designed commercial 2-wheeler for carrying kids, shopping and other loads.
- > Paulo Soleri's 'Arcosanti' project for a proto-type environmental city in the Arizona desert.
- > The radical re-design of the wheelchair to allow disabled users to climb stairs and stand up and view the world from the view of an able-bodied height.
- > An inflatable tent for the homeless that attaches itself to street warm-air and steam vents to create an instant warm shelter.
- > The designer who builds straw-bale buildings in an attempt to overcome the perverse economic incentives that make one design buildings in non-sustainable ways.
- > Shigeru Ban's cardboard-tube architectural structures.
- > A young designer who when age 25 went on a usability mission to understand the needs of the elderly. Article shows a picture of how she disguised herself for three years as an 80-year old, walking 116 cities in US/ Canada to experience life on street for the old. She simulated loss of mobility, tactility and vision and is now a leading expert on usability for the elderly.
- > A poster design campaign which challenges the US government's inflated military spending.

As the ID editor put it, the feature was not about covering socially responsible design for the 'bleeding hearts', but rather showing how designers can use invention and creativity and apply it to a wide range of socio-cultural and socio-political problems. Addressing such

issues is more pressing and more strategic than churning out design commodities in a commercial market which fetishes design and style. The feature shows the versatility of the designers.

Unfortunately many designers tend to align themselves to one design application or another – 'I am a furniture designer' ... or 'interior designer' or 'web designer'. Here the designer becomes associated with the result or application of the design process rather than the process itself. This will become increasingly useless and empty in the multi-disciplinary world in which we live where the problems requiring solving by designers cross many boundaries. Indeed, visionary businesses are becoming increasing cognisant of this fact and are beginning to employ designers to use lateral thinking to creatively solve complex business issues. Processes, markets and communication are serious components of the business and the materialisation, the actual product design, is frequently no longer the primary goal and is sometimes even totally secondary.

Socially conscious design forces designers to cross those boundaries. It brings the designer out of the studio and into the real world where socio-cultural and socio-political currents are necessarily linked to and integrated in the design process itself. Businesses are inextricably tied up in these currents too. The challenge of the designer in business is to generate socially conscious design that is also culturally and economically viable.

**Una McGrath** [Unamcgrath@ireland.com](mailto:Unamcgrath@ireland.com)

## LETTERS

### To the Institute of Designers in Ireland

Dear Sirs

Please accept my apologies for non-attendance at the Institute of Designers AGM on Saturday, 17th February 2001. I found it a great waste of time and petrol last year – so, I am not attempting it in 2001!

Sincerely,

Cherry Brandon

*(Cherry, we regret that you were not present for the AGM which, we feel, was an enjoyable, informative and worthwhile event. Next year we may switch the AGM to the evening, with an opportunity for a social gathering afterwards. Hopefully we will see you there!)*

## Fodhla Printing Relocates

Fodhla Printing has moved to the PrintWorks at Kilmainham. As part of the Nicholson & Bass Group, which also incorporates The Other Printing Company, Circle Press and Nicholson & Bass Ltd, Fodhla have been winners of the Irish Printer of the Year three times in the last five years – 1996, 1998, and 2000. During the last year, Fodhla has introduced a state-of-the-art computer to plate system, eliminating the intermediary film output stage, as well as a new five-colour press. To discuss new products and services, please contact either Ken Rue on 086 828 9231, or Seán Mooney, on 087 679 7899.

## Artworking

*An opportunity for designers and artists to work together has arisen*

Designers interested in working with artists towards creating original urban features with a functional element in a Per Cent for Art commission for Donomore housing estate in Tallaght, are invited to register their interest. This is an initiative of South Dublin County Council in partnership with Artworking.

### The Context

Donomore Estate has, under the Remedial Works section of the Housing Department of South Dublin County Council, undergone an extensive and very successful refurbishment scheme. Works requested by residents under the Estate Improvement Programme such as the closure of laneways, incorporation of areas of anti social behaviour into gardens, boundary treatment of Killinarden Park, traffic calming and landscaping are being carried out through the Refurbishment Programme.

### Selection methods

Artworking advocates both an open competition and an invited shortlist. Prospective artists/designers applying through the open competition will be assessed alongside a group of up to ten others recruited by direct invitation. A shortlist of 5 artists/designers will, after the first stage of the selection process, be paid a fee of £600 to develop actual site-specific proposals.

Budget for design fee, materials and fabrication/delivery of final work, including VAT and expenses is £60,000. Deadline to register your interest and for further information: 11th May by email to [aprior@indigo.ie](mailto:aprior@indigo.ie). No more than a one-page resumé and a maximum of 200 words should be sent.

## Section representative contact details

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*The IDI Newsletter welcomes contributions from members and non-members.*

*Articles for publication should be sent to;*

*Sheila Robinson,  
Institute of Designers in Ireland,  
8 Merrion Square,  
Dublin 2.  
[idi@indigo.ie](mailto: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.*

This issue of the newsletter is printed on **Old Mill Bianco, gr/m<sup>2</sup> 100**, a paper from the Fedrigoni range. For samples and further information contact *Paper Assist* at 01 4500303.

## RECRUITMENT

*The IDI is delighted to announce the introduction of a new Recruitment Section to the Newsletter. Ads for this section of the newsletter should be sent to [idi@indigo.ie](mailto:idi@indigo.ie).*

### Administrator Position for Design Office

Dolmen Associates are a progressive Industrial Design group based in 18 Dame Street, Dublin 2. We are currently looking for a Studio Administrator to join our team.

The successful candidate will be and have:

- > Dynamic and capable
- > Exemplary communication skills
- > Excellent computer knowledge
- > Pro-active work ethic

Please send CV by Email to Eugene Skelton at [eskelton@dolmen.ie](mailto:eskelton@dolmen.ie)

## CALENDAR

### Institute Dates

#### Scheduled Officer Meetings

February 22 · March 22 · April 26  
May 23 · June 20 · July 18 · August 22  
September 19 · October 24 · November 21  
December 19

#### Scheduled Council Meetings

March 7 · April 4 · May 2 · June 6  
July 4 · August 1 · September 5  
October 3 · November 7 · December 5

#### Design Awards

Friday, October 19 (Belfast)

#### Design Awards Exhibition

November 8–11 (Dublin)

### International Dates

#### Warszawa –

##### Mais comment font-ils?

9 March – 28 April 2001  
Galerie Anatome, 38,  
rue Sedaine, Paris, France  
Posters, illustrations, books, designed by graphic design students of the Academy of Fine Arts in Warsaw, Poland.

#### La Citta e il Design:

##### La memoria e il futuro

14 March – 22 April 2001  
Triennale di Milano, Mila, Italy  
E: [triennale@comm2000.it](mailto:triennale@comm2000.it)  
W: [www.triennale.it](http://www.triennale.it)

## PUBLICATIONS

### Lettera 8

T: +3902 6680 9588

F: +3902 6900 7873

E: [lettera@abitare.it](mailto:lettera@abitare.it).

In Lettera #8, young children in Reggio Emilia's schools develop creativity through their direct involvement in design pursuits; Bruno Munari's 'fictitious alphabets' make poetry meet visual communication. Lettera, in Italian and English, focuses on research in graphic design, with a keen eye on the Mediterranean region. Find it at foreign-press newagents in the March issue of architecture and design monthly, Abitare.

### IdN v8n1

T: + 852 2528 5744

F: + 852 2529 1296

E: [info@idnworld.com](mailto:info@idnworld.com)

W: <http://www.idnworld.com>

The first issue of IdN year 2001 featuring Icon Design, which require saying the message in a split second without the possibility of misinterpretation or ambiguity. IdN has interviewed playdo, power-graphixx, delaware, wireframe, designershock, fake-id, delta, devil robots and tsuyoshi kusano for their view on iconography.

### International Triennale of Political Posters

24 March – 27 May 2001  
Musee des Beaux-Arts de Mons, Belgium  
C: Anne-Thérèse Verschueren  
T: 00 32 65 39 59 31  
E: [Anne-Therese.Verschueren@mons-espace-culturel.com](mailto:Anne-Therese.Verschueren@mons-espace-culturel.com)

### Design in Education Week

2 – 6 April 2001  
W: [www.designcouncil.org.uk/events/diew](http://www.designcouncil.org.uk/events/diew)  
In Design Education Week 2001, the British Design Council is providing a focus for debate on creativity in learning and how design can help to make the most of skills and knowledge.  
T: + 44 20 74 20 52 20

### A Walk on the East Side: PDA & JPDA Meeting 2001

29 May – 2 June  
The PDA, Pan European Brand Design Association, invites all design professionals to their 10th anniversary event organised in co-operation with the Japan Package Association. For further details of the congress and pre-bookings please contact the following (quick action required):  
PDA Secretariat, P.O. Box 523, CH-4153 Reinach, Switzerland  
T: +4161 6032410  
E: [mtosommerer@futurebrand.com](mailto:mtosommerer@futurebrand.com)  
or consult the PDA website  
[www.pda-europe.com](http://www.pda-europe.com)

### Experimental Formats

Published by Rotovision  
ISBN: 2-88046-508-7  
E: [sales@rotovision.com](mailto:sales@rotovision.com)  
W: <http://www.rotovision.com>  
Experiment Formats is a book presenting experimental works and projects in the fields of books, brochures and catalogues. These projects are presented under different points of view: Proportions, Packaging, Formats, Materials, Printing, Folding, Binding and Interaction.

### NewDesign

E: [debbie@newdesignmagazine.com](mailto:debbie@newdesignmagazine.com)  
If you would like to get hold of a free sample copy of the new design magazine NewDesign, go to  
[www.newdesignmagazine.com/freecopy.html](http://www.newdesignmagazine.com/freecopy.html)

### Designer 1

E: [editor@designer.com.sg](mailto:editor@designer.com.sg)  
W: <http://www.designer.com.sg>  
Welcome to the first issue of Designer. This magazine represents the culmination of a vision to have a magazine for designers and everyone interested in design, in Singapore and the Asian Region.

### More than a design experience, Tokyo, Japan

29 May – 02 June 2001  
C: PDA  
E: [mtosommerer@futurebrand.com](mailto:mtosommerer@futurebrand.com)  
W: <http://www.pda-europe.com>  
The PDA will take a walk on the East Side to experience the origins of Japanese design as well as its modern face over a period of 4 days. One of the days will be a debate on the similarities and differences between Eastern and Western design. Is there such thing as total global design, or will there always be cultural differences that lead to diverse design results?

### The International Design Yearbook 2002

Strict Deadline 20 April  
This prestigious publication is now in its seventeenth year. You are invited to submit your latest designs for possible inclusion in this year's edition. The categories are furniture, lighting, textiles, tableware and products (including electrical appliances and metalware) for the home. No payment is either made or required for the inclusion of designs or photographs in the International Design Yearbook. The book will be published in April 2002 by Laurence King Publishing (UK), Abbeville Press (USA) and Bangert Verlag (Germany).  
C: Laurence King Publishing,  
T: +44 20 7430 8880  
E: [jennifer@calmann-king.co.uk](mailto:jennifer@calmann-king.co.uk)

### Rum & Form 1/2001

E: [svend.kindt@wanadoo.dk](mailto:svend.kindt@wanadoo.dk)  
Out of the table of Contents: Danishness and the Opposite; Droog Design: Almost a Movement; Polymago: graphic design in France; Focus: the Anonymous Designers; Visual Contact of the 3rd Degree; Typography in Glass...

### Building a Business Case for Design

4 Secrets of Selling Design  
by Pat Matson Knapp  
While there are no handy spreadsheets that prove design's value to the bottom line, there are effective ways to communicate design's key role in business. Peter Phillips, a brand-strategy consultant based in Marblehead, MA, and Darrel Rhea, principal with Cheskin Research, a Redwood Shores, CA, research and design consultancy, offer these real-world tips on communicating with clients about design. Read the feature article by Pat Matson Knapp at [www.icograda.org](http://www.icograda.org)