

Design^{ireland}

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

MAY 2001

The Designer as Artist, Art Auction 2

The IDI is again running this event as a summer occasion! Use your creativity to produce a piece of Art, be it a painting, sculpture, photograph, textile piece, the freedom is all yours. However, size matters and works should be no larger than 200mm x 200mm and should be professionally presented i.e., framed or mounted. All members are invited to join in the bidding mania and enjoy a glass of wine and nibbles!

July is the month, date and venue to be confirmed in the next newsletter!

Furniture Exhibition

A Scandanavian Furniture exhibition is being held in the National Museum, Collin's Barracks. The opening will be on the 11th of June and will follow with a seminar to IDI members by three Scandanavian designers of furniture, product, textile and glass on the 12th June, followed by a wine reception and open forum.

Please contact Rina at **01.679 2196** for further information.

Developments at Design Ireland

Hugh Wallace has been elected Chairman of Design Ireland for a term to September 2002. As probably the main driving force behind Design Coalition and its eventual metamorphosis into Design Ireland, Hugh is ideally qualified to lead the organisation during its formative stage.

Martin Crotty has been nominated by Council to succeed Hugh as the Design Ireland director representing IDI. Martin takes up his directorship immediately.

Do You Remember Bosnia?

Selma Harrington reports on a recent visit to her hometown

In April this year I visited my hometown Sarajevo and in the spirit of 'building bridges' distributed some recent IDI publications to the Bosnian Institute of Designers (ULUPUBIH). It was great to see that they are alive and well, albeit operating on a shoe string. The scars of recent war and consequent economic hardship make it difficult for anyone to make a living, let alone for designers.

To my enthusiastic presentation of current IDI activities, the current President of the Bosnian Institute, Mr Alija Hafizovic, graphic artist, gave some facts that put things into perspective, and I quote them slightly edited:

About the Past

- Number of citizens in Bosnia/Herzegovina in 1991: 4,354,911
- Displaced persons during the war: 2.1 million
- Refugees out of country at the moment: 617,350
- Displaced persons within the country at the moment: 518, 250
- Killed in the war: 200,000
- Wounded during the war: c. 1 million (6,000 in Sarajevo)
- Destroyed: 1290 mosques, 468 catholic churches, 58 Orthodox churches
- 23 of 188 members of Bosnian Institute of Designers were killed in the war, 3 badly wounded
- 19 pre-war members now live abroad, in USA, Ireland, France, Germany, Austria, Sweden, Denmark, Belgium, Italy and Slovenia.

About the Present

- Current economic conditions: only 15% of pre-war capacities are in function today; can only be described as 'Economic Gloom'
- Design/architectural/marketing/communication magazines: none
- Education: Product and Graphic Design Department within Fine & Applied Arts Academy and High School of Applied Arts in Sarajevo



- Bosnian Institute of Designers, founded in 1954, now has 12 sections and 128 members
- Regular annual exhibitions (jointly with architects and fine artists) held in gallery Collegium Artisticum since 1965

About the Hope

- Success stories: graphic design group TRIO and designer Anur Hadjiomerspahic, this year's designers and architects annual exhibition, new Institute's web site being created by Misho Atijas, Creative workshop 'Sarajevo's (de)sign'
- First year student Srdjan Jeftic's diary: 'I am the one of many that would readily leave this town and country looking for greener pastures but having seen the exhibition at Creative workshop, I believe that something can be made here. We can not only keep young educated people here, but also bring back ones who left.'

It is harsh and different reality from our 'Economic Boom' and leaves me with a heavy feeling and almost speechless.

But then, I'd like to dream a little and predict that Irish experience and sensitivity can generate some creative energy to be directed towards students and young designers in Bosnia, towards professionals hungry for information and communication and help their crossing to better time.

Any ideas? You can contact me at: anima@indigo.ie

Selma Harrington



GLEN DIMPLEX

Jury List for the Design Awards 2001

Ron Warren

Group Design Director, Glen Dimplex. Founder director of one of Europe's largest electrical appliance manufacturer

Sharon Wachaub

International high fashion design consultant based in Paris

Rodney Millar

Principal, Rodney Millar Associates, Belfast

Alice Rawsthorn

Director, Design Museum London. Before joining the Design Museum in spring 2001, Alice was an award-winning author and journalist with the Financial Times

Gavin Thompson

Co-founder of Factory Design, London

Ralph Wiegman

Managing Director, Industry Form Design, Germany

Mary Breslin

Managing Director, Total Engineering, NI

John Jenkins

Buyer & Furniture Designer, Heals of London

Gerald Heffernan

Director, Frontier Films, UK. Gerald Heffernan runs Frontier Films, an award winning independent television production company based in Dublin, which produces a range of factual and documentary programmes for Irish and International broadcasters.

Stephen Moore

Deputy Director IRTU/ DESIGN DIRECTORATE, Awards Chairman

Andrew Bradley

Director, BradleyMcGurk Partnership Awards Co-Chairman

Rina Whyte, New IDI Project Consultant

The role of Project Consultant for the IDI has been appointed to Rina Whyte. A graduate of NCAD, she has experience working in various areas of design and project management from textiles to interior retail design and brand identity. Rina will be working on the management of the IDI Design Awards and developing the many offerings and benefits the IDI can deliver to its' members.

Please contact Rina with any suggestions or queries at idi@indigo.ie



The Waterfront Hall, venue for the 2001 Design Awards

Design Awards 2001

Booking for this years awards has begun. Seats are limited, so you may want to book early.

The Waterfront Hall venue will hold 300 guests for this years Awards, however we estimate that there will be 200 places available after allowing for the finalists and their client companies who will be also getting an award to acknowledge their excellent use of design.

Additionally we will have up to 30 VIPs from Industry and other Design organisations from Norway, Czech Rep. and Germany. So be warned, book early if you want to be present. There is a great opportunity to utilise this as a weekend away event, and our NI members will be issuing a list of venues for Saturday. Please note you have to book and pay for your hotel and method of transport to Belfast.

The event on the 19th starts with a tour of W5.

Running Order

| | |
|-------|--|
| 15:00 | Tour of W5 (until 17.00) |
| 19:00 | Drinks Reception and Viewing of Exhibition of selected entries. |
| 20:15 | Three courses sit down meal with introductory speeches. |
| 21:30 | Awards Ceremony for all categories. |
| 22:30 | Glen Dimplex Grand Prix Award |
| 23:00 | Atrium bar, with live music. Ceremony commences with Drinks. Bar open until 1.30 |

Accommodation & Travel

Accommodation Options

Accommodation has been reserved at three Belfast Hotels. When making bookings please quote reference *AVB1063*.

Hilton Hotel

Lanyon Place, Belfast
Tel: +44 (0) 28 9027 7000
Fax: +44 (0) 28 9027 7277
Room Rate: £96

Europa Hotel,

Great Victoria Street, Belfast
Tel: +44 (0) 28 9032 7000
Fax: +44 (0) 28 9032 7800
Room Rate: £75

Holiday Inn Express

106 University Street, Belfast
Tel: +44 (0) 28 9031 1909
Fax: +44 (0) 28 9031 1910
Room Rate: £41

(all costs are quoted in Sterling)

Train Times

| Depart Dublin | Arrive Belfast |
|----------------|----------------|
| 09:35 | 11:40 |
| 11:00 | 13:05 |
| 13:20 | 15:25 |
| Depart Belfast | Arrive Dublin |
| 08:00 | 09:50 |
| 10:30 | 12:35 |
| 12:30 | 14:35 |

Education Report

Lorraine Egan updates us on new developments in design education in clothing and textiles.

I would like to give you an update on some developments in Design Education with which I am involved, with regard to developing the links between the clothing and textiles industry under the umbrella of ICATA (The Irish Clothing and Textile Alliance which includes all the textile, clothing, yarn and carpet manufacturers in the country) in IBEC, the Design Colleges, and Enterprise Ireland.

A sub committee under the Training and Education Committee of ICATA has been formed to develop the following:

1. Closer links between the design colleges and industry. This situation has arisen because industry is actively sourcing more designers and in order to enable the design colleges to be advised on what is required from designers who choose to work in industry.
2. Facilitate industry to become aware of how it can contribute to design education through the development of close relationships with the design colleges, and develop these links in a constructive way by 'opening it's doors' to design students and graduates by briefing

them on the issues and requirements of working in industry. It is also important for industry to be aware of the issues within the design colleges with regard to such issues as limited budgets etc.

A number of programmes have been undertaken by the Training and Education Committee to date which includes the following:

1. The 3rd and 4th year Students of the Fashion Dept, Limerick School of Art and Design visited two clothing factories in Dublin and the 3rd and 4th year students of the Fashion Dept. in NCAD visited the Clothing and Weaving Division of Magees in Donegal. In both cases the students met the designers in the companies, and were taken on detailed tours of the Design Departments and production facilities. I understand that the visits have been very successful both from the industry's and from the design colleges' point of view. In fact, two design job opportunities are currently under discussion.

These trips were sponsored and facilitated by Enterprise Ireland who will continue to support such programmes.

2. 3 designers who have developed successful careers in various aspects of the clothing industry made presentations to NCAD and the Grafton Academy in order to highlight the various career paths open to designers in the clothing and textile industry.

In the longer term the further objectives of the Training and Education Forum are as follows:

1. Develop Student placement programmes within industry for 3rd year students which will be funded by FÁS.
2. Develop Graduate placement programmes for Clothing and Textile graduates within Irish industry which will include a series of modules in a selected number of overseas technical (including CAD) 3rd level colleges. Each graduate will be grant aided by FÁS for £10,000 each.

Both of the above, have in fact been confirmed, and we are currently in the process of researching appropriate overseas 3rd level colleges.

As this programme has worked very successfully I would like to suggest that this could be developed as a model in other product sectors and look forward to working on this in the future.

I look forward to keeping you fully briefed on further developments.

Lorraine Egan
Design, Consumer Products & Furniture
Enterprise Ireland

T. 01.2066384
F. 01.2066246

E. lorraine.egan@enterprise-ireland.com

Paper Sponsorship

The IDI are delighted to announce the generous sponsorship of its stationery by **Paper Assist**. The stock supplied is the first occasion on which this paper will have been used. Century Cotton Wove comprises of 25% cotton giving the product a rich natural texture. Matching boards in 280gsm and 380gsm are also available in stock, along with DL and C5 envelopes.

For samples and further information please contact Paper Assist at 01.4500303

IDI and Ariel Colour support Scholarship

Ariel Colour in association with the IDI is launching an initiative to offer support to an Irish fashion design student through a scholarship of £5,000.

One Irish student on a diploma or degree Fashion Design course from an Irish Fashion College will be awarded a scholarship of £5,000 towards the cost of their final year. The scholarship will be calculated on the basis of £1,250 towards fees, £2,750 living expenses and a £1,000 contribution towards the costs of the student's final year collection.

College Course Directors have been invited by the Ariel to nominate a maximum of five second/third year students (depending on diploma or degree course) for support during their final year (academic year 2001/2002).

Up to 8 short-listed finalists will be invited to Dublin to meet the panel who will select the winner. The panel of judges will include a representative from the Irish Clothing and Textile Association, Lorraine Egan from Enterprise Ireland, a representative from the Institute of Designers, Irish designer Cuan Hanley, Gisele Scanlon, fashion editor of the RTE Guide & Nationwide, Cathy Martin, Irish Linen Guild, and a representative from Ariel Colour. Shortlisted candidates will have been notified by June 1st. The final judging day will be held in early June.

Student Membership

The IDI is actively trying to increase the number of student members in the organisations. Here is a brief overview of what's happening on this front.

A meeting concerning the IDI Student Membership was held on the 2nd March 2001, at which were present IDI student and student art and design representatives. A lot of interest in membership was generated. Class reps who have nearly finished the end of their term have agreed to pass down information in relation to membership. All relevant tutors have been informed about what is taking place and they support the IDI fully.

Louise Dunne has been in contact with the USI (Union of Students in Ireland), who have agreed that she should attend the final national council meeting on the 9th June, where she will meet with the Art and Design section of the Council. The discussion shall concern itself with the launch of a national campaign for IDI student membership.

Contact has also been made with the Northern Ireland Art and Design Officer who also coordinates the Dublin sector Art and Design group. A reply is currently being awaited which hopefully will provide distribution suggestions for campaign literature and membership forms in all colleges running art and design courses around the country.



Salone Internazionale del Mobile

A report on a study visit to The Milan Furniture Fair organised by Enterprise Ireland.

The Visit

General

In the interest of developing a focused awareness of international design trends in the furniture sector, Lorraine Egan of Enterprise Ireland organised a design study visit for furniture manufacturers and furniture specifiers to the Salone Internazionale del Mobile in Milan, Italy.

Robert Tully, furniture designer, educator and development consultant to the furniture sector was contracted to travel with the group in order to try to maximise the benefit that might be accrued to the participants from this visit.

Aims & Objectives

To expose a group of Irish furniture companies to the Milan furniture fair

- To identify new business opportunities through a visit to the furniture fair.
- To focus attention on issues that enable Italian companies to remain at the top of the sector.
- To identify current trends in both the design and manufacture of furniture products that will allow Irish companies begin to compete with 'international' products both at home and abroad.

The Participants

There was a balanced representation from the sector, which included manufacturers from hard and soft furnishing and including traditional and contemporary styles, including kitchen. There was a balance between domestic and contract as well as having representation from the specification sector. There was also a good geographic spread and spread in terms of company scale.

The Current Trends at the Salone Internazionale del Mobile

Materials

Trend – Wood is back – watch for Oak
Wood has battled for position with MFC, foils, laminates and painted or stained MDF, however, in general wood is reaffirming its position as the principal material for most types of furniture products including chairs and tables, open shelves, storage presses, wardrobes etc. The interior parts and sub-structures in many cases were made from lower quality wood such as birch or plywood. Cabinet interiors were also finished in *décor papers*, films, foils, melamine and laminates.

The predominant quality timbers used on exposed surfaces were bleached oak, painted hickory, venghe and cherry. Of particular notice was the expression of the grain. Wood grain has returned, hence the considerable increase in the incidence of oak.

Aluminium is trend setting metal

Metal was also widely used. Aluminium continues to be a major influence, often found by itself, aluminium is also comfortable mixed with other materials such as metal and glass. Its strength, lightness, *eco* friendly image and ability to be used in extruded, cast or sheet form provides it with extensive opportunity for use in a variety of furniture products, including bookshelves, chairs, tables, beds, lighting, accessories (CD racks, details such as handles, feet, etc.). This year featured more products than ever before in which aluminium is the main material. It is also worth noting that slightly less sheet and tubular steel were apparent at this years show, although some product lines make extensive use of them.

Natural/ethnic look in cane and rattan

A clear trend coming from this years show is the continuing growth in the use of cane, rushes and rattan. These are being mixed in many cases with other materials such as metal and wood to provide a *natural* or *ethnic* look.

Natural materials in upholstery

In upholstery, fabrics such as cotton, wool and linen combined with natural or dyed leather are reaffirming their dominance for sofas, armchairs, beds and padded sections of furniture.

Trend – Synthetic materials

Another important trend is the increasing use of synthetic materials such as resins, gels and plastics such as PVC, polyurethane, ABS, polycarbonates, organic glass etc. Increasingly these materials are being combined with other more traditional furniture materials, with the synthetics used to define the product's personality. The use of these materials has grown out of materials research and experimentation and the increasing exploitation is the result of a growing confidence in their performance abilities for mainstream furniture.





Colours and Finishes

Not surprisingly two main colour trends can be seen in the furniture products presented at this year's Salone. The first trend relates to the traditional side of the business. This can be measured as a trend from its continuity in presenting soft shades of brown, beige, walnut, light grey and cream. Safe, calm and reassuring this influence is pervasive.

The second main trend is driven by innovation. This is widespread and Milan its home. It is marked by the use of solid, brilliant colours. While every conceivable colour was on show the predominant colours were yellow, purple, blue, orange and red. Red appeared to be the strongest repeater and featured in every area of furniture from, upholstery fabrics, leathers, cabinets, tables and chairs. It was used painted, lacquered/stained etc

Secondary trends included a significant return of polished lacquers and chrome-plated metals (some products reflecting 60s and 70s – though a maturing of the retro is evident).

There was extensive use of satin-finish, acid-etched and painted glass with natural or bright colours. Aluminium was shown with anodised, polished and matte finishes.

Forms

There are two trends within this category. The first is based around increasingly simplified geometric designs. Many standard furniture products, tables, chairs, cabinets and sofas are moving towards simplifying forms, generally combined with extensive research into technology and functionality. The result of this trend is the production of high-quality furniture products, which has been well considered for both manufacture and market, which is suitable for a large section of the marketplace. This move to product simplicity is regarded as one of the sector's most mature and commercially important movements.

The second important trend in this category is driven by innovation in the way materials, objects, functions and necessities are interpreted in the context of the home habitat. The result of these considerations is an incredibly diverse array of new products and product types. These considerations and presentations reflect the changing lifestyles

and needs that are emerging and react to through both highly functional or highly provocative products. These products reflect a high degree of creativity, innovation and freedom and draw on their inspiration from a diverse palate of influences and inspirations.

General Observations

There are a greater variety of products available for the living area than ever before. Increasingly these products have the ability to formally and functionally adapt to the settings. Furniture is more flexible and transformable. Colours and styles combine more readily. Products are also lighter, more movable and more receptive to new technology. The end result is the creation of a newer, richer space which is more adaptable to different uses.

There was also greater innovation in inventing new furniture types and functions resulting in a greater variety of forms and combinations of elements with more expressive experimental and specialised outcomes. *The home of the future will look more like the home of the past than the home of the present.*

Pavilion 9, Salone Satellite, was the most interesting and exciting, in fact the most important exhibition in the world for talented young designers. Minimalism, Elegant Nature, Transparent Classic – these are words that define the latest trends and we know that it is not always easy to grasp what exactly they mean.

Surfacing materials, like fashion are in a constant state of dynamic development. Sources of inspiration and influence are as diverse as they are informative – giving rise to design concepts of Elegant Nature, Ethnic, (new) Minimalism and Transparency.

HOME elegant

The desire for nature continues. The clean and simple lines of minimalism determine from now on the characteristics of the nature trend (Note the term 'minimalism' is used here cautiously and refers to simplicity of line rather than an entire philosophy).

An urban elegance of light warm natural colours is developing in the direction of harmonised tone-on-tone combinations. However in complete contrast 60s revival continues. There continues to be an influx of brash colour statements in plastics.

However, the materials and processes have become more sophisticated than in the 60s and the theme is beginning to develop its own confidence now. i.e. Kartell, Campeggi (Hall 20). The reference is 60s but the context is 21C.

Lighting Trends

While the focus of our interest was on the main furniture event it is worth outlining some of the trends that were prevailing in the area of lighting. The two main trends that stand out were:

- Use of simple forms with pure geometric shapes (cube, sphere, cylinder etc) and 2-dimensional forms.
- Completely free experimentation with strong visual and decorative effect.

As with the furniture trends, there is a strong orientation towards new applications of synthetic materials with manufacturers using ABS, polycarbonate, polyester, optic fibre, elasticised fabrics, silicon rubber, methacrylate ester, etc. for both their performance qualities and new aesthetic values. An understanding of the value of materials research is strongly evident in this sector. However, it should be stated that this is alongside new product entries using the more traditional and standard materials such as steel, aluminium, brass and glass (in a variety of manifestations).

Domestic lighting products are taking on a bolder, more aggressive and innovative aesthetic in contrast with more subdued and neutral aesthetics of office and commercial lighting. The lighting sector is experiencing considerable experimentation and inventiveness in terms of forms and product types. While this is widely apparent in terms of aesthetics there is also evidence of fundamental rethinking of lighting concepts yielding products exploring wireless lighting, new technologies, photovoltaic cells etc. as well as entirely new types of products such as the lamp/table, the sofa lamp, a lamp with speakers etc.

The Trend Boards and a full report from the Design Study Visit are available from Lorraine Egan at Enterprise Ireland, Merrion Hall, Strand Road, Dublin 4.

Lorraine Egan

'Pit Stop Fashion'

Report on one of the incoming trends in the fashion streetwear scene.....

I thought this was an interesting piece of *Fashion News* that might be worth passing on to other designers! You never know when it might come in useful to others in their line of work.

The Look:

One of the strongest looks emerging in the fashion young trendy scene is directly inspired by Formula 1! Where before designers used some elements of the race track for their inspiration, the trend now is to use the entire outfit as a role model.

Some items to look out for are :

- Figure hugging leather jackets.
- Pilot and mechanic full suits in leather or shiny plastic for females!
- Functional jackets with label decorated emblems.

- Style detail featuring the elbow and knees for ease of movement as well as exaggerated style detail.
- Zips feature everywhere – zip pockets, zip sleeve cuffs, diagonal zips opening on jackets, zip opening on trouser ends.
- Female blouson bomber jackets with fur collars.
- Colours include bright red, canary yellow, airforce blue and of course black.

One of the most interesting aspects of this as a sporty streetwear trend is the potential for sponsors and advertising partners, as branding and labelling is one of the most distinctive features of this look.

Aoife Harrington



Marcello Minale, Designer

A leading designer on the European stage for more than 30 years.

A leading designer on the European stage for more than 30 years, Marcello Minale died tragically in the South of France last December.

Marcello was born of Italian parents in Tripoli in 1938. He studied in Italy and Scandinavia and also rowed for Italy, winning a silver medal at the 1960 Rome Olympics. After a period as design director with Young and Rubicam in the early 60s he went into partnership with Brian Tattersfield in 1964. Minale Tattersfield, eventually to become one of the leading London design firms began in a tiny room on Edgware Road where, as Marcello said 'We didn't even have a desk. We produced all our designs on a windowsill the width of an A4 sheet of paper. Not surprisingly all our designs adhered rigidly to an A4 format.'

Known for its famous 'scribble' logo, in use since the foundation of Minale Tattersfield, the firm has grown to include 130 designers in 10 offices worldwide and has undertaken prestigious projects in many areas of design. Identities include the Harrods lettering, the highly acclaimed Imperial War Museum and Eurostar. Wide-ranging packaging includes Johnny Walker Whisky, Jameson Whiskey and Beefeater and Gilbey's Gin. Environmental design work is legendary and includes the entire redesign of Hammersmith Underground station – structure, platforms and a huge tiled decoration in the main ticket hall – a superb collaboration of graphic and architectural design.

Recent work includes the identity for Exedo, Bally Shoes new leisure brand, branding, livery and interior design of the new Heathrow Express rail service, and branding and petrol station design for Italiana Petroli.

Marcello also published many design books including *How to Keep Running a Successful Design Company* (3rd edition, September 1999) and, most recently, *How to Design a Successful Petrol Station*. He campaigned tirelessly against free pitching and several Irish designers signed his anti free pitching petition during a visit to Dublin in 1998.

Marcello also continued his interest in rowing and was president and principal benefactor of Tideway Scullers rowing club. He was at a rowing training camp in Montauroux, France when a young club member he was coaching stabbed him to death. He is survived by his wife and three sons.

Marcello Minale, graphic designer, was born on 15 December 1938 and died on 30 December 2000, aged 62.

Martin Crotty

Tattersfield
KNIGHTENBRIDGE

IDI makes a return visit

The IDI made its return visit to the Chester Beatty and The Sick and Indigent Roomkeepers Society on the 27th April.

A smaller number than expected turned up firstly to 2 Palace Street where we were treated to a more in depth tour now that the house was awaiting its new owners to move in. Again Peter Pearson infused us with his enthusiasm for skip raiding and treasure hunting and people bemoaned that we don't have a museum which would house this wonderful collection of art and design.

In contrast, the Chester Beatty is the most up to the minute in exhibition design. Again Dr. Ryan gave his valued time to guide us through this labyrinth of literature. We spent some pleasant time in the roof garden, an oasis of peace in the centre of town if anyone is looking for time out.

Once more, our thanks to Peter Pearson and Dr. Michael Ryan.



The beautiful and tranquil surroundings of the Chester Beatty roof garden

Photograph reproduced by the kind permission of the Trustees of the Chester Beatty library

The Milan Furniture Fair

Alfred Cochrane reviews his trip to the Salone del Mobile.

The Salone del Mobile in Milan prides itself for being the most avant-garde of all the furniture trade fairs, and as most things Italian it is a combination of slick efficiency and total chaos, cutting edge and repro d'old. Even the layout of the pavilions confounds the least Cartesian of minds, where the visitor is sucked into a warren of baroque corridors revealing gems at every corner or leaving one breathless and disorientated by the gilt and plush.

With this in mind, Lorraine Egan, under the auspices of Enterprise Ireland had asked designer Robert Tully to guide a group of 20 Irish business people through this Labyrinth of Style. The three days we had at our disposal were hardly enough to see a fraction of this fair, so Robert prepared itineraries around the more Contemporary and Design orientated halls highlighting the successes of the Italian furniture industry that provides the World with 25% of this product. This was also backed up by a series of seminars intent on examining

where the future of our furniture industry lies and the role design may have in it. I understand from Lorraine that she is planning to hold a seminar for the Furniture manufacturers in Monaghan in October that will include a follow up summary on the Fair by Robert Tully. Last year's millennium fair was hailed as a high in design terms especially after several years of mediocrity which may have given the impression that Italy had lost its touch. This year's fair was a close runner up where all the strings were pulled and all the Design Prima Donnas rolled out.

In parallel with hard nosed commercialism, Italian firms like to titillate the media and the consumer with the equivalent, in fashion terms, of their catwalk collections signed by the usual suspects. Cappellini had brought this concept to the highest level by organising its own exhibitions outside the fairgrounds in suitably voguish unused industrial premises in a soon-to-be-trendy neighbourhood. No commercial lines visible in this 50,000 square feet of expensive minimalism, but over-stuffed poufs covered in Emilio Pucci. Cappellini's wonder boy Wenders came up amongst many other things with a suite of table and chairs that looked like Lainey Keogh shawls dipped in silver paint. This in fact as many other things in the Fair addressed the latest technology and how it can be put to furniture design.

One of the most exciting stands was the one dedicated to the Materials and Designs for the Future. This showed all the latest advances in technology, space or otherwise, relative to fabrics, glass, plastics or anything else that the wildest imagination can apply to furniture design. This was in the famed Hall 9, where the avant garde and students exhibit. The theme was the sixties; I did feel rather dismayed that Retro still ruled especially as the pervasive decor of the hall was Bridget Riley OpArt and combinations of fuchsia and orange. But the point Design was trying to get across to two generations brought up on Post Mo, swags, tails and ruched blinds, was that design died in the affluent seventies and the threads of the future are being picked up from then. You need a platform to finally leap forward into the future, and what better platform than Barbarella's furry cocoon.

I do not think that the Captains of the Irish furniture industry are about to order their new Shell Suits from Armani, but they will certainly think twice before employing a designer.

Alfred Cochrane

Section representative contact details

Exhibition & Interior Design/Architecture

Selma Harrington
T 01.2694792
E anima@indigo.ie
Gerry Brouder
T 01.2880296,
E gba@eircom.net

Product Design

Simon O'Driscoll
T 01.6711069
E info@oddesign.ie
Alfred Cochrane
T 01.4540209
E alfrank@indigo.ie

Fashion & Textiles

Aoife Harrington
T 01.4760499
E aoifehdesign@oceanfree.net
Deborah Veale
T 021.4502578
E dveale@eircom.net

Design Education

Angela Woods
T 01.6364270
E awoods@ncad.ie
David Caron
T 01.6364282
E carond@ncad.ie

New media

No representative

Design Management

Martin Crotty
T 01 2808075
E martin@bfc.ie
Damien Cranney
T 01 2833379
E damien@bradleymcgurk.com

Visual Communications

Brendan Beirne
T 01.4024251
E bbeirne@eircom.net
David Joyce
T 01 8783300
E david@language.ie

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

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.

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NOTICES

New IDI Members

Michelle Byrne
Exhibition and Interior Design/Architecture

Katie Roberts
Exhibition and Interior Design/Architecture

Jeremy Madden
Design Education

Pamela Grogan
Visual Communications

Helen O'Hara
Product Design

CALENDAR

Institute Dates

The Institute is planning a number of activities in the months ahead. Some dates for these events are still to be confirmed. Members will be notified of confirmed event dates by post.

Design Awards Launch Northern Ireland
June 4th

Opening of Scandanavian Furniture Exhibition and Seminar
This will include IDI Product and Furniture members having an active role in presenting current issues for designers.
June 11th – 12th

IDI/Ariel Colour Fashion Design Scholarship Award
June 13th

Mid Summer Art Auction
July

Visits to Design Studios, Workshops, and Retail Outlets
July

Design Awards
October 19th, 7pm (Belfast)

Tour of W5 Interactive Museum
October 19th 3–5pm (Belfast)

Design Week Events
Including Student Day, the James Dyson Lecture and the Graduate Design Award.
November 8th –12th (Dublin)

PUBLICATIONS

Novum 05/01
E. newmedia@cube.net
W. <http://www.novumnet.de>
Out of the Table of Contents: Showroom: Barbara Foni and Sergio Menichelli (Studio FM); Photographer Robert Chudoba; web design agency Vermilion; The 3Daily Anton2 in which Jenewein captured the comings and goings in St. Anton in an illustrated daily newspaper; Gustavo Espinosa and Dr. Martin Müller produced an unusual visual documentary on dyslexics

Design Graphics 70
E. email@designgraphics.com.au
W. <http://www.designgraphics.com.au>
Out of the Table of Contents: Special Features: Attik-Challenging the marketplace, 35mm scanner comparison, PacPrint 2001; Reviews: Apple PowerBook G4 Titanium, Apple FinalCut Pro 2.0, Sony

NCAD Summer Courses

The National College of Art and Design is now taking bookings for summer courses run by CEAD (the Centre for Continuing Education in Art and Design). The CEAD promotes courses in art, craft and design for people who wish to explore their creative potential and learn new skills through access to 3rd level facilities and tutorial guidance. Courses run from 25 June to 20 July, and cover a wide range of subjects, including portfolio preparation, photography, art history and theory, jewellery, film, printmaking, fashion, glass, ceramics, and web design.

All telephone enquiries and requests for booking forms should be directed to **01.636 4214**.

Degree Shows

Art, Design, & Photography at DIT
Degree Graduate End of Year Exhibitions are taking place in Temple Bar from 6th – 17th June and venues are open to the public from Monday – Saturday 10am – 5pm.

Fine Art
Temple Bar Studios, Temple Bar

Interior Design/Furniture
Arthouse, Curved St., Temple Bar

Photography
The National Photographic Archive, Meeting House Square, Temple Bar

Visual Communication
The Gallery of Photography, Meeting House Square, Temple Bar

Further details may be obtained from:
John Short, Exhibition Chairperson,
T. 4024244 or Miriam Daly,
School Secretary, T. 4024138

NCAD Graduate Fashion Show
Sponsored by Peter Mark
6th June 2001, 8.00pm–10.00pm
Interval drinks sponsored by Boru Vodka.
Tickets are £25.00 (incl. the show brochure) and are available from the college.

NCAD Degree Exhibitions
All students will be showing on campus.

Private View
8th June 2001 6–8pm (Invitation Only)

Open to Public: 9–17 June 2001
9th: 10am–5pm · 10th: 2pm–5pm
11–16th: 10am–8pm · 17th: 2pm–5pm

International Dates

State of Graphic Design in Latin America
11–12 June 2001
Icograda Regional Meeting, Havana, Cuba
T. + 32 2 344 58 43
F. + 32 2 344 71 38
E. secretariat@icograda.org

Graphic Design in Global Economy
13 June 2001
Icograda 'Graphic Design Perspectives' Seminar, Havana, Cuba
C. Hector Villaverde
T. + 32 2 344 58 43
F. + 32 2 344 71 38
E. villaver@cubarte.cult.cu

1st Hanssem International Interior Design Competition
16 July 2001 Deadline for entry
Organised by Hanssem Co. Ltd.
Seoul, Korea
T. +82 2 590 3472
F. +82 2 593 8463
E. yish@hanssem.co.kr

DCR-VX2000E; Studio Skills: That's a moiré, Repairing digital camera shots, Video to lineart; Net tools: 3G Networks.

Etapes Graphiques 72
E. vmarrier@pyramyd.fr
Out of the Table of Contents: Pub: André ménage de Paris; Présence: Hugo de Garis; Portrait: Plaisirs optiques; Agence: le confort moderne; Conférence: Analys De Vet; Publicité: les AD et les boules; Typographie: Andrian Frutiger

EFX Art and Design
Sweden
E. bruilvds@wxs.nl
Out of the Table of Contents: Main Story: Photographic Special; Photoshop Masters; Marek Dszla; The Paris painter meeting; Third 3D Festival; The Digital Hall of Fame Award; Alessandro Bavari; Digital Hero: Trish and Chris Meyer; Combustion and Commotion 3; Studio Artist 1.5; Toni Meca

IDEA 286
E. bruilvds@wxs.nl
Special Issue: Underworld: Graphic Remixed by Tomato (160 pages!); Subtle relation between Tomato and Underworld; Serial Essay: When Pigs Design

Print LV:I
E. bruilvds@wxs.nl
Out of the Table of Contents: Fantastic Voyage: the inner cosmos of the human body; The State of the Art, a Panel Discussion; A Flair for Theatrical: Design Guys; Between two Worlds: confrontational graphics that stretch the limits of social acceptability; Statehood in mind: Free form posters are a prime means of promoting the Palestinian cause; TNN makes its marks; New Visual Artists review