



# Design<sup>+</sup>ireland

INSTITUTE OF DESIGNERS IN IRELAND | 8 MERRION SQUARE | DUBLIN 2 | [idi@indigo.ie](mailto:idi@indigo.ie)

DECEMBER 2000

## Changing Faces at the Institute

The Institute was sorry to receive Aisling Prior's resignation. For the short time that she was with us she put all her energy into keeping the Institute ticking over at a particularly busy time.

Aisling's other interest, Artworking, has expanded her role and unfortunately she felt that she had to choose one or the other.

We wish her the very best in her new job and hope that she will keep in touch.

Sheila Robinson has taken up the role as Executive Officer in the meantime. The new hours are 9.00–13.00 every weekday.

**The Institute's new telephone number is 01.2805237. Email remains [idi@indigo.ie](mailto:idi@indigo.ie). Our postal address is 8 Merrion Square, Dublin 2.**

## Make your bid for Christmas Masterpieces!

IDI's art auction is to take place at 18.00 on Tuesday, December 19th at the RIAI, 8 Merrion Square, Dublin 2. All works of art to be framed and be no larger than 200 x 200 mm — they should be submitted by the evening of December 18th.

All members are invited to join in the bidding mania and enjoy a glass of something festive!

## Election time

Nominations will shortly be sought for candidates for election to the Institute's Council for 2001. Members will be circulated with a full list of those eligible to stand for election. On receipt of nominations, ballot papers (which are to be returned by post) will be issued.

For your information, the Institute's standing orders regarding elections are published on the back page of this issue.

## Two Wise Men

*IDI visit to two great Dublin sites – what a great way to start into December!*



An invitation to somebody's home for mulled wine is lovely at the best of times, but to also witness the passion and love of things past as displayed by Peter and Phil Pearson was magical. Not only to gain access to one of the last inhabited houses in Dublin City — and probably the most intriguingly named *Sick and Indigent Roomkeepers Society* — but also to share in Peter's enthusiasm for the ancient.

The house is small but perfectly proportioned and contains cases of architectural plasterwork, cupboards of documents showing exquisite architectural drawings and maps, old cinema posters, and on the walls, etchings and paintings to delight for hours.

The real magic was in the visit to the basement, down the well-worn steps and into the gloom of a single light bulb. The temperature drops and the atmosphere becomes thick with expectation, a grown-up Santa's grotto laden with treasures.

The people who occupied this house since 1760 — the silk weavers, the tailors, Robert Emmet's family and the sick and indigent tenants — must be very happy that their house

is still a home. It has potential to be ghostly, however industriousness and creativity exudes from the old walls and floors.

Dr Michael Ryan, Curator of the Chester Beatty Library, recalled to our privileged little group, a tale of civilisation and how we were gifted its profound recordings in ink and paper, the histories of the spiritual events of the ages. As we moved from the day-lit atrium to the reading room with its wooden Chinese ceiling and into the gallery foyers, our eyes slowly became accustomed to a gentle darkness — a protective lessening of light for the treasures within glass humidity-controlled shrines.

From a second century gospel of Saint John to a 1999 hanging Japanese scroll painting, this collection contains the very best of Christian, Islamic and Eastern documentation. This place is indeed a treasure house with jewel-like contents. When awe exhausts, the Zen-like roof garden beckons. Definitely worth a revisit time after time after time.

Thank you Sir Chester Beatty. And thanks to Róisín Gartland for organising the event. SR

## Education

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.

### Immediate action

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 placement works.

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.

## Membership

### New membership package

We finally have a new membership pack! Including our Code of Professional Conduct, Conditions of Engagement, and Design Competition Regulations, the new folder holds membership certificate and membership card. Shortly we will be adding our Constitution and Standing Orders.



Web Design for Philips by Pandore Interactive

## On a Design Mission to Singapore

### *Seán McNulty reports on eastern experiences*

A delegation of seven headed East early one Monday morning in October to explore new horizons and opportunities. The team were:

*Paul McCann*  
Concept Design Group  
*Gerry Hand*  
Douglas Wallace Architects  
*John Green*  
Dublin Institute of Technology  
*Barry McCabe*  
Martello McCabe Communications  
*Amanda McNally*  
McNally Design Group  
*Lorraine Carter*  
Persona Design Consultants Limited  
*Steve Conlon*  
Enterprise Ireland

This trade mission was organised by Steve Conlon, EI, and was incredibly successful from many aspects which I will try to capture below. In Jan/Feb there will be a more formal presentation on the outcome of this mission.

First the actual Ireland Exhibition Stand at the International Design Forum, which marks Ireland's entry as a place with "international design capability", worked extremely well in promoting this to the various global visitors from the US, Australia, UK, Italy, German and Asian countries being those whom I met.

Also, we were all given a lesson by Steve on working an exhibition which is all about picking up contact names and networking at each stand which proved valuable in defining the level of work available for European designers in Singapore.

As part of this team of seven and with our initial contact through Steve Conlon we

started to network among ourselves relative to our own core skills.

We discovered a synergy in the team with some natural born leaders braving the suburban jungle long into the depths of the night. (Naturally I followed, as there is safety in numbers).

Hopefully this networking will continue as it could give this team bigger opportunities to undertake joint submissions for more major projects, sharing costs especially in following up on contacts abroad.

### Enterprise Ireland team in Singapore.

K.B. Lim, Anthony Courtney, Patrick Delaney, and Judy Chan were excellent hosts and with the Irish Ambassador hosted an Irish Trade Night at the Singapore Cricket Club which was an excellent event.

### Cultural Lessons

Finally the last of my learning experience concerned the cultural aspect of Singapore. To this end I have tried to implement some of their hardcore rules and regulations in my own home:

1. £50 fine for chewing gum (at meal time).
2. £500 fine for littering (your bedroom and kitchen).
3. £50 fine for jay-walking,
4. Death sentence for any type of drugs (cigarettes and alcohol).

The result is that Singapore is spotless, squeaky clean with a young brand-focused population.

I was glad to return to 18 Dame Street but wonder what the hell the Singaporeans would think of Dublin?

## Singapore Design Awards 2000

### *Some of the awarded winners in ID and New Media*



Webcam by Creative Technologies

## Executive Director – Design Ireland

Design Ireland is an initiative of the combined representative bodies of the Irish design community. Design Ireland has been established as a result of the Government review into the strategic opportunities for growth and internationalisation of the Irish design consultancy sector. The Government of Ireland actively supports Design Ireland through the services of Enterprise Ireland.

In order to build Design Ireland into an influential and effective organisation, we are now recruiting a dynamic and energetic Executive Director.

Reporting to the Board and Chairman of Design Ireland, you will have full P&L responsibility, with the following priorities:

- Establishing the offices of Design Ireland
- Building and delivering a challenging three year plan
- Establishing the services offered by Design Ireland
- Recruiting and leading a small number of staff
- Reporting on progress against objectives in plan
- Liaison with Design Ireland member associations:
  - 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)
  - And others
- Creating a high profile for Design Ireland with business and government leaders
- Promoting the strategic importance of design to Government and industry
- Selection of design related public topics
- Media spokesperson for design related issues

While it is not necessary to come from a design background, it will be of critical importance to be passionate about the role and the importance of design for Ireland's competitiveness and sustainable economic development.

You will be a graduate with a minimum of 7 years relevant experience and have an understanding and experience of business management.

Leadership, drive, vision, motivation, energy, persuasion and inspiration are essential personal attributes that you must possess and demonstrate.

Evidence of excellent written and personal communication skills combined with financial management will be required.

If you have the enthusiasm to put Design Ireland and yourself on the map then write to: Áine Rooney, Design Ireland, Campus Innovation Centre, Roebuck, Belfield, Dublin 4 or e-mail [designcoalition@ucd.ie](mailto:designcoalition@ucd.ie) to request an Application Form.

Closing date for receipt of applications: Friday, 5 January 2001.

The position carries a three-year contract and a competitive reward package.

## Design Coalition – CPD Update

*Firmly established in its office space at UCD, the design coalition is continuing its planning of professional development courses.*

### Human Resource Management Training

#### Introduction

Continuing with our programme of professional development, Design Ireland is pleased to announce a Human Resource Management Training Course for Irish design professionals.

#### 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:

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

#### 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, Sandford Road, Dublin 16 .

Dates **Thursday 11 January & Friday 12 January 2001**  
**09.00 – 17.00**

Programme Cost **£350.00 per delegate** (places limited – booking form available from Áine Rooney, Design Ireland)

#### Programme Staff

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

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

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.

## Web developments

Design Ireland is in the process of commissioning the design and development of its comprehensive website. IDI members, as well as members of our other member organisations have been notified of the tender process and submissions were due on December 8th.

Upon further review and presentations, a team will be selected to carry out the work, with a projected launch date in mid-February.

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

## Milk Bar – Winner of All Ireland Design Awards

*“Commendable use of design in small space with limited resources”*

The overall winner of the Glen Dimplex Design Awards 2000, presented by An Tánaiste Mary Harney, Minister of the Department of Enterprise, Trade & Employment at an awards ceremony in the RDS (Thursday 12th October), is the Milk Bar, a small but busy café serving breakfast, lunch and all-day coffee to local office workers. Created by Sheila O'Donnell, John Tuomey and Peter Carroll of O'Donnell and Tuomey, the design has been a significant factor in the success of the venture, quietly accommodating a complex function in a sliver of space, and doing so with an appealing air of crisp hygiene.

The judges praised Milk Bar for showing what can be done with a small space and limited resources (£100,000), commending particularly its efficiency in use, its success in blending a modern interior with a more traditional exterior, and its use of materials and graphics.

The design industry employs around 6,000 people in manufacturing, service and

consultancy in Ireland and the design consultancy sector alone is worth over £300 million. This is the first time the Glen Dimplex Design Awards, which recognise the application of design for business excellence, have included Northern Ireland and they are being organised jointly by the Institute of Designers in Ireland (Republic of Ireland) and the IRTU Design Directorate (Northern Ireland). This is the fourth year they have been sponsored by Glen Dimplex and every year the number of entrants has continued to rise.

The awards seek out the finest examples of design produced in Ireland across a broad spectrum of skills and industries. There were fifteen categories this year with the addition of textiles and jewellery and, overall, attracted 285 submissions. These awards give designers, businesses and the public an opportunity to appreciate the high quality of design created here and its importance in adding competitive advantage to a company's product or services.

## Grand Prix

*Overall Winner*

### **Milk Bar**

*Finalists*

### **Milk Bar**

Interior architecture/design under £150,000

### **When the Sky Falls**

On-screen graphics for TV/film

### **Book of Kells CD Rom**

Multimedia

### **Chester Beatty Library Galleries**

Exhibition

## Individual Category Winners

### **Interior Architecture/Design under £150,000**

Milk Bar by Sheila O'Donnell, John Tuomey and Peter Carroll of O'Donnell and Tuomey

### **Product Design**

CD box by Dominic Southgate of Allies Ltd

### **Exhibition**

Chester Beatty Library galleries by Della O'Donoghue and Joy Ashworth of Event Ireland

### **Fashion**

Contemporary womenswear by Marc O'Neill

### **Interiors over £150,000**

Tatu by Colin Conn and Bronagh Crawley of Box

### **Visual Identity**

Slane Farm Hostel by Dermot Flynn and Rick LeVert of Carton LeVert

### **Printed Literature**

Literature for the Northern Ireland Dairy Council by Charlotte Humphries of The Design Factor

### **Packaging**

Packaging for Café Java by Brendan Donlon when at Brandinc (he is now with Design Tactics)

### **Textiles**

Knitted textiles by Catherine Bond

### **Multimedia**

The Book of Kells CD Rom by X Communications

### **On-Screen Graphics for TV/Film**

When the sky falls by Nick Ryan of Image Now

### **Websites**

www.note.ie by Webfactor



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



Members of the jury consider entries. The judging weekend was hosted by NCAD in the School of Design for Industry.



## Judging Panel

### **Ron Warren**

Co-founder and group designer Glen Dimplex

### **Stephen Moore**

IRTU Design Directorate  
Northern Ireland

### **Liam Nellis**

IRTU

### **Damien Kiberd**

Managing Editor,  
The Sunday Business Post

### **Jane McDonnell**

Image publications

### **Bill Simpson**

Design Manager, Brown  
Thomas

### **Ian McMorris**

Ulster Weavers

### **Jeremy Glover**

### **Mark Mortell**

### **Tom Meenaghan**

## Glen Dimplex Design Awards – Chairman's Report

### *Andrew Bradley reviews the 2000 experience*

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. As someone who has had a role in the awards since their inception, I can confidently say that 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 I believe we have commenced a journey that will see further collaboration between our two design communities.

When the IDI first suggested the idea of 'all-Ireland Design Awards' to our sponsor Glen Dimplex there was immediate positive response. And why not... they are, after all, one of Ireland's largest employers on both sides of the border. Glen Dimplex is committed to the development of the Design Awards and has agreed funding for next year as we attempt to integrate the awards in to Northern Ireland. We are also excited about the opportunity of co-sponsorship from the new Trade and Business Development body based in Newry.

This year's 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. By promote the Institute means demonstrate the potential of design and especially the good work of Irish designers both young and maturing in age! 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 next year's Design Awards. The IDI is committed to hosting the award's ceremony in Belfast, now scheduled for end of October. We plan to organise events around the Design Awards ceremony to make your visit to Belfast both worthwhile and memorable. More news to follow soon.

As Chairman, I would like to thank all those IDI members who helped out with the organisation of the awards this year. Without their volunteered support the Design Awards would simply not happen.

Finally, congratulations to all those short-listed for the exhibition and those who were chosen as winners. Without your entry there would be no Design Awards.

## Are we Getting it Right?

*IDI has received considerable correspondence concerning both the Institute's accessibility and the Design Awards — none of it very positive.*

*The following letters are just three from quite a considerable correspondence the Institute has received in the past few months in the wake of the Design Awards. While they are primarily intended as a response to the Awards, each in its own way addresses questions which have a broader meaning for the IDI. Each letter has been responded to individually by the President, Seán McNulty, or the appropriate member of Council. We greatly appreciate this input from our members, and assure you that all of these issues are dealt with seriously. Your comments have a direct bearing on the planning of future events, such as the Design Awards, some aspects of which we realise are in need of urgent review.*

## To the Council of Members

I wish to raise some questions and issues around the function of the Institute of Designers in Ireland and its conduct and activities in the implementation of Design Week and the Glen-Dimplex Awards.

As a recent graduate I expect that the IDI, which purports to be the 'body representing the interests of Irish Designers', should have a reasonably high profile, be accessible, conduct its activities professionally and communicate its programme to its members and the wider public.

Unfortunately my experience in the last few months has led me to view this organisation as inaccessible, elusive and unprofessional. My initial encounter with the IDI was the realisation that its phone number was not listed in the national phone directory. Seeking to contact the IDI, I found a number via a circuitous route, randomly calling other arts bodies. I was given a number, which dialled into Merrion Square, the postal address of the IDI, where I was told that the IDI was now in fact run from a house. I rang this number up to ten times. Each time an answering machine told me to ring back during business hours which was in fact the actual time I was calling. How is a recent graduate or any designer supposed to access the IDI for membership or advice?

My second encounter with the IDI was an unsolicited request, via a fellow graduate, from the Bradley McGurk Partnership (which appears to work within or for the IDI) to take part in the Glen Dimplex Awards. Our work had been exhibited in Dublin and London and had gained some press coverage. The required entry fee was £40 per person per entry and six of us duly submitted work, flattered to be asked to submit work for a national award. We had until Friday 8th September 2000 to submit our work and fees, despite the fact that the official published closing date was 24th August 2000.

Our only communication with the IDI since then has been the notice to remove entries from the competition venue. There has been no receipt of entry, no notification of judging date, when awards would be announced, when Design Week would take place, what its programme was and no communication of results. The execution of Design Week and the awards seems to have taken place silently and quickly in the RDS among a small inner circle minority, unbeknownst to the wider interested majority of design practitioners.

In the weeks leading up to Design Week, I sought out its programme on the Internet in vain. There is no IDI Internet site and there were no details of the programme of activities on either the [www.d2ireland.ie](http://www.d2ireland.ie) site, Enterprise Ireland's design-related site, nor the [www.creativeireland.com](http://www.creativeireland.com) site (though the latter did state when Design Week would generally occur).

My only clue to the existence of Design Week events was a bland black-and-white A4 notice, from the IDI regarding Student Designer Day, posted on the noticeboard of a college I no longer attend but happened by chance to see.

Although no longer a student, I attended that event in order finally to receive a programme of events for Design Week and information on the awards. There I found that there was no printed programme of events, no printed list of speakers at Student Designer Day and there was no other event being held in Design Week except a gala awards ceremony dinner, which I was not welcome to attend anyway! Naturally as just an ordinary designer punter, I did not expect a free dinner but I would expect a more inclusive policy of notification and entitlement to be present at the awards announcement rather than what appears to be some closed inner sanctum of elitism, an old boys club dinner.

What and who is Design Week for?

It is in view of the above that I wish to address the following questions publicly to the IDI and have them answered publicly, for the benefit of the interested design public, which the IDI is supposed to represent.

1. How can the IDI represent the interests of Designers and nurture recent graduates when
  - a) it is not listed in the phone book
  - b) it has no Internet presence
  - c) it does not communicate events to its members
2. Is the IDI an all-inclusive organisation? If so, then why was I as a member not notified of Design Week or Design Week events?
3. What is the purpose of Design Week? Why was there not a single event to my knowledge that I, as IDI member or member of the general public, could attend?
4. Why were I and other designers invited to

submit work for the Glen Dimplex Awards post official submission deadline? Is this not unfair to other entrants who submitted on time? Does this not contravene the rules and regulations of international professional design body practice?

5. If my and other designers' work was solicited for entry, it was surely deemed of standard worthy of a possible award (with due respect to other and better entries). Why then was no award given in the furniture category?
6. Am I, as a member of the public and IDI, entitled to view the accounts of IDI? Where are the monies, sourced from membership fees, sponsorship and any other possible state funding, being appropriated if they are not being appropriated in the communication of its existence and its activities?

I look forward to a response to these questions.

Yours sincerely

**Úna McGrath**

## To the Honorary Secretary

Dear Sir, Some years ago, the SDI, as it then was, produced a document which provided guidance to the organizers of design competitions. This was based on and reflected similar documents produced by international organizations which the society was affiliated to. Its purpose was to help design competitions to achieve their aims and to ensure that designers were not exploited, for example by loss of copyright or payment of appropriate fees. Members of the SDI were advised not to enter competitions which failed to comply with the conditions set out in the document.

One of these was that the jury for any competition should be published with the announcement of the competition. Members of the society were advised not to enter any competition where the names of the jurors were unknown — on the very sensible basis that a member should satisfy him/herself that his/her work was going to be evaluated by experienced professionals in whose judgement he/she had confidence.

I do not know what status this document has today or, indeed, whether anyone is aware of its existence, but it seems to me a matter which the council should return to. Neither the Glen Dimplex design awards or the previously circulated IDEA 2000 awards include the names of the jury in their announcements. In times past, members would have been advised not to submit entries to either.

Yours faithfully

**Paul P Hogan**

FRSA, FCSD, FIDI, Hon.ANCAD

## Graphic Design Revisited

*David Grossman, Icograda president, pauses to redefine his profession.*

### To the Institute of Designers in Ireland

Dear Sirs

Following the submission of the 'Pav Lounge' chair on behalf of myself and Anthony Cleary we are most aggrieved at the manner in which our work was represented at the awards. The Pav chair was commissioned for the Irish Pavilion at Expo 2000 in Hanover which has received over 1.8m visitors to date and we were proud to represent Irish contemporary design.

This being my first contact with the Institute and the awards ceremony, we were pleased to learn of our shortlisting in the furniture category. In our preparation for these awards we issued pre-award publicity to the Irish Times and House and Home magazine and at our launch to the Irish public of our Hannover Range at the Beyond the Hall Door show at the Point Depot where it was described as one of the show's major attractions by the Sunday Business Post. The Pav lounge was featured in 'editor's choice' in FX international magazine and we have received enquiries from as far as Argentina, Saudi Arabia, Iran, USA, Zimbabwe, Syria, Malaysia, Hong Kong and Europe. In Andrew Bradley's speech and that of the Tánaiste it was emphasised that Irish design needs to look internationally for opportunities, and that the objectives of the awards are to foster positive publicity and support for Irish design. We have brought our work to an international stage, we have looked towards the awards as support in launching our product and have been insulted by the unprofessional manner in which ourselves and our co-finalists Tisdall Duff have been treated. By announcing us as finalists and then stating that the Jury did not feel that the work merited an award was a gesture to raise us up for a fall which has been hurtful, negative, and damaging to our business. It is like teams qualifying at Croke Park for an all-Ireland Final only to be told by the referee that he does not think that they played good enough football, and to go home. We do not have a problem with losing fairly and would frankly have preferred it than to have our names insulted in front of our peers. We feel that the manner in which it was done was unacceptable. Jewellery and Film were dealt with in a more gracious fashion by not announcing finalists. If we were good enough to be finalists then the conclusion is that there must be a result, otherwise we should not have been chosen as finalists. We are now in a position where we are non-winners at a non-event, exiting with negative publicity. We would appreciate a proper explanation as to the jury's position on our work and response to the issues raised.

Yours sincerely

**Shane Holland**

As in any modern profession, graphic designers must always be alert to how economic, social and technological developments affect the nature of our occupation. Collectively and individually, it is a good idea to pause from time to time and redefine our profession. Every one of us should have a personal definition of graphic design.

Recently, I was asked to discuss the present state of poster design. In preparing my speech I was struck by how, on the one hand, what had once been recognised as perhaps the highest challenge of a graphic designer, now seemed less relevant and dated. On the other hand, the *design process* and expertise required to design a good poster are the same today as they have always been. So, in attempting to define graphic design, what has changed and what has remained constant?

The profession of graphic design is tied to the industrial revolution and the establishment of societies large enough and wealthy enough to permit mass consumption of manufactured goods. Manufacturers had to differentiate their products from competitors (hence identity), prepare for distribution (hence packaging) and attract consumers by singing their product's praises (hence advertising). Our forbears manipulated the visual language to fashion images and messages to serve economic and cultural needs. Thus, during these earliest stages, many of the basic parameters of our profession were firmly established.

Posters were the most sophisticated forms of graphic design — creating the most powerful visual images and effectively tantalising the public. Posters — large format and multi-coloured — were the manifestation of the latest technological improvements, in this case, in commercial printing. They were posted on the high street and by train stations where they would be most effective and where the highest consumer attention was to be gained.

As times passed, and economies, communications technologies and social structures changed, other media became more effective and replaced posters. First, advertisements in mass circulation newspapers and then, television, became dominant. The end results took different forms, but the intellectual process involved was the same as in the day of the poster: the utilisation of visual language to position poignant messages at the crossroads of commerce to influence specific audiences.

Developments such as the digital revolution, nano-technology and the Internet make the visual surroundings by far the most malleable component of the environment. Advances in materials ensure that in a very short time, almost all surfaces, composed of almost any material, will be susceptible to high-definition graphic alteration. The combination of Internet and wireless transmission, compounded by technologies permitting identifi-

cation and location of individuals geographically on a global scale mean that communications (for information, transfer, commerce, advertising, etc.) will become all-pervasive. As we wander about the environment, walls, surfaces and objects will not only recognise us as individuals, but based on enormous data banks will address us by name, direct us to destinations, promote products and services for our individual consumption, and alter spaces to meet personal fancies.

These changes, which are already upon us, mean exponential growth in the graphically designed visual environment and far more sophisticated and potent visual communications. Identity, distribution and packaging take on completely new meanings at a time when purchasing is consummated either automatically by an on-line intelligent refrigerator or with the privacy of a personal computer. In the absence of the supermarket, point-of-sale takes on a completely different dimension. The problems to be solved by the graphic designer will be very different, far more sophisticated in complexity and greater in number.

But the process will remain the same. The creative challenge of the poster remains alive and is to be found on the electronic crossroads of the marketplace. Graphic designers are those professionals who will continue to create the visual environment, with ever-growing impact and responsibility.

*This article was published in Icograda's Board Message, Issue 03, Volume 1999/2000, September 2000. Icograda is the International Council of Graphic Design Associations, of which this Institute is a member. The Institute receives a number of copies of each Board Message. If you are interested in having one of these copies, contact Sheila Robinson.*

## New Media, New Section

The Institute would like to announce the launch of the New Media section for members of IDI. This section is aimed at professionals working in Internet and associated disciplines who use creative design in their work. You may have a primary qualification in design or have developed design skills through your work in Internet development. IDI sees this new area as an important and rapidly growing element of the overall design mix within the organisation and indeed in society as a whole.

Tom Skinner has taken the bull by the horns and at this stage he is keen to seek contributions from individuals who have an interest in Internet and new media and who would like to participate in forming this section. In particular we need to define criteria for acceptance of new members. The overall aim is to establish a link between IDI and Internet business in a way that adds value to new members.

### Section representative contact details

*Exhibition & Interior Design/Architecture*

**Gerry Brouder**  
T 01.2880296,  
E gba@eircom.net

*Fashion & Textiles*

**Cuan Hanly**  
T 01.6711406  
E cah@iol.ie

*Design Education*

**Angela Woods**  
T 01.6364270  
E awoods@ncad.ie

*Design Management*

To be co-opted

*Film, Theatre and Television*

**Alan Farquharson**  
T 01.2894912  
E alanf@indigo.ie

*Visual Communications*

**Libby Carton**  
T 01.2055007  
E greenbox@cartonlevert.ie

*Industrial & Product Design*

**Tom Skinner**  
T 01.6789311  
E tom@parallel.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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## Standing Orders

### 14. Election of Officers and Elected Members of the Council

If thought appropriate and for the guidance of members, Council representatives shall seek from their own Sections a list of up to eight names of members who they consider would best contribute to the aims of the Institute.

Council shall undertake to secure the agreement of the candidates for election and shall circulate the full list to all Members together with the blank nomination paper. This list shall be a guide only and shall not preclude the nomination by the general Membership of members whose names do not appear.

A candidate receiving three or more nominations shall go forward to the Ballot Paper for election by postal vote. The results of such election shall be announced at the Annual General Meeting and shall be published in the Institute's publication immediately following.

## New Members

**Education Design Management**  
Raymond Hitchings

**Fashion & Textile Design**  
Patricia Murphy  
Deborah Veale

**Exhibition & Interior Architecture / Design**  
Paschal Mahoney

Adrian Lambe  
Bláithín Rogers  
Alison Robinson  
Alan Douglas  
Colin Parker  
George Scott  
Richard McCullough

**Product & Industrial Design**

Stephen Synnott  
Christian Shaw  
John Hesnan  
Mathew Bates

**Visual Communications**

Aisling Sullivan  
Ronan Hays  
Siobhan Griffin  
Michael Fichtner  
Conor O'Boyle  
Richard Brown  
Brendan Donlon  
Stephen Vard  
Kirk Gregory Moffatt  
Eamonn Sinnott  
Roger Sherry  
Eva Kniel  
Alistair Keady

**Theatre, Film & Television Design**  
Ashleigh Jeffers

## Competitions

**10th International Design Competition Osaka**

Starting date for entry acceptance:  
1st December, 2000  
www.idafij.or.jp  
info@idafij.or.jp  
www.idafij.or.jp

**British Design & Art Direction (D&AD)**

All Call for Entry details, entry form and payment forms can be downloaded from the D&AD website.  
Discount deadline: 19 Dec, 2000  
Final deadline: 19 Jan, 2001  
www.dandad.org

**Showcase 2000**

December 13–17, 2000  
Mumbai, India  
iiid@iiid.org

**Stockholm Furniture Fair**

7–11 February, 2001  
Stockholm International Fairs and Congress Centre  
www.stofair.se

**Malaysian International Furniture Fair**

6–10 March, 2001  
Putra World Trade Centre  
Kuala Lumpur, Malaysia  
www.miff.com.my

**Continental Shift 2001 20th IFI Congress & General Assembly**

*Congress*  
12–14 September, 2001  
Sandton Convention Centre  
*General Assembly*  
15 & 16 September, 2001  
African Cultural Venue  
ripcord@hixnet.co.za  
ifichris@uskonet.com  
www.woza2001.co.za

**Cebit 2001**

International Computer Technology Trade Fair  
22–28 March, 2001  
Hanover  
www.cebit.de

**Seybold Seminars**

International Trade Fair and Conference for the Publishing Industry  
9–13 April, 2001  
Boston  
www.seyboldseminars.com

**Typo Berlin 2001**

6th International Design Conference  
10–12 May, 2001  
Berlin  
www.typo-berlin.de