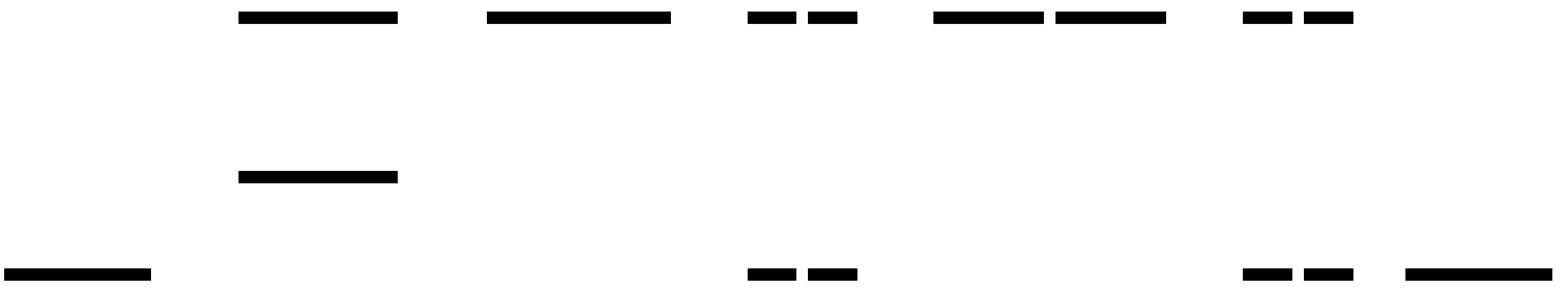


Irish design at the threshold

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Contents

At the threshold, Alex Milton pg 4

Creative Collaborations, Louise Allen pg 5

Ai confini del design Irlandese, Alex Milton pg 6

Collaborazioni in evoluzione, Louise Allen..... pg 7

Claire Anne O’Brien pg 8

Rothschild & Bickers pg 9

Cathal Loughnane in collaboration with Peter Sheehan pg 10

Ceadogán Rugs in collaboration with Andrew Ludick..... pg 14

Design Partners in collaboration with Calor, Seed Labs Inc. and Le Creuset pg 18

Designgoat in collaboration with Garrett Pitcher pg 22

Designgoat in collaboration with Katie Sanderson pg 26

Grafton Architects in collaboration with Graphic Relief pg 28

Mourne Textiles in collaboration with Notion..... pg 32

Mario Sierra of Mourne textiles in conversation pg 36

Simon Dennehy of Perch talks about the importance of design for education pg 37

Perch in collaboration with Thomas Montgomery pg 38

Perch with Labofa pg 42

Smarter Surfaces pg 44

Derek Wilson pg 45

Studio AAD

The Cabinet of Modern Irish Life pg 46

Scott Burnett of Studio AAD talks about Irish design and the development of

The Cabinet of Modern Irish Life pg 48

Snug..... pg 47

Studio PSK in collaboration with Mcor Technologies pg 50

Think & Son in collaboration with Seymours Irish Biscuits pg 54

Zero-G pg 58

Deirdre McCormack of Mcor Technologies talks about

innovation and the development of the company pg 60

Liminal showreel pg 61

Kilkenny Design Workshops app pg 61

Design library..... pg 61

Team biographies pg 62

Thanks pg 63

Map..... pg 64

At the threshold

Ireland is a small island at the edge of Europe with a remarkable global reach. There are an estimated 80 million people worldwide that are of Irish origin, and this connected collaborative network creates an influence beyond our size. Irish design has a history of harnessing creativity, and its practitioners have consistently explored emergent fields, unbound by disciplinary convention or commercial silos. This has enabled designers to draw upon their resilience to rebuild and remodel their practices through design thinking and help drive Ireland's rapidly expanding creative economy.

With a breadth of disciplines ranging from the tech start-ups of Dublin's silicon docks, through to architectural innovation and woven textile manufacture, Ireland today tells a fascinating story of design on the edge, design between the boundaries and design beyond perception.

To mark the year of Irish Design 2015 – a major government-backed initiative seeking to increase the awareness, understanding and use of design in Irish society, and to promote Irish design capability internationally – *Liminal – Irish design at the threshold* presents a selection of Ireland's most exciting design thinking and practice. Working across a variety of disciplines, the exhibiting designers, companies and studios have been selected for the innovative outlook of their work, connectivity and ability to transcend disciplinary boundaries to address the issues of today.

Increasingly, designers across the globe are striving to locate their work within a state of political, economic and social flux, to find a position where their thinking and practice stays emergent and fresh, without becoming stylised and fixed. In this sense, contemporary design offers a provisional, exploratory transitional space laden with unexplored possibilities: a dynamic state of creativity where work is held in a playful transformative tension.

Ireland's creative output has long been framed by literature, music, theatre, filmmaking and art yet these represent only a fragment of the breadth of Irish creativity. This flagship exhibition adds a new chapter to Ireland's creative story. A tale that has featured leading figures such as Eileen Gray and progressive initiatives such as the Kilkenny Design Workshops (the first government sponsored design agency in the world, launched in 1963) all built upon a rich legacy of indigenous craft skills.

This exhibition reveals the potential for the transgressive quality of Irish design in 2015 and beyond. The Irish are innate storytellers, keen to address and resolve the big issues of today through passionate conversation and debate. As design increasingly seeks to create holistic experiences and narratives, Ireland is well placed to play a significant role in 21st century design, helping meet the design challenges of tomorrow. Revelling in its trans-geographical, trans-cultural and trans-disciplinary nature, *Liminal* provides a timely platform for creative change on the island of Ireland.

Liminal spaces lie between the known and the unknown - transitional spaces of heightened intensity that we experience when we cross the threshold of what is known. They are doorways, gateways and pathways between ideas, feelings or disciplines. Taking the theme of 'the *Liminal*', this exhibition explores the craft of collaboration and presents the exploratory journeys undertaken by designers. Moving through a series of design venues, starting in Milan, and traveling to New York, Dublin and Eindhoven, the evolving exhibition narrative plays with the scope of the provisional, the possibility and the unexplored in Irish design.

Tasked with exhibiting new products, experiences or processes, the exhibitors have created work that resonates across the world but is indicative of the modern Irish design community of practice. Commissioned projects move between global market and local place, public use and private value, work and home, commerce and culture to foster creative collaborations across design disciplines.

Liminal explores the dissolution of disciplinary order and hierarchies, creating a fluid, malleable domain that enables new design methods and customs to take speculative form. It stimulates, contextualises and celebrates interdisciplinarity as a particular phenomenon of emerging design practice in Ireland, curating an open space where design is presented, reflected upon and elaborates on the possibilities and processes embedded in creative collaborations.

Liminal presents a pivotal chapter in Irish design, exploring, identifying and presenting our creativity, and how our designers, companies and studios are moving across the boundaries and limits of what design was, into what design can become.



Alex Milton

Programme Director, Irish Design 2015

Liminal Co-curator

Creative Collaborations



The opportunity to juxtapose a diverse range of skills, materials, references and perspectives to enrich the design process and to trace their evolution over a period of time is an engaging proposition. *Liminal* provides the impetus and space for a series of design led collaborative relationships to emerge during Irish Design 2015. By its nature, collaboration demands a level of trust and openness: there can be unknowns, surprises and unintended outcomes. We have selected and invited designers to work together with a purpose and a collective determination to create a narrative between their own creative process and one that is influenced by parameters of partnership, time and material.

Liminal intentionally sets out to challenge the norm, to present work that asks questions of design week audiences, and invites them into a collaborative conversation. The nascent design collaborations represented in Milan range across the breadth of the design spectrum. The projects vary significantly in their context, purpose and ambition. They range from future focused speculative works intended to be experimental in nature, to very significant commercially driven partnerships. Some such as *Kelp*, a collaboration between Designgoat and chef Katie Sanderson, are playful interventions that literally offer a 'taste of Irish design', with seaweed cured trout presented as a starter course served in specially designed vessels. The portable *Calor Mini BBQ* by Design Partners is a commercial venture with broad appeal; it speaks to multiple demographics from mobile urbanites with a taste for food and adventure to families who enjoy dining al fresco. The collaboration between Think & Son (designer Annie Atkins and writer Eoghan Nolan) and Seymours Irish Biscuits offers something sweet designed to narrate whimsical stories from Irish culture and tell some tall tales from our not too distant past.

Narrative and story telling is deeply embedded in Irish design and culture. Many compelling stories have emerged such as that of Mourne Textiles. In 1951, the *Mourne Milano* rug, designed by Gerd Hay-Edie, the founder of Mourne Textiles, was exhibited at the Triennale di Milano, as part of a room display with furniture by Robin Day, where it won the silver medal. This same rug along with hand woven *Mourne Check* and *Mourne Mist* furnishing fabrics designed in 1952 by Hay-Edie, has been brought back into production, it is being brought to Milan once again through a collaboration with Notion design studio, creating a subtle, nuanced harmony between furniture and furnishing.

Peter Sheehan and Cathal Loughnane are exhibiting the *History Chair* a fully resolved fusion of function, emotion, technology, human connection, mastery of materials and story, inspired by the striking sense of self that older people acquire through life experience, reflecting a history that is imbued as something precise and enduring. The emotional impact of remembering and reliving a defining moment in our lives is the basis of inspiration for their newest collaboration *ibi*. Designed as a precious and personal object, it allows an individual, through a simple gesture, to be immediately transported back to a time and a place. *Ibi* is presented alongside the exquisite glass *Empire* lighting range designed by Bickers and Rothschild.

Narrative is strongly reflected in the work of Patrick Stevenson Keating of Studio PSK who responds to conversations with journalist Fintan O'Toole on the speculative future of Ireland. The conversations around the theme of 'Living' relate to everyday subjects such as food, housing and leisure, all of which may be radically transformed through design led technological advancement. This messaging is implicit in the objects on display created using Mcor Technologies full-colour and eco-friendly 3D printers.

Design Partners ability to provide solutions across the spectrum of design disciplines from product to digital is evidenced in their range of products including the *Le Cresuet 'Activ-Ball'* wine opener. It is apt that Milan provides the venue for the unveiling of a new technology the result of a collaboration with *Seed Labs* that will revolutionise how we interact with our living and workspaces.

Navigating Ireland's journey from the past to the future is reflected by the work of Zero-G whose project starting point is Ireland's 1937 constitution. Over a period of months, Zero-G will map the evolution of Ireland's legislative, judicial, executive and local

governmental structures to create a nuanced and layered infographic that conveys complex data in a single view.

The challenge of capturing and conveying information is the focus for *Smarter Surfaces*, who have developed a range of products that transform any wall into a whiteboard, a magnetic surface or a projector screen, and are proving very popular with architects and designers worldwide.

The Irish Design 2015 presence in Milan includes exclusive launches of new furniture ranges. The latest work by Snug is defined by simplicity, functionality and playfulness, while the working ethos of Designgoat is typified through collaborative projects that create experience. Showing the diversity of their approach to interdisciplinary design, they have worked with Garrett Pitcher to fuse his experience in fashion and branding with furniture design to create the *Dyflin* chair and magazine rack.

Perch Dynamic Solutions have worked collaboratively for a number of years with Thomas Montgomery, one of Ireland's leading contemporary soft seating and upholstered furniture manufacturers, to realize *Float*. Based around the idea of encouraging and improving informal interactions for workers, the concept grew from observations of people working in small groups and individually. *Float's* aesthetic is guided primarily by the spatial requirements of the dynamic human form and the subsequent angles of interaction when engaged in collaboration.

Working with Labofa, a Danish manufacturer specialising in the development and production of chairs and furniture for educational environments, Perch have developed *RAY*. The result of a research-led process that aims to reduce the interactive complexity of a chair enabling a high level of adjustability to create a new generation of ergonomic school furniture, *RAY Junior* is an evolved concept, released in Milan for 2015. It is a demonstration of how to achieve flexible sitting, with effective height and angle adjustments on both chair and desk with almost no mechanisms, levers or complications. Just pure reductive, simplistic design.

The furniture of Claire Anne O'Brien is truly unique. It draws on Ireland's material heritage and traditional techniques such as weaving, knotting and basketry to make playful investigations into structure and form using the unique properties of knit. O'Brien is developing concepts for a collaboration later in 2015 with Ceadogán Rugs whose work with ceramicist Andrew Ludick transforms the intricate nuances of his small scale ceramic pieces into dynamic textiles with a strong graphic signature. Ludick's bold colourful ceramics provide contrast to the highly structured and pared back forms of Derek Wilson's ceramic vessels which command a presence all of their own.

Grafton Architects have a long relationship with Milan. Renowned for their design of the Luigi Bocconi University, their scale models for the design of UTEC in Lima, Peru display how the influence of visual language and materiality from Bocconi permeates new large scale projects. Their collaboration with Graphic Relief, who have developed the capability to produce extremely fine detail moulds to cast a variety of different materials, is in its infancy but has the potential to add an exciting layered and detailed dimension to their use of architectural building materials.

Moving from the public realm to the domestic interior, Studio AAD present *Modern Irish Life*. The cabinet, or dresser, has long been the backdrop to Irish life. Taking pride of place in the home, it facilitated a mixture of specific and general functions. *The Cabinet of Modern Irish Life* has been curated by Studio AAD to provide a window into contemporary Irish life and the design that binds it together.

Creative collaboration is a permanent work in progress. It is a collective process made and remade, revised and reiterated, reinterpreted and reimaged. *Liminal* is a laboratory to reveal this evolutionary process, presenting, archiving and transforming new design processes and products at a series of public events at design fairs across the globe.

We welcome your contributions to this journey.

Louise Allen

Head of International Programmes for Irish Design 2015
Liminal Co-curator

Ai confini del design Irlandese

L'Irlanda è una piccola isola al bordo dell'Europa di straordinaria portata globale. In tutto il mondo ci sono circa 80 milioni di persone di origine Irlandese e questa rete collaborativa connessa crea un'influenza oltre la nostra portata. Con una vastità di discipline che variano dalle nuove imprese tecnologiche dei moli di silicio di Dublino all'innovazione architettonica e alla produzione tessile, l'Irlanda, oggi racconta un'affascinante storia di design all'avanguardia, design tra i confini e design oltre la percezione.

Per evidenziare l'anno dell'Irish Design 2015 - una grande iniziativa sostenuta dal governo che cerca di accrescere la consapevolezza, la comprensione e l'uso del design all'interno della società Irlandese e promuovere la competenza del design irlandese a livello internazionale – questo evento principale presenta un assortimento del design irlandese più eccitante sia a livello teorico che pratico. Lavorando attraverso una serie di discipline, i designer, le aziende e gli studi che si presenteranno sono stati selezionati per la prospettiva innovativa del loro lavoro, la connettività e l'abilità di andare oltre i confini disciplinari per affrontare le questioni del presente.

In tutto il mondo i designer stanno lottando sempre di più per posizionare il loro lavoro all'interno della fase transitoria politica, economica e sociale per cercare un posto in cui il loro pensiero e il loro studio sia emergente e innovativo, senza diventare stilizzato e fisso. In questo senso il design contemporaneo offre uno spazio di transizione provvisorio ed esplorativo carico di possibilità inesplorate: uno stato dinamico di creatività in cui il lavoro è trattenuto in una tensione in continua trasformazione.

Il prodotto creativo dell'Irlanda è incorniciato in letteratura, musica, teatro, cinema e arte e questo rappresenta solo una parte della creatività irlandese. Questa esposizione aggiunge un nuovo capitolo alla storia creativa irlandese. Una storia che ha incluso i personaggi maggiori come Eileen Gray e iniziative progressive come Il laboratorio di design a Kilkenny (la prima agenzia di design finanziata dal governo nel mondo, lanciata nel 1963) tutta costruita su una grossa eredità di doti artistiche locali.

Questa esposizione rivela il potenziale per la qualità trasgressiva del design irlandese nel 2015 e oltre. Gli irlandesi sono narratori innati, desiderosi di dedicarsi e risolvere le maggiori questioni del presente attraverso il confronto e dialogo appassionato. Siccome il design cerca sempre di più di creare esperienze olistiche e racconti, l'Irlanda giocherà un ruolo significativo nel design del 21 secolo, aiutando ad affrontare le sfide future del design. Esultando nella sua natura transgeografica, transculturale e transdisciplinare, *Liminal* fornisce una piattaforma per il cambiamento innovativo nell'isola irlandese.

Gli spazi di *Liminal* si trovano tra il conosciuto e lo sconosciuto – spazi di transizione di grande intensità che noi viviamo quando attraversiamo i confini del conosciuto. Sono porte d'ingresso, cancelli e strade tra idee, sentimenti e discipline. Considerando il concetto del “*Liminal*”, questa esposizione esplora il mestiere della collaborazione e presenta i viaggi esplorativi compiuti dai designer. Muovendosi attraverso diverse sedi del design, iniziando a Milano, e viaggiando tra New York, Dublino e Eindhoven, l'esposizione narrativa gioca con il proposito del provvisorio, della possibilità e dell'inesplorato nell'ambito del design Irlandese.

Avendo l'obiettivo di mostrare nuovi prodotti, esperienze o processi gli espositori creano un'opera che risuoni attraverso il mondo e sia indicativa della comunità di design moderna Irlandese. I progetti accreditati variano dal mercato mondiale alla vendita locale, dall'uso pubblico al valore privato, dal lavoro alla casa, dal commercio alla cultura per promuovere le collaborazioni creative tra le discipline del design.

Liminal esplora la dissoluzione dell'ordine disciplinare e delle gerarchie, creando un settore fluido e malleabile che renda i nuovi metodi e consuetudini per raggiungere una forma speculativa.

Questa stimola, contestualizza e celebra l'interdisciplinarietà come un fenomeno particolare del design emergente in Irlanda, organizzando uno spazio aperto in cui viene presentato il design, riflettendo e elaborando le possibilità e i processi coinvolti nelle collaborazioni creative.

La storia del design irlandese è sempre stata caratterizzata da potente creatività, e i suoi praticanti hanno esplorato in modo approfondito i campi emergenti, sciolto le convenzioni disciplinari e i silos commerciali. Questo ha permesso ai designer di attingere alla loro elasticità per ricostruire e rimodellare la loro professione attraverso le teorie del design e ad aiutare a guidare l'economia creativa dell'Irlanda verso una rapida espansione.

Liminal presenta un capitolo cruciale nel design Irlandese, esplorando, identificando e presentando la loro creatività e come i nostri designer, le aziende e gli studi si muovono attraverso i confini e i limiti di ciò che il design era verso ciò che può diventare.



Alex Milton

Direttore del programma , Design irlandese 2015

Liminal Co -curatore

Collaborazioni in evoluzione



L'opportunità di unire una diversa serie di abilità, materiali, riferimenti e prospettive per arricchire il processo del design e per tracciare la loro evoluzione durante un periodo di tempo è un'interessante proposta. *Liminal* fornisce la spinta e lo spazio per una serie di relazioni collaborative di desing da far emergere durante l'Irish Design 2015. Per sua natura, la collaborazione richiede un livello di fiducia e apertura mentale: ci sono risultati sconosciuti, inattesi e involontari. Abbiamo scelto e invitato designer per lavorare insieme con un obiettivo e una determinazione comune per creare una storia tra il loro processo creative e uno che è influenzato da parametri di collaborazione, tempo e materiale.

Liminal vuole sfidare intenzionalmente le norme, presentando un lavoro che pone delle domande sul design al pubblico settimanale, e lo invita a un dialogo collaborative. La natura delle nascenti collaborazioni di design rappresentata a Milano attraversa la disciplina del design. I progetti cambiano in modo significativo nel loro contesto, scopo e obiettivo. Vanno da opera speculative orientate al futuro ideate per essere di natura sperimentale a collaborazioni molto significative che puntano alla vendita. Alcuni come *Kelp*, una collaborazione tra Design Goat e Katie Sanderson, sono interventi giocosi che offrono letteralmente un "assaggio del design irlandese", con stagionate trote con alghe presentate come antipasto servite in un contenitore disegnato appositamente. Il Calor *Mini BBQ* portatile fatto da Design Partners rappresenta un'iniziativa commerciale di ampia attrattiva. Si rivolge a una demografia ampia che va dall'urbanità mobile con un gusto per il cibo e l'avventura alle famiglie a cui piace una cena all'aperto. La collaborazione tra Think e Sons (la designer Annie Atkins e la scrittrice Eoghan Nolan) e Seymours Biscuits offra qualcosa di dolce disegnato per raccontare stravaganti storie della cultura irlandese e qualche storia attuale non troppo distante dal passato.

La narrative e il racconto di storie è profondamente legato al design e alla cultura irlandese.

Molte coinvolgenti storie sono emerse come quella di Mournie Textiles. Nel 1951 il *Mournie Milano Rug* (tappeto), designato da Gerd Hay-Edie, il fondatore della Mournie Textiles, fu esposto alla Triennale di Milano, come parte di una stanza esposta con mobili di Robin Day, in cui vinse la medaglia d'argento. Questo stesso tappeto insieme al *Mournie Check* fatto a mano e ai tessuti per accessori Mournie Mist disegnati nel 1952 da Hay-Edie è stato rimesso in produzione e sarà portato di nuovo a Milano attraverso una collaborazione con lo studio di Design Notion, creando una sottile armonia tra i mobili e gli accessori.

Peter Sheehan e Cathal Loughnane esporranno la *History Chair*, ispirata all'impressionante percezione di sé che la gente adulta acquista attraverso le esperienze di vita, riflettendo una storia che è permeata di qualcosa di preciso e duraturo. La *History Chair* è un insieme completamente riuscito di funzionalità, tecnologia, connessione umana, perfezione di materiali e storia. L'impatto emotivo di ricordare e rivivere un determinato momento nelle nostre vite sulla base dell'ispirazione per la nuova collaborazione Ibi. Disegnata come un oggetto prezioso e personale, permette a un individuo, attraverso un gesto semplice, di essere immediatamente trasportato in un posto e in un momento. *Ibi* è presentato insieme alla collezione di vetri Empire-Lighting disegnata da Bickers and Rothschild.

La narrativa ha un forte riflesso nel lavoro di Patrick Stevenson Keating dello Studio PSK che risponde alle del giornalista Fintan O'Toole sul futuro speculativo dell'Irlanda. La conversazione incentrata sul tema del "Living" riguarda elementi del quotidiano come il cibo, la casa e il tempo libero, e tutto ciò che può essere trasformato in maniera radicale grazie al design sviluppato dall'avanguardia tecnologica. Lo si può vedere negli oggetti esposti creati da stampanti 3D a colore ed ecologiche Mcor Technologies.

L'abilità mostrata da Design Partners nel fornire soluzioni di design attraverso una serie di discipline del design dei prodotti e del digitale viene portata alla luce nella loro gamma di prodotti che va dall'apribottiglia *Le Cresuet "Activ-Ball"* al *Calor BBQ*. Appare appropriata la scelta di Milano come luogo d'incontro per l'inaugurazione di una nuova tecnologia, risultato di una collaborazione con *Seed Labs* che rivoluzionerà il nostro modo di interagire nella vita privata e nel contesto lavorativo.

Il lavoro di Zero-G, il cui progetto di partenza è la costituzione irlandese del 1937, riflette viaggi che ci portano nel passato e nel futuro dell'Irlanda. Nel giro di alcuni mesi, Zero-G tratterà la mappa dell'evoluzione delle strutture legislative, giudiziarie,

esecutive e locali del governo ai fini di creare un'infografica che riporti i dati complessi in un'unica veduta. La sfida di catturare e trasmettere informazioni è in primo piano per *Smarter Surfaces*, i quali hanno sviluppato una gamma di prodotti in grado di trasformare qualsiasi muro in una parete bianca, una superficie magnetica o uno schermo proiettore, il che li ha portati ad essere molto popolari tra gli architetti e i designer di tutto il mondo.

La presenza dell'Irish Design 2015 a Milano include anche il lancio di serie di arredamento. Il lavoro innovativo di Snug è definito dalla semplicità, dalla funzionalità e dalla giocosità, mentre l'ethos lavorativo di Designgoat è caratterizzato dalla collaborazione di progetti che creano esperienza. Essi hanno apportato la diversità del loro approccio al design interdisciplinare nella collaborazione con Garrett Pitcher mettendo insieme la sua esperienza nella moda e nel marchio con il design dell'arredamento portando alla realizzazione della sedia e del portariviste *Dyflin*.

Perch Dynamic ha lavorato per molti anni in collaborazione con Thomas Montgomery, uno dei produttori irlandesi leader contemporanei di sedie imbottite e tappezzate, per realizzare Float. Basato sull'idea di incoraggiare e di migliorare le interazioni informali dei lavoratori, il concetto è stato sviluppato in seguito all'osservazione di persone che lavoravano in piccoli gruppi e individualmente. L'estetica di Float è guidata principalmente dai requisiti spaziali del modello dinamico umano e i successivi spazi di interazione nel lavoro in collaborazione.

Grazie al lavoro con Labofa, un produttore danese specializzato nello sviluppo e nella produzione di sedie e arredamento degli ambienti destinati all'ambito scolastico, Perch ha creato RAY. Il risultato di una ricerca ha dato il via a un processo che riduce la complessità interattiva di una sedia portando un alto livello di flessibilità allo scopo di creare una nuova generazione di arredamento ergonomico per la scuola, RAY JUNIOR, un'idea evoluta, lanciata a Milano per il 2015. È una chiara dimostrazione di come raggiungere flessibilità nell'arredamento, con efficaci modifiche dell'altezza e dell'angolo sia della sedia che della scrivania senza quasi nessun meccanismo, leve o complicazioni.

L'arredamento di Claire Anne O'Brien è davvero unico. Ha le radici nel patrimonio materiale e nelle tecniche tradizionali irlandesi come la tessitura, l'annodatura e la cesteria per creare motivi scherzosi nella struttura e nella forma adoperando solo il lavoro ai ferri. O'Brien ha in mente idee per una collaborazione successiva nel 2015 con Ceadogán Rugs il cui lavoro con il ceramista Andrew Ludick è in grado di trasformare le delicate sfumature dei suoi pezzi in ceramica di piccole misure in dinamiche tessiture con una forte impronta grafica. Le ceramiche dai colori audaci di Ludick contrastano con i modelli precedenti dei vascelli in ceramica di Derek Wilson.

Gli architetti di Grafton Architects sono da anni conosciuti a Milano. Rinomati per il loro design dell'Università Luigi Bocconi, i loro modelli in scala per il design di UTEC a Lima, Peru mostrano come l'influenza del linguaggio visivo della Bocconi penetra nei nuovi progetti in scala maggiore. La loro collaborazione con Graphic Relief, che ha sviluppato la capacità di produrre delle forme dal dettaglio elegante per lanciare una varietà di materiali diversi, risale ai tempi iniziali ma ha il potenziale di aggiungere un'emozionante dimensione a strati e dettagliata al loro uso di materiali adatti alla costruzione architettonica.

Muovendosi dal settore pubblico al desing d'interni, lo Studio AAD present la Vita moderna Irlandese. L'armadio, o il guardaroba, è stato a lungo lo scenario della vita irlandese. Essendo orgogliosi del posto in casa, questo ha facilitato un'insieme di funzioni specifiche e generali. Contenendo piatti e bicchieri ma anche panni per il te e cibo, biglietti per l'autobus, calendari e anche volantini essendo un appendino per cappelli e cappotti. L'armadio *Modern Irish Life* è stato curato dallo studio AAD per fornire una finestra sulla vita contemporanea irlandese e il design che li lega.

La collaborazione creativa è un lavoro in continuo cambiamento. È un processo collettivo in continua evoluzione, rivisitato e ripetuto, reinterpretato e reimmaginato. *Liminal* è un laboratorio per rivelare questo processo rivoluzionario, presentando, archiviando e trasformando i processi del nuovo design e i prodotti durante una serie di eventi pubblici attraverso fiere del design in tutto il mondo.

Sei il benvenuto in questa avventura

Louise Allen

Responsabile dei programmi internazionali per il Design Irish 2015
Liminal Co -curatore

Claire Anne O’Brien



Claire Anne O'Brien is a constructed textile designer who creates three-dimensional knitted fabrics for interiors. Originally from Co. Cork, Claire Anne set up her studio in East London after completing an MA in Textiles at The Royal College of Art in 2010. She has exhibited at London Design Festival, Milan Furniture Fair, Wool Modern and Spinexpo and received the Future Maker Award from the Design & Crafts Council of Ireland in 2011 and the Cockpit/ Haberdashers' Award from the UK Crafts Council in 2015. Claire Anne's work is inspired by traditional techniques such as weave, knotting and basketry to make playful investigations into structure and form using the unique properties of knit. The studio produces a range of knitted wool furniture as well as bespoke commissions and fabric development for commercial and private clients.

claireanneobrien.com

Claire-Anne O' Brien è un designer di fabbricazione tessile che crea tessuti lavorati a maglia tridimensionali per interni. Tecniche tessili tradizionali come tessuti, intrecci e cesteria ispirano studi giocosi all'interno di forme e strutture usando le proprietà uniche del lavorato a maglia. Tubi e coste sono uniti in complesse fantasie, rivelando e celebrando la loro costruzione attraverso scale esagerate e colori audaci. Lo studio produce una serie di mobili ricoperti di lana fatti a maglia così come ordini su misura e produzione di tessuti per clienti commerciali e privati.



Featured Work:

Casta yellow chair, commissioned by Happens Projects as a contemporary interpretation of the traditional Alpine chair. The carved wooden details of Alpine furniture are translated into intricate knits, constructed into 3d braid and plait patterns that reimagine the familiar form of the Alpine chair.

Materials:
Swiss stone pine and pure wool from the Shetland Islands, knitted and stitched.

Cisean grey pouffe, part of the Olann Collection is inspired by a traditional Ireland where fishing and knitting were at the heart of village life. Patterns and structures found in hand knitted Aran sweaters and willow baskets are explored through exaggerated scale and new applications. *Cisean* is hand knitted and woven into 3d form using a chunky undyed Swalewick wool.

Materials:
100% swalewick wool, upholstery foam, ash wood.

Rothschild & Bickers

Victoria Rothschild is an Irish designer and a graduate of the National College of Art and Design. She moved to the UK in 1998 and went on to study at the Royal College of Art in London. Specialising in glass, much of her work is a tactile response to the raw material, retaining a close relationship between the product and the process of making. She has worked on a diverse range of critically acclaimed projects with the Design & Crafts Council of Ireland and her work has been exhibited internationally. In 2007 Victoria and business partner Mark Bickers set up the Rothschild and Bickers studio in Hertford to produce hand blown glass lighting. With a known commitment to craft and a mission to revive the industry, the brand is inspired by the heritage of this unique material and the skills used in its transformation. Today, Rothschild & Bickers has a portfolio of over 20 products and its lighting adorns hotels, restaurants, bars, shops and homes around the world.

rothschildbickers.com

Victoria Rothschild è specializzato in design di vetro e lampade e la maggior parte del suo lavoro è una risposta tattile ai materiali grezzi, mantenendo una stretta relazione tra il prodotto e il processo di fabbricazione. Ha lavorato a diversi progetti acclamati dalla critica con il Consiglio di Design e Arte d'Irlanda e le sue opere sono state esposte a livello internazionale. Victoria e il suo socio in affari Mark Bickers hanno fondato lo studio Rothschild e Bickers a Hertford per produrre meravigliose illuminazioni in vetro soffiato a mano. La collezione di lampade “Empire” sarà esposta a Milano.



Featured Work:

The clear cylindrical lights of the *Empire* range draw focus to elegant metal finishes featuring braided metal flex paired with copper or zinc fittings and eye-catching filament bulbs.

“Every piece that we create, whether it’s a bespoke commission or something from one of our signature collections, is an original. Each one is free blown and comes with its own tiny irregularities. It is impossible to imagine the many steps and techniques which go into producing each of our designs if you haven’t seen the process for yourself”
Victoria Rothschild

Cathal Loughnane



Cathal Loughnane is Creative Director with Design Partners, a leading Irish strategic product design consultancy. He studied Industrial Design at Carlow IT and the National College of Art and Design and has played a core role in developing Design Partners' unique approach to industrial design, merging craft techniques with advanced computer aided technology. His consulting work with a broad spectrum of global brands has been recognised internationally by Red Dot and Industrie Forum in Germany and Good Design in the United States and Japan. A sculptor at heart, Cathal has a passion for storytelling and the study of human motivations and strives in his creative work to make meaningful connections that resonate with people's lives and to reflect the balance between refined form and visceral beauty.

Come Direttore Creativo con la Design Partners, Cathal Loughnane gioca un ruolo centrale nel creare l'approccio unico dell'azienda verso il design industriale, unendo tecniche d'artigianato con le tecnologia assistita da computer.



Peter Sheehan



Peter is a graduate of the National College of Art & Design and has worked for over 25 years across the spectrum of design consultancy for global brands, for much of that time as creative director of strategic product design consultancy Design Partners. He has developed several iconic computer input devices for key client Logitech, all of which blend the signatures of Peter’s work: thoughtful detailing, functionality, ergonomics and a quiet, honed, sculptural aesthetic. His work has been exhibited in MoMA San Francisco; MoMA New York; the Chicago Athenaeum; at the Red Dot & Industrie Forum awards, Germany; and Good Design, Japan.

In 2011 he set up Peter Sheehan Studios to take a wide-angle view of design, making, craft and art – while continuing to do a certain amount of design consultancy and mentoring.

The collaboration between Peter and Cathal is rooted in their history of working together, their own experiences and observations, sharing stories and conversations, a shared approach to how they work and complementary yet different perspectives and strengths. The work has always been about constant observation, conversations and the whittling of ideas through sketching and making. Their first collaboration was *The History Chair*, illustrated below and on display in Milan.

Peter Sheehan ha lavorato per oltre 25 anni attraverso lo spettro della consulenza di design per marchi mondiali, incluso Design Partners. Il suo lavoro è stato esibito a livello mondiale compreso al MoMA di San Francisco e New York. La Storia della sedia sviluppata in collaborazione con Cathal Loughnane fu presentata in “Dialecto” dal Consiglio del Design e dell’Arte al Festival del Design di Londra nel 2013. La loro collaborazione più recente, “Ibi”, che è stata lanciata a Milano, fu ispirata dall’atto di rivivere un momento definito nelle nostre vite.



Cathal Loughnane in collaboration with Peter Sheehan

Featured Work:

ibi is a precious and personal object – a gift – that allows an individual, through a simple gesture, to be immediately transported back to a time and a place. Cathal and Peter are both interested in special memories that are collected during a lifetime and the objects, images, smells, tastes and sounds that trigger them; and in the intimate nature of how we personally experience the world. How small things that are completely meaningless to others have a heightened resonance for an individual.

Collaborative Process:

ibi started with a story. Cathal noticed that his wife Jenny is transported to her childhood when she hears the squalling of seagulls – she immediately experiences the seaside in Yorkshire as a child: the hot sun, the chipper smell, the ice cream shop, the deck chairs in the lee of bulging wind breaks, the tide over rounded pebbles.

Sound was integrated as the primary trigger. The materials used in the object reinforce the personal memory. The gesture and interaction with the object needs to be simple and magical. There are several interactions that are under consideration, involving touching and moving the object to both listen to and physically be connected with the memory.

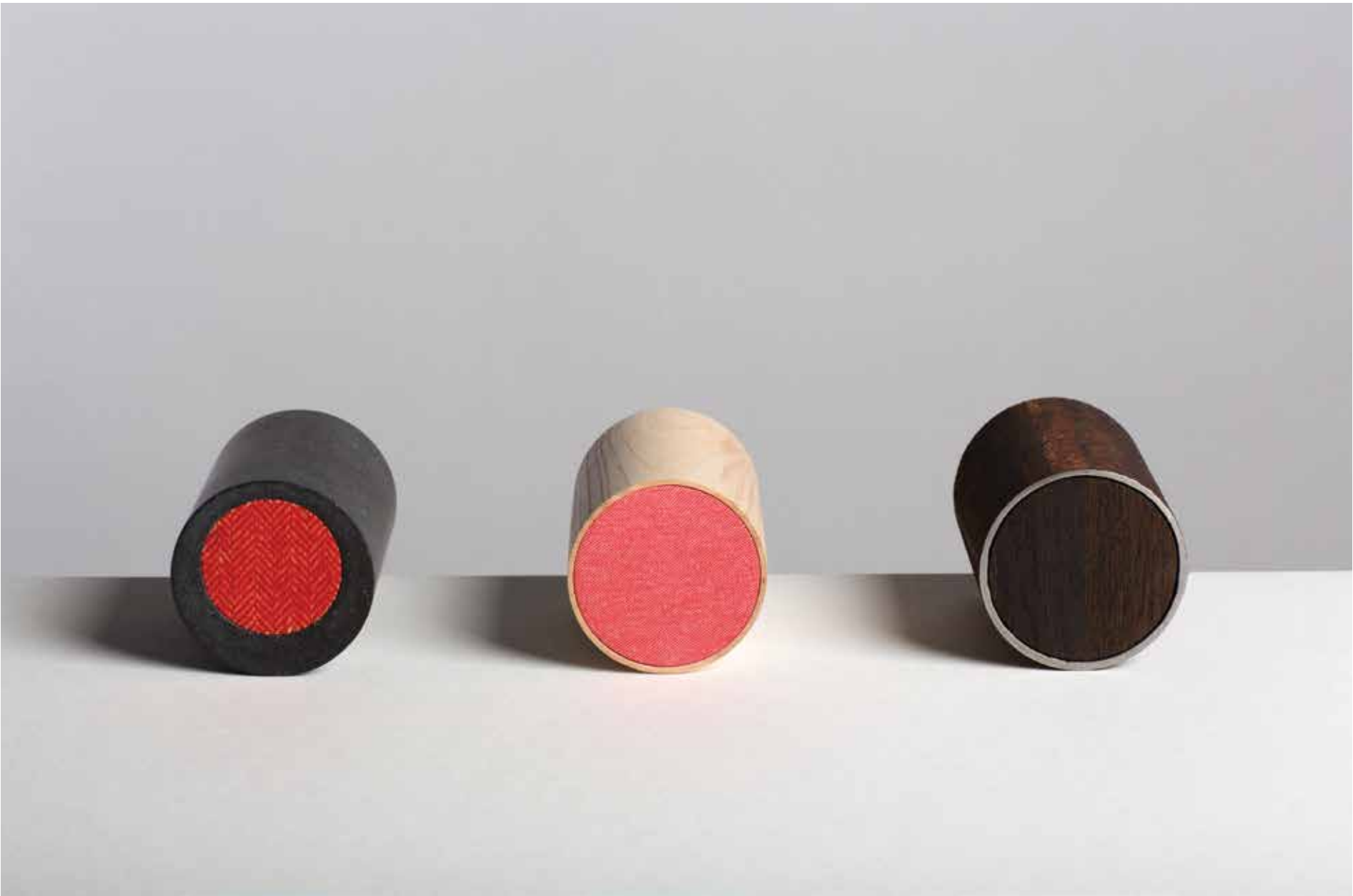
Materials:

Each *ibi* is unique to the memory contained within.

Wood, steel and stone are initial considerations for the main body and fabric or wood laminate on the end panels.

As the object is evolved, any number of material combinations may be used depending on the story in each case.





Ceadogán Rugs



Ceadogán Rugs create contemporary designer rugs and wall-hangings at their workshops in south County Wexford.

Denis Kenny, owner and maker, leads the team at Ceadogán. Over the past 25 years the team has amassed a lifetime of experience specialising in the creation of striking rugs and wall-hangings in wools and silks, designed for specific spaces. The team is focussed, highly skilled, very experienced and dedicated to pairing the traditional values of remarkable craftsmanship with contemporary design.

Ceadogán have a tradition of collaborating with leading Irish artists and textile designers. The energy and dynamic created by the collaboration of designer and maker has distinguished this small niche company over the years.

Visitors are very welcome to the Ceadogán Rug shop by appointment. Situated in an 18th century farmyard, the workshop and studios overlook the salt water marshes of Bannow Bay Estuary and the medieval monastic settlement of Clonmines.

ceadogan.ie

Ceadogán Rugs crea tappeti di design contemporaneo e arazzi. Il team è concentrato, altamente qualificato, molto competente e si dedica a unire i valori tradizionali di eccezionale maestria con il design contemporaneo. La loro collaborazione con l'artista ceramista Andrew Ludick ebbe inizio nel 2014 quando Ceadogán Rugs e il Direttore Creativo Fiona Gilboy notarono il suo potenziale grazie all'uso intuitivo e giocoso del disegno da tradurre perfettamente in tappeti di design.



Andrew Ludick



Andrew Ludick is a ceramics artist based in Castlecomer, Co. Kilkenny. Born in the USA, he majored in Illustration at the Columbus College of Art and Design, Ohio before moving to Ireland in 2003. Andrew's work has slowly evolved towards forms that illustrate the natural properties of clay and the processes he uses to create them. The building of these forms involves coiling and pinching the clay to create vases, bowls and various other shapes. This slow and meditative process takes him into a space that allows a natural, organic progression to happen where the form seems to build itself. The built form is often either seen as a blank canvas to draw shapes on or an interesting form to complement with patterns. The final pieces are covered in a clear transparent glaze, which serves to deepen the colours and seal the clay so it can be used for functional purposes. Andrew's work is influenced by Native American and African indigenous art and music, as well as artists and musicians such as Paul Klee, John ffrench, Peter Bruegel, Lester Young and Thelonious Monk.

andrewludick.blogspot.ie

Con una formazione in illustrazione, il produttore di ceramiche Andrew Ludick si è trasferito in Irlanda nel 2003 dagli Stati Uniti. L'opera di Andrew si è lentamente evoluta verso forme che illustrano le proprietà naturali dell'argilla e i processi che usa per crearle.



Ceadogán Rugs in collaboration with Andrew Ludick

Featured Work:

Lime Sun (green, orange) measures
5'5"/1.65m diameter, weighs 24 lbs/11kgs

Solar Opposite (yellow) measures
4'4"/1.32m diameter, weighs 16 lbs/7.5kgs

Materials:

Rug Materials: both made in 100% New Zealand wool with hessian backing; wool dyed at Cushendale Woollen Mills, Kilkenny, Ireland.

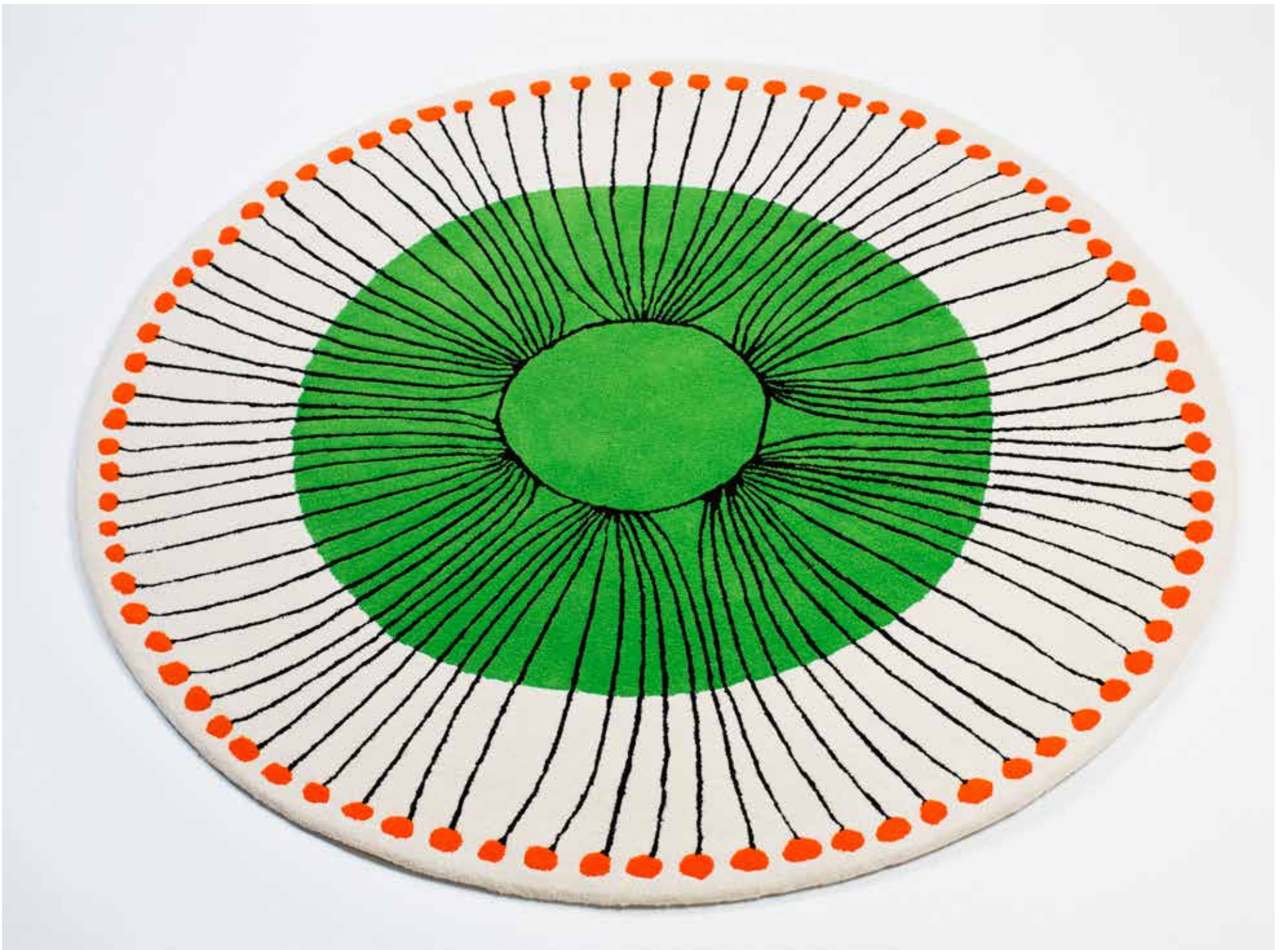
Ceramic Material: white earthenware clay, coloured slips, clear glaze

Collaborative Process:

Ceadogán's work with ceramicist Andrew Ludick began in 2014 when Fiona Gilboy, Creative Director of Ceadogán Rugs, saw the potential to collaborate. Both rug designs came directly from the hand-painted ceramic work of Ludick, whose distinctive and intuitive use of pattern and colour was seen by the Ceadogán team to lend itself perfectly to their textile medium. Together, they worked out the translation of the ceramic designs to a much larger scale, bearing in mind the impact a rug can make on an interior space. It was decided that for the rugs to have the impact of the ceramic work, it was best not to use perfectly square or perfectly round rug shapes.

The intricate nuances of the small-scale ceramic pieces change dramatically when blown up to the rug size. Each subtle, fine distinction of the original designs evolves to take on a boldness, confidence and delicate playfulness in the larger scale of the rugs.





Design Partners

Design Partners is a leading strategic product design consultancy with a team of award winning designers, engineers and makers working from studios in Dublin, San Francisco and Eindhoven. The team leads with clarity of intent and a relentless focus on execution and delivery, fuelling clients' ambitions through the creation of exceptional new products. Design Partners consults across sectors with global brands and high potential start-ups including Seed Labs, Honeywell, Corning, Calor, Ultimate Ears, LG, Logitech and Panasonic.

designpartners.com

Design Partners è un'azienda leader di consulenza di prodotti di design con un team di designer, ingegneri e produttori vincitori di premi che lavorano in studi a Dublino, San Francisco e Eindhoven. Il portatile "Calor Mini BBQ" sarà in uso sul campo durante orari determinati durante il corso di *Liminal* a Milano, servendo piatti speciali e gustosi ai visitatori.



18



Design Partners with Calor

Featured Work:

The *Calor Mini BBQ* is a neat, portable gas barbeque that is practical and simple to use. Designed to create a new experience around the family, it can be carried in one hand and set up and cleaned with ease. The *Calor Mini BBQ* has been awarded iF, IDI and Good Design awards.



Design Partners with Seed Labs Inc.

Featured Work:

In 2013 Seed Labs Inc. approached Design Partners with pioneering new Bluetooth and connected solutions through the development of their own software, protocols and chip technologies.

From the first meeting, Design Partners recognised that the Seed team were ambitious and driven with a proven, deep understanding of the technology. There was a clear opportunity to enter and explore a new territory of products and services together. With their complimentary capabilities they believed that they could be at the forefront of shaping the future of connected devices.

Over the past two years Design Partners have worked with Seed Labs Inc. to explore the Smart Home market and to uncover and deliver the potential of their technology and brand. They have helped in the development of their brand, experience, product design language and in the design of all of their reference products. Working closely with Seed Labs Inc. they have ensured the first of these products is delivered to the market this April in the form of their first control device, Silvair Control.

Together they are committed to developing their collaboration and are continuing to explore strategic and future concepts that will integrate hardware and software.



Design Partners with Le Creuset

Featured Work:

The *Le Creuset Activ-Ball* is a beautiful corkscrew constructed in a durable metal alloy. It has an innovative self-pulling mechanism that pushes the cork from the screw after removal. The *Le Creuset Activ-Ball* has won iF, IDI and Good Design product awards.



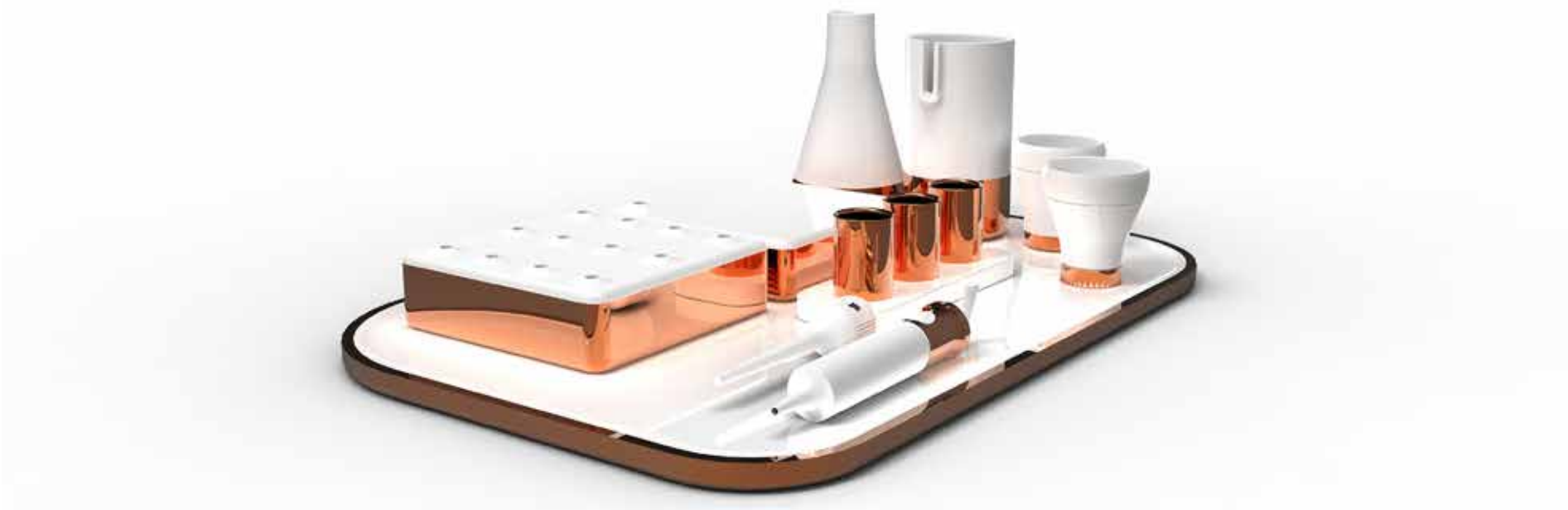
Designgoat



Designgoat is an industrial design studio based in Dublin that creates experiences through products, spaces, furniture and food. Established in 2011, Designgoat has worked on a broad range of projects including self-directed products, commercial interiors and exhibition designs. The aim is always to deliver unique experiences for clients ranging from small start-ups to large international brands. Designgoat does much of the prototyping and manufacture on its projects in-house and has built close relationships with trusted local fabricators to realise the work.

wearedesigngoat.com

Designgoat crea esperienze attraverso prodotti, spazi, mobili e cibo, lavorando su un'ampia gamma di progetti che includono prodotti auto diretti, allestimenti commerciali e esposizioni di design.



Garrett Pitcher



Garrett Pitcher is Creative Director at Indigo & Cloth, a Dublin based menswear boutique and branding studio that works with a number of local and international brands, conceiving and producing creative ideas. Garrett has worked with Designgoat on the development of a chair and magazine rack that will be exclusively launched in Milan.

indigoandcloth.com

Garrett Pitcher è un direttore creativo presso la Indigo & Cloth, una boutique di abbigliamento da uomo e uno studio di marca che lavora con un numero di marche locali e internazionali, che elabora e produce idee creative. Garrett ha lavorato con Designgoat per la realizzazione di una sedia e un portariviste che saranno lanciati esclusivamente a Milano.



Designgoat in collaboration with Garrett Pitcher

Featured Work:

The *Dyflin* chair and accompanying magazine rack were born from an intriguing notion: what if the Vikings had never left, what would Dublin as a city be today?

Materials:

Both the chair and magazine rack work off the same angles and ideology. The materials are kept as simple as possible, using a steel frame to accommodate the sling of high quality Irish leather.

Collaborative Process:

The collaboration on *Dyflin* was devised through numerous conversations and a shared appreciation for simplicity, functionality and a respect for Scandinavian lifestyle and traditions and a desire to bring them into an Irish context, using Irish manufacturing and materials. The chair and magazine rack are designed to be beautiful when they are not being used and invisible when they are.





Designgoat in collaboration with Katie Sanderson

Katie Sanderson

For the last ten years Katie Sanderson has been creating special food experiences in spaces that are out of the ordinary: disused warehouses, galleries and a Wicklow rainforest. The common theme is a playfulness with location, food and the way that it is served and enjoyed. Vegetables are the main feature and Katie likes to evolve recipes from the past and use seaweeds and other sea vegetables as an enhancing ingredient. In *The Hare*, a collaboration with artist Fiona Hallinan, Katie created a moving vegetarian cafe that was structured to easily work within Temple Bar Gallery in Dublin's historic centre. *The Hare* went on to be hosted in The Irish Museum of Modern Art and The Cultural Institute in Paris. In the summer of 2014 Katie and her partner Jasper O'Connor converted a boat shed on the water's edge in Aughrusbeg, Connemara into a restaurant for the summer months, making a journey out to the far West of Ireland part of the experience of the meal.

katiejanesanderson.com

Katie Sanderson crea *clbi* speciali da assaporare in spazi fuori dal comune: depositi abbandonati, gallerie e una foresta pluviale Wicklow. Le verdure sono l'elemento principale e a Katie piace trasformare le ricette del passato e usare alghe e vegetali marini come ingrediente supplementare.



Featured Work:

A collection of tableware with various materials and finishes, all inspired by the Irish food created by Katie Sanderson to be served on them.

Collaborative Process:

The collaboration between Designgoat and Katie Sanderson has come from their discussions on process and experiences. They have developed a collection of objects that will be used to serve a collaborative dinner inspired by Irish food, sea and raw materials. The aim is to create an experience that is developed throughout 2015, growing with each show. The tableware for each dish is influenced by the process of preparing the food, the materials used and how they would like people to experience it.





Grafton Architects



Grafton Architects was formed in 1978 and has won many international plaudits for its work, including the World Building of the Year Award 2008 for the Bocconi University project in Milan; the British Civic Trust award and AAI Special Award in 2009, both for the Department of Finance building in Dublin; the Silver Lion Award at the Venice Biennale Common Ground exhibition 2012; and a shortlisting for the 2013 Stirling Prize for Medical School and Student Accommodation at the University of Limerick. Current projects include the School of Economics for the University of Toulouse 1 Capitol and the new university campus for UTEC in Lima (both now under construction); Institut Mines-Télécom university building, Paris Saclay; Town House building, Kingston University London; and Dublin City Library – all won by international competition.

Co-Founders Yvonne Farrell and Shelley McNamara are Fellows of the RIAI, International Honorary Fellows of RIBA and elected members of Aosdána, the eminent Irish Arts organisation. They were appointed adjunct Professors at their alma mater University College Dublin in 2015 and have been visiting professors at EPFL, Lausanne and at Accademia di Architettura, Mendrisio where they were appointed full professors in 2013. They held the Kenzo Tange chair at GSD Harvard in 2010 and the Louis Kahn chair at Yale in the Fall of 2011 and were joint winners of the Jane Drew Award 2015.

graftonarchitects.ie

Grafton Architects, fondato nel 1978 dai co-fondatori Yvonne Farrell e Shelley McNamara hanno vinto numerosi premi prestigiosi a livello internazionale per il loro lavoro all'interno di progetti che spaziano dal progetto dell'Università Bocconi a Milano all'edificio del Dipartimento di Finanza a Dublino.



Graphic Relief



Designer Eric Barrett and engineer Mark Dale joined forces in 2010 to form Graphic Relief, which has bases in both Dublin and London. Mark had worked as both an engineer and manufacturing advisor, while Eric brought over 20 years' experience working with a range of materials, especially concrete. They were joined in 2012 by Giancarlo Lovino, former managing director of Permasteelisa, who has extensive knowledge of the construction industry from experience on many prestigious projects.

Graphic Relief has developed the capability to produce extremely fine detail moulds that can be used to cast a variety of different materials. Ideas and designs can be transformed into a wide range of architectural finishes, for both internal and external applications. Graphic Relief was created with innovation at its heart and has collaborated with many different designers, architects and artists over the past few years. Constantly involved in research and development programs, the Graphic Relief team is always trying to push the limits of materials.

Graphic Relief ha sviluppato la capacità di produrre forme dai dettagli estremamente raffinati che possono essere usati per stendere una grande varietà di diversi materiali. Idee e progetti possono essere trasformati in un'ampia gamma di traguardi architettonici, sia per applicazioni d'interni che di esterni. La collaborazione mostra la possibilità di aggiungere una nuova dimensione all'uso di materiali da costruzione.

graphicrelief.co.uk



Grafton Architects in collaboration with Graphic Relief

Collaborative Process:

The collaboration between Graphic Relief and Grafton Architects aims to push the boundaries of what can be achieved when two companies are willing to take risks. Grafton bring their wealth of experience to bear in the design of large scale iconic buildings while Graphic Relief bring their expertise in working on highly detailed architectural concrete panels. The fusion of scale, experimentation and the opportunity to test how diverse materials react when combined with glass reinforced concrete will result in a mixture of unexpected outcomes and happy accidents that could lead in multiple directions. In Milan, Grafton and Graphic Relief have produced a series of samples, each representing the bark of a native Irish tree. These samples are the start point in their journey that forms part of much larger plans that will be unveiled later in the year at London Design Festival.

Materials:

Samples: Cast Concrete
Models: Papier Mache Models



Mourne Textiles



Irish heritage brand Mourne Textiles is a family business started in the 1940s in a workshop at the foot of the beautiful Mourne mountains by Norwegian design pioneer Gerd Hay-Edie, using traditional weaving techniques on custom-made handlooms. Gerd's name became a staple in mid-century British design through long collaborations with Robin Day for Hille & Co. and Terence Conran. The *Mourne Milano Rug* originally commissioned by Robin Day won the silver award at La Triennale di Milano in 1951 and is just one of the recently re-issued pieces in the collection. Gerd's unique tweed fabrics were celebrated within the fashion industry when they were shown as part of Irish designer Sybil Connolly's 1956 collections and were supplied to design and retail emporiums such as Liberty of London, Hardy Amies and House of Lachasse.

Gerd's daughter Karen Hay-Edie and grandson Mario Sierra are building on the legacy of Mourne Textiles for the 21st century. They continue to design and source much of their yarn from Donegal and custom-dye to match the heritage pieces and iconic designs that sprang from the company's Irish-Scandinavian roots. Gerd's designs are revived in vibrant tones and rich textures in a lifestyle collection that includes blankets, throws, shawls, cushions, tableware, rugs and upholstery fabrics.

mournetextiles.com

Fondato nel 1940 in un laboratorio ai piedi delle bellissime montagne di Mourne da un pioniere norvegese del design Gerd Hay-Edie, il marchio Mourne Textiles di eredità Irlandese usa tecniche di tessitura tradizionale su telai fatti a mano su misura.

Il nome di Gerd diventa un elemento basilare nel desing Inglese di metà secolo attraverso lunghe collaborazioni con Robin Day for Hille & Co e Terence Conran.

Il tappeto di Milano originariamente commissionato da Robin Day vinse il premio d'argento alla Triennale di Milano nel 1951 ed è solo uno dei pezzi della collezione rimessi in vendita. I disegni di Gerd rivivono attraverso toni vivaci e ricchi tessuti in una collezione che include coperte, copriletto, scialli, cuscini, stoviglie, tappeti e rivestimenti in tessuto.



Notion



Notion was founded in 2009 by Marcel Twohig and Ian Walton and in 2013 went on to launch its own in-house product brand, NTN. Marcel Twohig has a background designing consumer electronics and digital devices for leading global consumer brands. Having worked both as an in-house designer and as an external consultant, Marcel has gained a deep understanding of the role of design and the value that it brings. His work has received numerous industry awards including iF, Red Dot and Good Design. Ian Walton studied Industrial Design in Dublin and Helsinki and went on to work in diverse roles from freelance interaction designer to a senior design position in an international consultancy. During this time he brought products to market for several international consumer brands. Over the past decade Ian's work has featured in publications and competitions including Time Magazine, Red Dot, iF, Design Week UK, the IDI and Royal Society of Art (RSA), London.

designbynotion.com

Lo studio di design industriale Notion ha lavorato sia con piccole start-up che con aziende mondiali di design, con un ampio portfolio che dimostra il loro approccio flessibile e applicabile al design. Il piccolo team di designer usa la filosofia del design industriale basata sull'ideare mentre si produce, disegnando tutto dagli orologi a un sistema remoto di riscaldamento per la casa.



Mourne Textiles in collaboration with Notion

Featured Work:

Hang coffee table featuring a woven fabric shelf and two variants of the *Frame* upright chair upon which a fabric cushion is suspended on wooden uprights. Both pieces are an evolution of previous pieces in a collection for NTN, which balanced classic furniture references with industrial textiles and CNC machined wood.

The *Mourne Milano Rug*, first exhibited at ‘La Triennale Di Milano’ in 1951 as part of a room display with furniture by Robin Day, etched panels by Geoffrey Clarke and ceramics by Hans Coper and Lucie Rie. Mourne Textiles won the silver medal for their design, which was also shown at the Festival of Britain in 1951.

The *Mourne Check* and *Mourne Mist* furnishing fabrics have been used by Notion in their *Hang* table and *Frame* chair. Designed in 1952 by Gerd Hay-Edie, these fabrics have been brought back into production, staying true to the original designs; with custom spun yarns and colours matched to the archive originals.

Tweed Emphasize, *Mended Tweed* and *Shaggy Dog* tweed designs are presented as a range of cushions and throws. These designs were shown in Sybil Connolly's 1956 fashion collections and have been revived using custom spun yarn to match the originals, woven on traditional shuttle looms.

Collaborative Process:

At the core of the collaboration is the relationship between hand and machine, the combination of production techniques and the qualities found in each yarn. The Mourne textile designs play on the relationships between the different fibres used and how they feel and look when used together. The Mourne and Notion teams discussed the different characteristics of the textiles, deriving from the looms on which they are woven, and the benefits and limitations of each. Mourne Texiles were pleased by the appreciation and understanding of their work shown by Notion, who in turn were fascinated and inspired by the unique Scandinavian–Irish heritage of the Mourne fabrics. The introduction of hand-woven Mourne textiles brought a heritage and tactility which directed the evolution of the new furniture pieces. The geometry of the seat pan and table top – fully CNC machined from French ash – and the aluminium legs act as contemporary counterpoints to the textiles. Mourne and Notion discovered similarities in their approach to design and potential ways in which their collaboration can progress, combining the industrial with the traditional and developing this relationship into the future.

Materials:

Mourne Milano Rug: hand woven on a linen warp using wool and hand twisted fleece.

Mourne Check Furnishing Fabric: 50% wool 25% cotton 25% linen

Mourne Mist Furnishing Fabric : 70% wool 30% cotton

Mourne Cushions – 50% wool 25% cotton 25% linen

Merino Cushions – 100% merino wool

Throws – 100% merino wool

Hang table and *Frame* chair: CNC Machined Ash hardwood, anodized aluminium legs, PET foam, Mourne textiles.





Mario Sierra talks about the rich history and association between Mournne Textiles and Milan

I was looking through old newspaper clippings about the workshop and I found a quote by my grandmother, from 1956. She'd said "out of the past flows the future," and it was almost as if she was saying it to me today. We're in a lovely part of the world, right on the edge of the Mourne Mountains, and although I grew up here, I don't take it for granted. I'd left to go to art college in the UK, and coming back, I appreciated it even more.

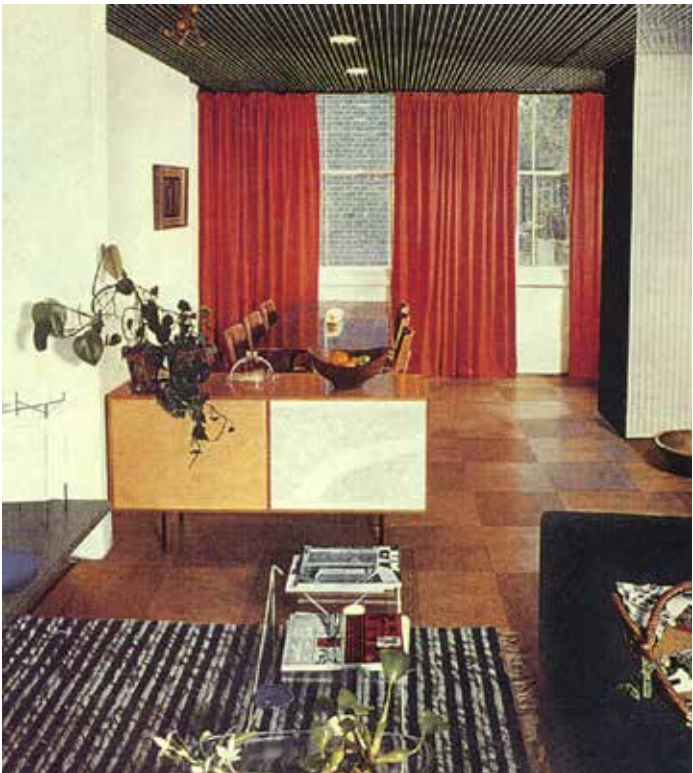
I did a lot of travelling, and studied textiles at college, but I had itchy feet, and the idea of coming back to the Mournes permanently didn't immediately appeal. But that's changed, and even though I'm back and forth to London a lot, it's lovely to be here, involved in weaving again.

Gerd Hay-Edie, my grandmother, was an amazing woman, she was very influential during my childhood. At the age of six my mother built a small house next to the workshop where I spent my early years. While the house was being built I slept in the workshop on a makeshift bed between the looms. After school, the workshop would be my playground, I'd build dens, make spaceships out of the old cardboard yarn cones, generally getting in the way of the weavers...

Gerd came from Norway, she worked in Huddersfield before the war and lived and travelled in Shanghai, Calcutta and Hong Kong before settling in Ireland. The Milano Rug came about when Robin Day asked her to create a piece for his room display at the Triennale di Milano, 1951. "Of all the rugs which I have seen, only yours have got the character enough as a background of my new designs of furniture," he wrote. It won a silver medal that year.

My mother, master weaver Karen Hay-Edie, has been involved in the running of the workshop from an early age, designing and weaving rugs to commission. We recently brought the Milano rug back into production, and now it goes back to Milan for *Liminal*. There's something poetic about the way it has all worked out.

My mother and I are working through the archives, bringing designs back into production. The fabric structure and textured yarns used come from the archives, but the colours and feel are evolving for today's market. We've also taken on new apprentices. The workshop is really buzzing. The Mourne Textiles workshop began with The Milano Rug, so it's now come full circle.



**Simon Dennehy of
Perch talks about
the importance
of design for
education**

On the one hand I'm saying that the world doesn't exactly need another chair, but chairs for educational furniture are so bad. There is so much wrong with seating in schools, and so little has been done because of the perceived cost. Looking at how to solve this became the subject of my Masters at Dublin's NCAD [National College of Art and Design], where I now also teach. I worked with Gearóid Ó'Conchubhair, and in 2009 we got funding from the EU's FP7 programme to create TFE: Task Furniture in Education, so now there's a team of designers on the project.

It's revolutionary: if you look at marketing brochures for school furniture, you'll see the perfect 'right angled child' sitting down. But we don't sit like that, and when the seat doesn't support us, we slouch. When you slouch in your seat it's because you've lost control of your pelvis, and your spine collapses into a 'C' slump; and that compromises your heart, lungs, blood flow. Get the seat right, and you're training young kids how to sit for the rest of their lives.

We stopped taking on clients, and drove our own research-led design, looking at architectural space, psychology, acoustics, physiology. We came up with a patented flexible seat to make the Ray, and Ray Junior, which we're producing with Labofa in Denmark.

I'm also looking at designs for the soft spaces, where we work away from our desks: in coffee shops and hotels, and in breakout spaces in offices. We sit on couches, lined up in squares, with rectangular furniture – but we don't hold ourselves in square forms. When we stand, we're free to express ourselves through body language, but when you hunch over on a sofa, you're less likely to be confident. You should be able to move around and face people at different angles. The physiological and the psychological are linked, so we found a way to bring that to a piece of furniture: Float, which we're making with Irish company Thomas Montgomery.

Chairs aren't new, we have to treat them with respect, and think of the aesthetics. Form follows function, but people make emotional connections through form, so our work has to look beautiful as well. My hope for ID2015 is that it's a catalyst for change. We want to change the standards of educational furniture across Europe – and the world.



Perch



Perch was set up in Dublin in 2008 with the aim of improving the quality of everyday living through design. Specialists in research-led design for applied human movement, the Perch team works from a deep understanding of the emotional and physiological requirements of the active human. Their approach to critical thinking and problem solving is truly interdisciplinary and they always strive to find that perfect balance between interactive simplicity, scientific relevance and aesthetic beauty. Perch has forged long, meaningful client relationships and works in unison with clients, right through the processes of discovery, trials and international commercialisation. This way of working builds strong connections and enables true, disruptive innovation. Perch also actively participates in the post-commercialisation phases, to continually improve standards and gain a deeper understanding of each sector in which they work.

perch.ie

Perch si specializza in design per mobili basata sulla ricerca per il movimento applicato agli umani. Il loro approccio al pensiero critico e al trovare soluzioni è davvero interdisciplinare e cercano sempre di lottare per trovare l'equilibrio perfetto tra la semplicità interattiva, la rilevanza scientifica e la bellezza estetica.



Thomas Montgomery



Thomas Montgomery Ltd is one of Ireland's leading contemporary soft seating and upholstered furniture manufacturers. Established in 1975, the company has built a reputation for designing and manufacturing high quality upholstered furniture for the office and commercial interiors markets. Quality through design is at the heart of the company ethos and is encapsulated in every product. Thomas Montgomery's team of skilled designers, craftsmen and upholsterers understands what is needed to deliver the highest quality product and service. They have worked with architects and designers on a number of prestigious projects throughout Ireland and have the imagination, willingness and skill to work on customer specific projects while continuing to grow the company's own range of design-led furniture. Thomas Montgomery Ltd is now working to develop and produce design-led office and commercial furniture which reflects the evolution of the modern working environment, supports the technology driving these changes and fosters interactions among workers of the 21st century.

thomasmontgomery.ie

Thomas Montgomery Ltd è uno dei maggiori produttori d'Irlanda di soffici posti a sedere contemporanei e mobili tappezzati, producendo mobili tappezzati di alta qualità per uffici e per interni di locali commerciali.



Perch in collaboration with Thomas Montgomery

Featured Work:

Float is a soft seating solution for the modern work environment. It consists of a central, 360-degree swivel seat and arm/back rest that not only supports the user, but also acts as a surface for working and collaborating. Based around the idea of encouraging and improving informal interactions for workers, the concept grew from observation of people working individually and in small groups. The aesthetic is guided primarily by the spatial requirements of the dynamic human form and the subsequent angles of interaction when engaged in collaboration.

Collaborative Process:

Float is a collaboration between Thomas Montgomery and Perch, born from a shared desire to partner Irish-based design and manufacturing to develop products that are internationally focused and offer truly modern, thought-provoking solutions for workers in the 21st century. The two companies are developing several further collaborations with the aim of a long-term strategic partnership.

Materials:

Steel tubing, wood, fabric.





Perch in collaboration with Labofa

Labofa A/S is a Danish manufacturer specialising in the development and production of chairs and furniture for educational environments and public and private offices. The company strategy is to develop a conceptual collection of furniture and chairs focused on quality, innovation, flexibility, ergonomics and design and - not least - new durable materials. Individual pieces of furniture are perceived almost as elegant animations in the actual arrangement and users perceive a clear Labofa DNA. Labofa began producing school furniture in 1947 and in recent years this market segment has again become a focus area. Labofa launched its first office chair in 1950 and in 1995 introduced the world-renowned series of EGO office seating, of which more than one million have so far been delivered. In the summer of 2014 the new office chair series FOX was introduced.

labofa.com

Labofa A/S è un produttore Danese specializzato nello sviluppo e nella produzione di sedie e mobili per ambienti educativi e uffici pubblici e privati sin dal 1950.

Featured Work:

Collaborative Process:

The *Ray* and *Ray Junior* family is a new generation of ergonomic school furniture. The patented “Flexible Seat” design achieves flexible sitting with effective height and angle adjustments on both chair and desk with almost no mechanisms, levers or complications. The design and process has featured on FastCo, Core77, NotCot and TEDx and been published by The Irish Ergonomic Society, BINI and FIRA’s “Furniture Design Toolkit”.

Materials

Ray: Backrest, base and undercarriage: glass-filled nylon. Seat: specialised thermo-plastic elastomer by DuPont, called Bexloy.

Ray Junior: Stool: glass-filled Polypropylene undercarriage with Bexloy seat. Tubular, reverse cantilever, high-tensile steel legs.

Desk: compact density fibreboard table top with high quality laminate finish. Tubular, cantilever, high-tensile steel lets. Glass-filled nylon height and angle adjustment.

The *Ray* range is the outcome of nine years of research including successive prototype testing in Irish schools and clinical laboratory trials, and a successful collaboration between Perch and Hans Thyge & Co., for Labofa. The range takes inspiration from the work done by Dr. Gearóid Ó’Conchubhair and the body of research on applied movement for task work and is an example of a productive international collaboration that has merged interdisciplinary skills and processes to deliver a very disruptive and health-positive educational furniture solution.





Smarter Surfaces



Smarter Surfaces (previously known as Smart Wall Paint) was founded by Wicklow born Ronan Clarke in 2011. The first product was Smart Wall Paint, an award-winning, one-coat whiteboard paint available in White and Clear (which accommodates any colour) finish. Smart Wall Paint enables the creation of unlimited whiteboard areas in any space – offices, schools, communal spaces, homes. In 2014 the company launched Smart Magnetic Primer, which can be combined with Smart Wall Paint to create a surface that is both whiteboard and magnetic. Smarter Surfaces invests continually in R&D and innovation and in 2015, added more new products to the range: Smart Projector Paint, Smart Magnetic Wallpaper and Smart Whiteboard Sheets.

Smarter Surfaces trades globally through distributors and ecommerce sites and is a market leader in developing and delivering functional surfaces to customers worldwide. The paints are very popular with architects and designers as well as for planning and collaboration purposes in major multinationals involved in research, manufacturing, pharmaceuticals and planning. Corporate customers include LinkedIn, Nike, NBC Universal, MasterCard, Web Summit and many small businesses, while in the education sector Smarter Surfaces paints are used by The Juilliard School for the Performing Arts, the Royal College of Surgeons, the London School of Music and many more.

Smarter Surfaces plans further new products and global expansion and has been the recipient of several awards including an EOPA Product of the Year 2014 Award (FM Category), an Export Industry Award 2014, the 2013 David Manley Business Category Award and the 2013 PwC Docklands Innovation Award.

Featured Work:

Smart Wall Paint will be used in an interactive way around the barbeque area at *Liminal*.

smartersurfaces.com

Smarter Surfaces fu fondata dall'imprenditore Ronan Clarke nel 2011 e si basa su pittura su lavagna bianca. Questo prodotto innovativo vinse il "FM Office Product" del 2014 dall'EOPA. Oggi la collezione di prodotti dell'azienda include Smart Projector Paint, Smart Magnetic Wallpaper and Smart Whiteboard Sheets. Smarter Surfaces commercia a livello mondiale attraverso una rete di distributori e di siti web di vendita online. Smart Wall Paint sarà usata in modo interattivo nell'area barbecue al Liminal.



Derek Wilson



Belfast-based Derek Wilson graduated from the University of Ulster in 2007 with an MA in Applied Arts. He runs a successful contemporary studio practice that focuses on producing a range of hand thrown porcelain tableware as well as a selection of sculptural objects. He has exhibited extensively throughout the UK, Ireland and Europe and his work has featured in Wallpaper magazine’s ‘Handmade’ Milan exhibition. His practice as a ceramicist draws inspiration from a diverse range of sources – from mid-century British Constructivism to the history of the ceramic industry in Europe and Asia, with an aim to push the boundaries of a traditional and diverse art form through playing with its aesthetics, materiality and processes.

derekwilsonceramics.com

Derek, con sede a Belfast, gestisce uno studio contemporaneo di successo che principalmente produce una serie di stoviglie di porcellana lavorate a mano e una selezione di oggetti scultorei. Ha svolto esposizioni in lungo e in largo nel Regno Unito, in Irlanda e Europa ed era precedentemente apparso durante l'esibizione di tappezzeria fatta a mano a Milano. Derek presenterà parti delle sue ultime opere a Milano.



Featured work:

A curated collection of studio ceramic pieces that reference functional elements yet retain a sculptural aesthetic. The selective colour palette and quality of finish and form reflect local elements within the historical landscape where the pieces are produced. Their colour, shape and materiality reference the ideas of restraint, containment and minimalism.

All pieces are hand thrown, some are made in sections and then constructed when the clay is leather hard. Pieces with an engobe finish are fired up to five times with layers of the engobe painted on between each firing until the quality and depth of finish required is achieved.

- Large Bowl*, satin glaze, H-24cm, W-31cm
- Water Pitcher*, yellow engobe, H-24cm, W-9cm
- 2 Stacking Beakers*, grey engobe, H-10cm, W-9cm each
- Tapered Container*, olive, H -21cm, W-16cm
- Medium Tall Container*, teal engobe, H-12cm, W-6cm
- Medium Regular Container*, pale grey engobe, H-10cm, W-8cm

Materials:
Porcelain and stoneware high fired with an engobe finish with glazed interiors.

Studio AAD

Commissioned to develop a visual narrative of Irish Design

Studio AAD is a Dublin design consultancy that works with clients of all sizes and from a wide range of sectors, using design to help them shape their projects. Building on a project’s core strengths, Studio AAD works across disciplines to deliver ideas, solve problems and build tools that help clients explain, engage and make an impact. The studio is founded on an entrepreneurial spirit: for the first 5 years of business the team also had a successful clothing brand that sold in stores across Europe and Asia, from Urban Outfitters to Colette in Paris and Journal Standard in Tokyo. This experience provides a unique and holistic insight for the design practice. Passionate advocates of creativity as a catalyst, the Studio AAD team invests time and money in the development of studio and community projects such as the charity site *Grow* and the social project *Where We Are*. Studio AAD is also a founding member of *100Archive*, a site dedicated to mapping the quality and diversity of Irish communication design with the aim of providing a strong context for its development.

studioaad.com

Studio AAD è un’agenzia di consulenza di design di Dublino che lavora attraverso varie discipline per esprimere idee, risolvere problemi e costruire strumenti che aiutino a spiegare, coinvolgere e colpire i clienti. Studio AAD è anche un membro fondatore di 100Archive, un luogo dedicato alla mappatura della qualità e della diversità della comunicazione attraverso il design Irlandese con lo scopo di fornire un forte contesto per il suo sviluppo. Studio AAD presenterà “Connections”, un’esposizione capsula sviluppata per girare a livello internazione per l’Irish Design 2015.

Cabinet of Modern Irish Life

Theme – Work

01 - Mcor 3D colour printed map
Mcor Technologies is an innovative Irish manufacturer of the world’s most affordable, full-colour and eco-friendly 3D printers. They are the only 3D printers to use ordinary business A4 and letter paper as the build material, a choice that renders durable, stable and tactile models. Established in 2004 with a talented team of specialists in the area of 3D printing hardware and software, Mcor’s vision is to make 3D printing more accessible to everyone. The company operates internationally from offices in Ireland, the UK, America and APAC. www.mcortechologies.com

02 - TruCorp resuscitation dummy
TruCorp has been targeting the medical device, medical simulation and medical education markets for the last 10 years offering a highly realistic training solution. The TruCorp range of products developed in Belfast provide an invaluable tool for training in the techniques of Laryngoscopy, nasal and endo tracheal intubation, fibre optic examinations, double lumen insertions, full use of supraglottic devices, both needle and surgical cricothyroidotomy and ENT surgical skills. www.trucorp.com

03 - MooCall, designed by Dolmen
Dolmens’ unique approach is to support their clients to discover ideas and then design and develop them into customer experiences that will leapfrog their competitors. This approach not only generates intellectual property, it also delivers internationally award winning service and product designs that customers see significant value in. Dolmen applies a Lean Development process to get their clients faster to market in a very competitive global marketplace. Dolmen works with a range of clients, from ambitious start-ups and SMEs who want to scale, right through to Multinationals who want to discover and develop next generation services and products. Dolmen is established for 24 years and has an expert team and international proven track record. www.dolmen.ie

Theme - Play

04 - Tweed owl by Cleo
Cleo originally began in 1936 as a very small retail outlet in Dublin, selling only handknit sweaters from the Aran Islands. Nowadays, Cleo is a thriving and very colourful business, located in Dublin City. They specialise in Irish clothing made from natural fibres. They sell handknit sweaters in a variety of styles and colours for men, women and children as well as coats, capes, linen blouses and shirts, hats, bags, socks, tweed mice and a whole lot more. www.cleo-ltd.com

05 - Willow Rattle by Makers & Brothers
Makers & Brothers is a project developed by two brothers, Jonathan and Mark Legge. It is an online retail venture founded on a belief in the simple things; the handmade, objects of integrity, contemporary vernaculars, a curation of everyday design and craft. They define craft as a process; a production by hand or machine. Makers & Brothers are an international destination with an Irish foundation and at all times endeavour to sell objects of use; the simple, beautiful and sometimes nicely odd. www.makersandbrothers.com

06 - Fox by Saturday Workshop
Saturday Workshop is based in Dublin. They design and manufacture timber products using traditional skills and new technologies aided by a CNC router. Edward O’Cleary is a structural engineer with a background in boat-building and furniture making. Iseult, his daughter is a designer. www.saturdayworkshop.ie

Theme - Life

07 - Science stamps, design by Detail
Dublin based studio Detail specialise in design for print, screen and environment. They believe in analysis, simplicity and original output. Their process is based on an understanding of communication and its role for business, organisations and individuals. Their projects are large and small, simple and complex. www.detail.ie

08 - Animation Ireland stamps
Animation Ireland is a group of leading Irish animation companies working together to promote Ireland’s world class sector internationally. With millions of children every week watching animated programmes produced here, Ireland is a recognised leader with talented and technically sophisticated 2D and 3D studios creating and producing content for TV, Film, Games, Mobile and Apps. www.animationireland.com

09 - Literature stamp postcard, design by the Stone Twins
The Stone Twins are Irish born Declan and Garech Stone, a creative partnership established in the last year of the 20th Century. Since then, The Stone Twins have built a reputation for devising concept-driven, engaging and witty design solutions. The work of The Stone Twins has been broadly recognised, winning awards at ADCN, D&AD, Dutch Design Awards, European Design Awards, One Show, amongst others. The work of The Stone Twins forms part of the permanent collections of the Cooper-Hewitt, New York, the Stedelijk Museum Amsterdam and their parents’ living room. www.stonetwins.com

10 - Illustrators Ireland flyer, design by Unthink
Unthink is a Dublin-based creative design studio with a passion for creative design. Since 2006, they’ve been creating innovative, fresh and unique print and digital products, as well as complete branding systems for a wide range of national and international clients. As an agency, they are inquisitive, open minded, and approach every new project with a sense of fun. www.unthink.ie

11 - Keep Sketch notebook, design by Dave Comiskey
Dave Comiskey is a graphic designer and illustrator based in Dublin. www.davecomiskey.com

12 - Calendar by Project Twins for Irish Design Shop
The Project Twins are James and Michael Fitzgerald, an Irish based graphic art duo. They work together in a range of disciplines including art, design and illustration on both personal and commercial projects. Their illustration work has been commissioned by various magazines and agencies in Ireland, UK, Europe, America, Asia and Australia. www.theprojecttwins.com

13 - Science Gallery Annual Report, design by Detail
Detail have developed a number of reports for the Science Gallery based in Dublin, an innovative model of gallery now developing new venues across the globe. www.detail.ie

14 - 3FE take away cup, design by Conor & David
Conor & David is a Dublin based studio which creates useful, beautiful graphic design, founded by Conor Nolan and David Wall. They believe in the importance of making things. They think that the process and outcomes should be both tangible and enlightening. They see design as a way to create and define the connections that shape our world. Their work connects audiences to ideas, customers to products and people to each other. www.conoranddavid.com

Theme - Fix

15 – Sugru
FormFormForm Ltd is the registered UK based company behind Sugru which was jointly founded by Irish inventor Jane ní Dhulchaointigh and entrepreneur Roger Ashby, in October 2004. In response to an overwhelmingly positive response from North America, the company established a US subsidiary in 2011 - Sugru, Inc. It now fulfills all of its North American orders from its distribution centre in Michigan. In autumn 2012 FormFormForm began distributing to resellers in Germany and Scandinavia, and the company is now embarking on exciting expansion plans in other territories. www.sugru.com

16 - OBEO food waste box
Established in Dublin, by Kate Cronin an experienced packaging and product designer and Liz Fingleton a chartered accountant, the Obeo food waste box is the easiest, cleanest, niftiest way to deal with food waste. Obeo customers are part of something bigger. Every pack of Obeo they use diverts 10kg of waste from landfill, so they’re helping to save the world, one little brown box at a time. www.weareobeo.com

Theme – Eat

17 - Jameson St. Patricks Day 2015 edition, label by Steve Simpson
For 30 years Dublin based illustrator Steve Simpson has been applying his multi-disciplinary skills to creative projects for a diverse range of clients right across the globe. Steve’s innovative, award winning approach to graphic design, typography and illustration is built on fresh thinking, traditional skills and a dose of fun. His bottle for Jameson’s Irish whiskey captures the soul, warmth and wit of the city where Jameson was first distilled in 1780, with images of Dublin landmarks, such as O’Connell Bridge and Trinity College. www.stevesimpson.prososite.com

18 - Trivet by Superfolk
Superfolk is an independent design studio based in Westport which focuses on the craft of production, both handmade and industrial. They create objects and furniture which refer to Ireland’s heritage of making, playfully referencing a way of life rooted in the land, its animals and weather whilst also striving to emulate the sensitivity and sustainability of the vernacular approach. The studio works with locally sourced Irish materials and strives for innovation in its approach to natural resources such as wool, wood and leather. www.superfolk.com

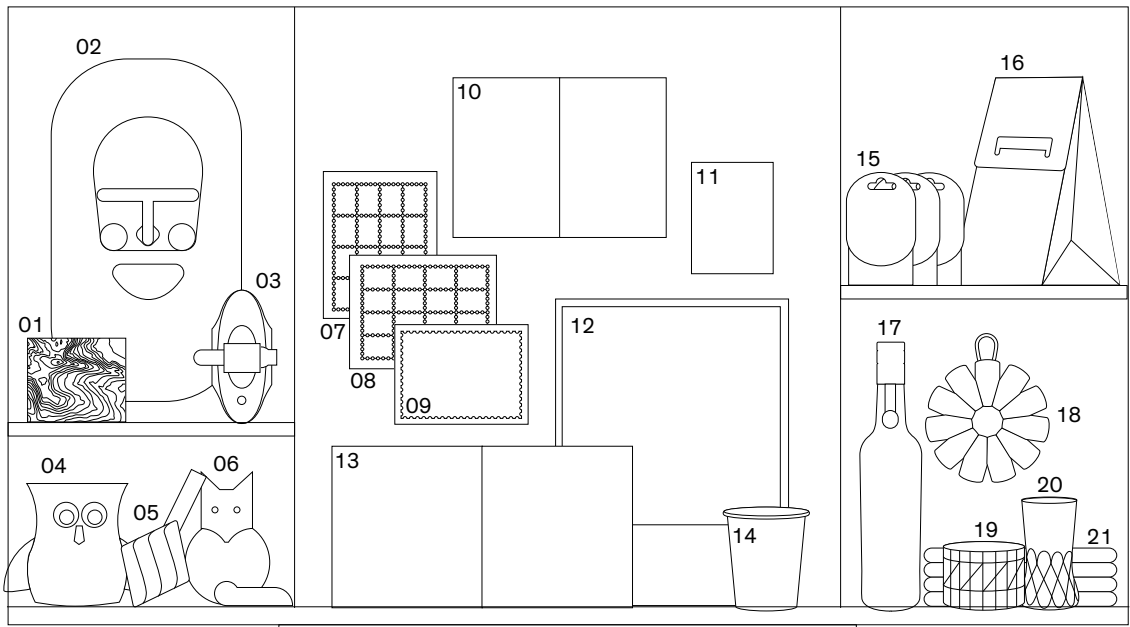
19 - Elements Low Glass by J.HILL’s Standard
J.HILL’s Standard is a maker of contemporary cut crystal objects, crafted by hand, using centuries-old knowledge passed down through generations of skilled craftsmen. J.HILL’s Standard makes full use of the extraordinary levels of skills in the Waterford region; handcut crystal is a craft synonymous with Ireland and, in particular, with the area around Waterford. All pieces of J.HILL’s Standard glass are hand-cut in Waterford by two master craftsmen, who between them have over a century of experience in the art of hand cutting crystal. www.jhillsstandard.com

20 - Cuttings grappa glass by J.HILL’s Standard
See above

21 - Cake Café napkins, design by Pony
Pony Ltd. is a graphic design studio founded at the beginning of the 21st century. It is the creative collaboration of Niall Sweeney (Dublin) and Nigel Truswell (Sheffield). Based in Whitechapel, London, they work in Britain, Ireland and internationally. Output at the studio ranges from popular culture to the avant-garde, from high-brow to low-brow, creating for print, screen, three dimensions, sound and performance. Their work has been published, exhibited, performed, collected and screened around the world. Their designs for the renowned Cake Café in Dublin celebrate baking and Irish artisanal food, with a heritage firmly rooted in a contemporary world and the pleasures of modern Ireland, through an aesthetic driven by the imprecise geometries of baking to an electro-beat. www.ponybox.co.uk

Theme – Inhabit

22 - Quarry House by Clancy Moore architects, images by Alice Clancy
Established by Andrew Clancy and Colm Moore in 2007, Clancy Moore Architects is a practice dedicated to creating beautiful spaces and objects through an open and collaborative process with clients and craftspeople. The Irish practice is involved in a wide range of work from small and large domestic to public and commercial projects, and has a strong track record of delivering high quality, sustainable architecture in all settings. The quality of the resultant work has been borne out by numerous awards and publications. www.clancymoore.com



23 - Jeffry's House by Emma Mannion and Thomas O'Brien, Ards Forest Park, Co. Donegal

Thomas O'Brien is an architect living and working in Ireland. He studied architecture at University College Dublin, and graduated with honours in 2005. He obtained a Professional Diploma (Architecture) through the Royal Institute of Architects of Ireland (RIAI) and University College Dublin in May 2011. He is a registered architect and a member of the Royal Institute of Architects of Ireland. Since graduation Thomas has been fortunate to gain experience with diverse practices, such as de Paor Architects, A2 Architects, and Dorman Architects, and worked on a range of projects from educational buildings, interior fit outs, domestic extensions and new builds. He has recently begun practicing independently as totobArk.

Emily Mannion is an artist born in Donegal in 1985. She graduated with a BA(hons) degree in Fine Art from the University of Huddersfield in 2007. She completed a Digital Residency in Firestation Artist Studios in 2010 and subsequently undertook a residency in Templebar Gallery and Studios with the interdisciplinary group Terraform. Recent shows include 'We had an idea about the future', 2012, NCH, Earlsfort Terrace Dublin, and 'Constellations', 2011, curated by Emma Lucy O'Brien, Visual Centre for Contemporary Art, Carlow; She currently lives in Dublin. Images by Carla Killeen, Catalyst DNA. © IAF www.totobark.com

24 - House 1 by TAKA architects, images by Alice Clancy

TAKA is an architectural practice based in Dublin, Ireland. Their practice is focused on creating buildings, places and moments which have a distinct character. They have a careful and economic approach to materials and construction, and a first-principles approach to sustainability. They collaborate closely with clients, professional consultants and expert makers to ensure the ambitions of projects are met and exceeded. A continuing level of excellence in the built work of the practice is recognised by multiple national and international awards and worldwide publication. TAKA have experience in a wide range of project types ranging from domestic extensions to commercial and public buildings. TAKA is led by partners Alice Casey ARB(UK) and Cian Deegan MRIAI. www.taka.ie

Theme - Read

25 - Eoin McHugh - Augury book from Douglas Hyde Gallery, design by Peter Maybury

Peter Maybury works as an artist, graphic designer, and musician. With formal training in visual communications in Dublin and London, his creative practice has expanded to encompass design for print and screen, wayfinding systems, artworks for exhibition, sound, video and curation. Peter's holistic approach sees him work at the interstices of several disciplines. With a track record from nearly 20 years working to the highest degree of excellence in visual communication and design for print and screen, his broad experience has developed into extensive knowledge taking in all aspects of design, editorial, pre-press and printing. Peter has wide-ranging experience in working with creative practitioners and institutions, editors and curators, including over 80 individual artists publications, and more than 40 group show publications, for clients in Ireland, Belgium, Luxembourg, UK, US, Italy and Canada. www.petermaybury.com

26 - A Bit Lost by Chris Haughton

Chris Haughton is an Irish designer and children's book author. He has been a freelance illustrator for 12 years. His interest in fair trade drew him into working with a number of non-profit projects and in 2007 he was listed in Time Magazine's DESIGN 100 for the design work he undertook for *People Tree*. Since then he has created a number of children's books, with his first book *A Bit Lost* being translated into 20 languages and winning numerous international awards including the Dutch Picture Book of the Year. *Oh No George!* came out in 2012 and won the Junior Magazine Picturebook of the year award, and his most recent book *SHH! We have a plan* won the AOI award for children's books in 2014. www.chrishoughton.com

27 - The Dublin Review 58, design by Atelier David Smith

Established in 2000, Atelier David Smith is an independent design studio that works in the public and cultural sector, creating award-winning work for national and international clients. David has lectured publicly on his own practice and on wider issues concerning graphic design and has contributed to Eye – the International Review of Graphic Design. International recognition includes awards and commendations from the Type Directors Club New York, Association Typographique Internationale (Atypi) and the International Society of Typographic Designers. His work for the Asko Schönberg Ensembles (designed and developed at UNA [Amsterdam]) received the Nederlands Huisstijl Prize and a Premier award for typography from the ISTD. National awards include numerous commendations from the Institute of Designers in Ireland (IDI); and a number of bronze, silver and gold awards from ICAD. www.atelier.ie

28 - SET zine, design by Paul Guinan

Paul Guinan is a senior designer at Form, a Dublin based branding and communications practice founded in 2005. Their projects are realised through a 4 stage process of discovery, definition, development and delivery. Driven by research and strategically framed their outcomes are implemented through print, digital, motion and environmental touch-points, with dialogue and the exchange of knowledge core to their collaborative partnership approach. www.form.ie

Theme – Wear

29 - Woven Lambswool childs hat by Elks

Elks design exquisite children's clothes, made exclusively by hand in Ireland. Using materials like Donegal tweed, beautiful Irish linen, alpaca wool and finest merino, Elks create remarkably well-made clothes with a depth of cultural history connected to Ireland's past and present. Their designs are an expression of the urban and rural, the wild and constructed. Founder Lucy Clarke is a musician and mother of two. After playing in seminal all-girl rock group Chicks (she played Glastonbury the day she finished her Leaving Cert, and the girls were known for their colourful handmade image), Lucy went on to study Philosophy and now has two children. Elks work with local knitters, weavers and seamstresses to produce their designs, and have developed a sustainable, handmade children's clothing brand for children throughout the world. www.elks.ie

30 - Bow tie by Brendan Joseph

Distilling precious moments and beautiful places, Brendan Joseph makes each scarf, shawl & bow-tie by hand in Ireland, the home of his inspiration, working in silk, cashmere and linen. The colours in each scarf are the result of an innovative design methodology by which Brendan draws his inspiration directly from scenes and sources in the environment around him – the vibrant city of Dublin and the beautiful natural landscapes of Ireland. Brendan's passion for colour, pattern, quality and craftsmanship is clear in his work as he explores, distils and translates what he sees in the world around him into his handmade scarves. Although the colours in his designs are drawn purely from nature, they bring out the unusual and the unnoticed - the intensely vibrant lichen on warm grey rocks by the soft-blue sea at Sandymount Strand, or the speckled pink and blue of the Georgian and Victorian architecture in the area around his studio. www.brendanjoseph.com

31 - Satchel by The Atlantic Equipment Project

The harsh beauty of the Irish Atlantic coast breeds a special kind of folk. A community of individuals exploring the high roads and byroads, the muddy fields and bogs, in search of elusive perfection. The Atlantic Equipment (AE) project, founded by Ashleigh Smith, is about designing and building long-lasting, quality equipment that will serve this community of adventurers and explorers. AE packs are designed with durability and function as primary requirements, in order to support experience and adventure amongst your wilderness. The project is about the coastal communities of the West of Ireland, where a new, quality manufacture base can bring prosperity and further potential. AE build quality packs, by hand, in their workshop in the West of Ireland. In prioritizing local resources and keeping supply chains as small as possible, their ambition is to maintain and grow a sustainable business ethos - investing in people with skills, keeping production small, and ensuring attention to detail and craftsmanship. www.atlancequipmentproject.com

Scott Burnett of Studio AAD talks about Irish design and the development of Cabinet of Modern Irish Life

It's like a window on Ireland – I wanted to bring breadth to how people understand Irish Design. I'm thinking of it as a glimpse of modern Ireland through the lens of design. I imagined it like a kitchen dresser, the eclectic backdrop to family life; and that let me bring in quite disparate things that nevertheless have a relationship through how we use them, how they give us a sense of who we are.

The cabinet is very broad, in a similar way to Connections, the capsule exhibition we've made for ID2015 to tour embassies around the world. People who view it may not know much about Ireland, or they may have a 'diddle-eye', more folk based perception of what Irish design is, so we wanted to create an honest collection that shows modern Ireland as it is. It's a little portal that gives a wider sense.

It's been curated like an insider's guide, so we've included ephemera: flyers and books; and well-designed everyday items, rather than just up-on-a-pedestal objects of desire. It's quite broad, covering many aspects of modern life – design for work, play, life, to wear, to inhabit. That's what I like about design: the real everyday stuff. I'm a big advocate of design as a way to make things better, a lot of it is invisible and those can be the very best things.

I studied Visual Communications in Aberdeen in Scotland, then I worked in photography in Glasgow and London before coming to Dublin in 1998 to work in design agencies. I started Angry, a clothing company in 2000. We were selling in London, Paris and Tokyo, and even though the brand was successful, we knew nothing about the business of fashion, so we weren't making money. We set up Studio AAD in 2004 to work on branding, design and multidisciplinary projects. I'm also involved in the 100Archive (100Archive.com), mapping the landscape of communication design in contemporary Ireland. The project creates a context to show how varied design can be.

Some of the things in the cabinet are amazing. Like the award winning Moocall, by Dolmen. Apparently one of the hardest things in cow farming is getting the vet

to the cow at the right time to deliver the calf. It's a dangerous time for the animal and even experts could miss the moment. So Dolmen created this device that tracks the movement of the cow's tail, and sends a text message when calving is about to begin. Moocall and Mcor's 3D printing technologies are these brilliantly unexpected stories of ingenuity in an Irish context.

On the other hand, there's a copy of the Dublin Review. It's a literature periodical designed by Atelier David Smith, and it's just gorgeous. They've been doing that since 2000, and it's elegantly laid out and beautifully appropriate. Ireland has such a strong reputation for literature, but not everyone would put the effort into designing a periodical that well, it's a joy to see it.

We also have one of the Douglas Hyde Gallery's publications, an annual report from the brilliant Science Gallery and a range of other Irish designed books. There's been a renaissance in Irish children's books over the past few years, and Chris Haughton's 'A Bit Lost' is beautiful.

I wanted to get away from the clichés of traditional design, but we've also included modern makers with a basis in craft, like The Atlantic Equipment Project, who make hardwearing gear for hikers and surfers from their studios in Sligo, Elks who make lovely clothes for kids, and Superfolk. There's napkins designed by Pony for the Cake Café, and a crystal glass from Waterford's J.HILL'S Standard. There's a richness to these pieces, that pick up on a design heritage that had fallen into abeyance for a time. A new vernacular has been growing over the last six years that is world class but also proud of its heritage and tradition. These are the things that form the backdrop to *Modern Irish Life*.

Working in the industry today, I know so many colleagues making brilliant things. That's what excites me. ID2015 has already sparked a lot of conversations within the industry. The next stage is for us to create the foundation to bring those conversations to the wider public. That's the best legacy for when this year is over.



Snug



From their workshop in Snugboro, Co. Wicklow, Conor Kelly and Nell Roddy run Snug, creating well-crafted and designed furniture that will sit comfortably in any home. Conor is a trained cabinet-maker with over 15 years' experience working with crafted furniture in Ireland, Kenya and New Zealand. Nell has a passion for design and together they started Snug in April 2014 to demonstrate their belief that good design can transform everyday living. Each piece is a celebration of design that is playful, functional and crafted. The structural simplicity of the Snug range is the outcome of a considered process of sketching, prototypes, wood and colour changes until the final product is realised. The aim is always to achieve a balance between simplicity, function and beauty.

snug.ie

Dal laboratorio a Snugboro, Co. Wicklow, Conor Kelly e Nell Roddy gestiscono la Snug, creando mobili fatti a mano e disegnati che possono essere usati comodamente in ogni tipo di casa. Conor è un qualificato produttore di mobili con oltre 15 anni di esperienza che lavora con mobili fatti a mano in Irlanda, Kenya e Nuova Zelanda. Nell ha una passione per il design e insieme fondarono la Snug nell'Aprile del 2014 per dimostrare la loro idea cioè che il design di qualità può trasformare la vita quotidiana. Ogni pezzo è una celebrazione del design che è divertente, funzionale e fatto a mano. Snug lancerà nuovi lavori esclusivamente a Milano.



Featured work:

The *Snug Bench* injects a playful aesthetic and modern design into traditional kitchen seating, taking the lines of its constituent birch wood as its primary visual focus.

The *Snug Chair*, precise and clean-cut in shape, investigates material properties and showcases the strength of moulded-wood veneer to create innovative, light and beautiful furniture.

Materials (bench):

Ash / Birch Plywood

Studio PSK



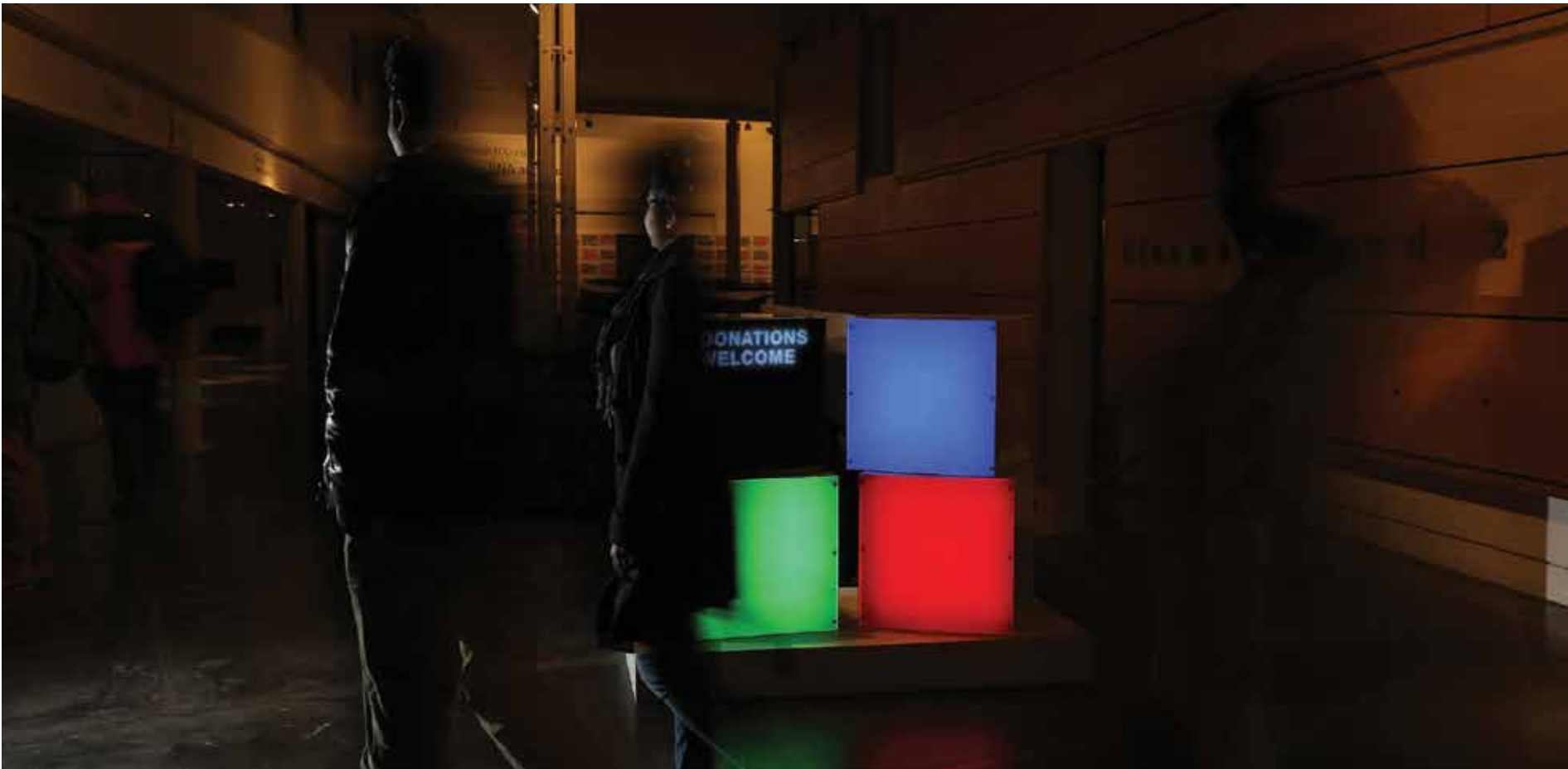
Studio PSK is a collaborative design studio based in London, founded by Patrick Stevenson-Keating who is from Lisburn. Patrick has a background in digital technology and product design. He is also a product design module leader at Middlesex University and a regular lecturer at universities and events internationally.

With a passion for detail and aesthetics, Patrick has produced work that has been exhibited internationally in arenas such as the Design Museum, MU Gallery Eindhoven, Selfridges, TATE Modern, NID India, Macau Tower and V&A. Studio PSK’s work spans physical, digital and print media, often focusing on complex contemporary issues and the use of design as a way to communicate or challenge these. In 2014, Studio PSK was nominated in the Best Emerging Design Studio category in the Icon Magazine awards.

studiopsk.com

Studio PSK è uno studio congiunto di design i cui lavori abbracciano mezzi di comunicazione fisici, digitali e cartacei, spesso focalizzandosi su tematiche contemporanee complesse e sull'uso del design come mezzo di comunicazione e di sfida.

53



Mcor Technologies



Mcor Technologies Ltd. is an innovative manufacturer of the world's most affordable, full-colour and eco-friendly 3D printers. They are the only 3D printers to use ordinary business A4 and letter paper as the build material, a choice that renders durable, stable and tactile models. Established in 2004 with a talented team of specialists in the area of 3D printing hardware and software, Mcor's vision is to make 3D printing more accessible to everyone. The company operates internationally from offices in Ireland, the UK, America and APAC.

Mcor's product range includes the Mcor Matrix 300+ (monochrome printer) and the Mcor IRIS (full-colour printer). Mcor serves many business sectors including education, engineering, architecture, entertainment and medical/dental. The Irish company has over 60 resellers selling globally in EMEA, APAC and Americas. Some of Mcor's key clients include Adobe, Autodesk, Royal College of Art, US Navy, Siemens and Panasonic.

Mcor Technologies Ltd è un produttore innovativo delle stampanti 3D più convenienti, a colori ed ecologiche.

mcor technologies.com



Studio PSK in collaboration with Mcor Technologies

Featured Work:

The work explores a range of potential futures awaiting Ireland, each represented by a short narrative and illustrated by an accompanying object.

Collaborative Process:

The narratives shaping the work have been created in collaboration with Fintan O'Toole, whose writing has examined how objects of the past can be used to tell the stories of their time. This project extrapolates this idea into the future, using fictional objects – grouped around four themes of Living, Moving, Working and Searching – to offer compelling glimpses into fictional futures for Ireland. Inspiration is taken from theorists such as Roland Barthes and Adrian Forty who have written on the concept of objects as mediators of social, political and economical ideas, and from designers such as Dunne and Raby who pioneered the role of products as tools for questioning both the present and the future, and Noam Toran who further explored the balance between object and narrative.

Materials:

3D printed paper and resin.



The “Keep Ireland Emerald” Campaign

As Ireland gets increasingly worried about the impact global warming will have on its landscape, a national government campaign is launched called “Keep Ireland Emerald”.

This is a social and technological campaign to maintain Ireland’s green characteristics, both physically and culturally.

Siccome l'Irlanda si preoccupa sempre più dell'impatto del riscaldamento globale in relazione al suo paesaggio, ha lanciato una campagna governativa nazionale chiamata “Mantieni l'Irlanda verde“. Si tratta di una campagna sociale e tecnologica per mantenere le caratteristiche della Verde Irlanda, sia fisicamente che culturalmente.

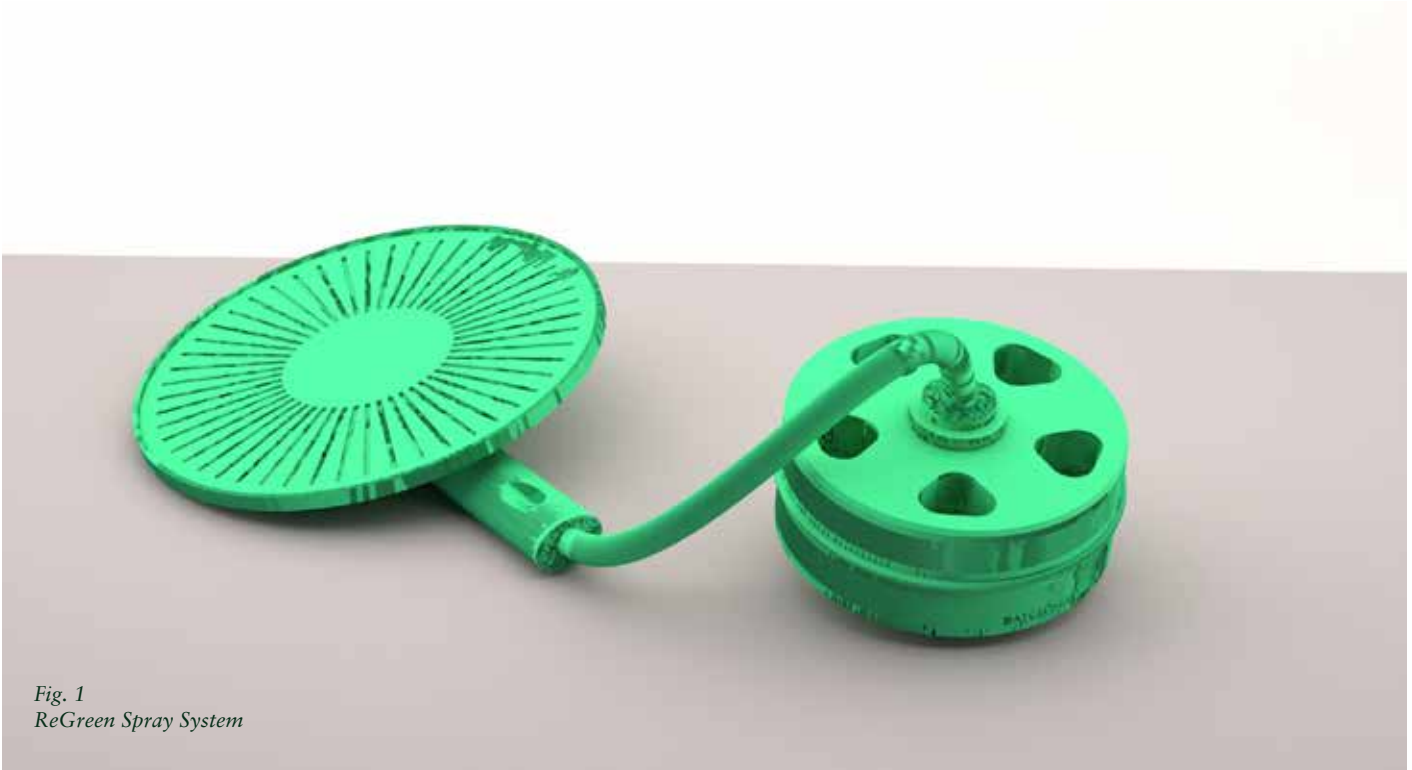


Fig. 1
ReGreen Spray System

Pharming in Ireland

An Ireland that merges its agricultural farming culture with medical “pharming”. Rural agricultural villages are transformed into biotechnology cottage industries, catering for growing niche markets and rare diseases.

Un Irlanda che fonde la sua cultura rurale contadina con la farmacologia medica. I villaggi agricoli rurali si sono trasformati in industrie biotecnologiche domestiche, fornendo servizi per la coltivazione incoraggiando la crescita di nei mercati di nicchia e delle malattie rare.



Fig. 2
Toy Pharming Set

New Irish Time (NIT)

In a bid to catalyse a new era of economic growth in Ireland, a radical idea is implemented. To capitalise on both Central American markets to the west, and Central Asian markets to the east, Ireland creates two new time zones splitting the country down its longitude.

Un’idea radicale è stata sviluppata nel tentativo di catalizzare una nuova era di crescita economica in Irlanda. Per capitalizzare entrambi i mercati dell’America centrale ad Ovest, ed i mercati dell’Asia centrale ad Est, l’Irlanda ha creato due nuovi fusi orari dividendo il paese longitudinalmente.



Fig. 3
“Tullamore Two Timers”
GAA Supporter Badge

Think & Son



With degrees in Visual Communication and Film Production, Annie Atkins cut her teeth in filmmaking on the crew of historical drama *The Tudors*, making vintage-style graphic props for use on set. She went on to specialise in the creation of artefacts, signage and documents on a wide range of period productions. After working on Oscar-nominated animation *The Boxtrolls*, Annie was called in by Wes Anderson as lead graphic designer on *The Grand Budapest Hotel*, which went on to win the Oscar for Production Design. Annie spent most of 2014 working on Spielberg's as-yet-untitled spy thriller, set in 1960s New York and Berlin and scripted by the Coen brothers. She is now back home working from her studio in Dublin, where she's also a photographer and film poster designer.

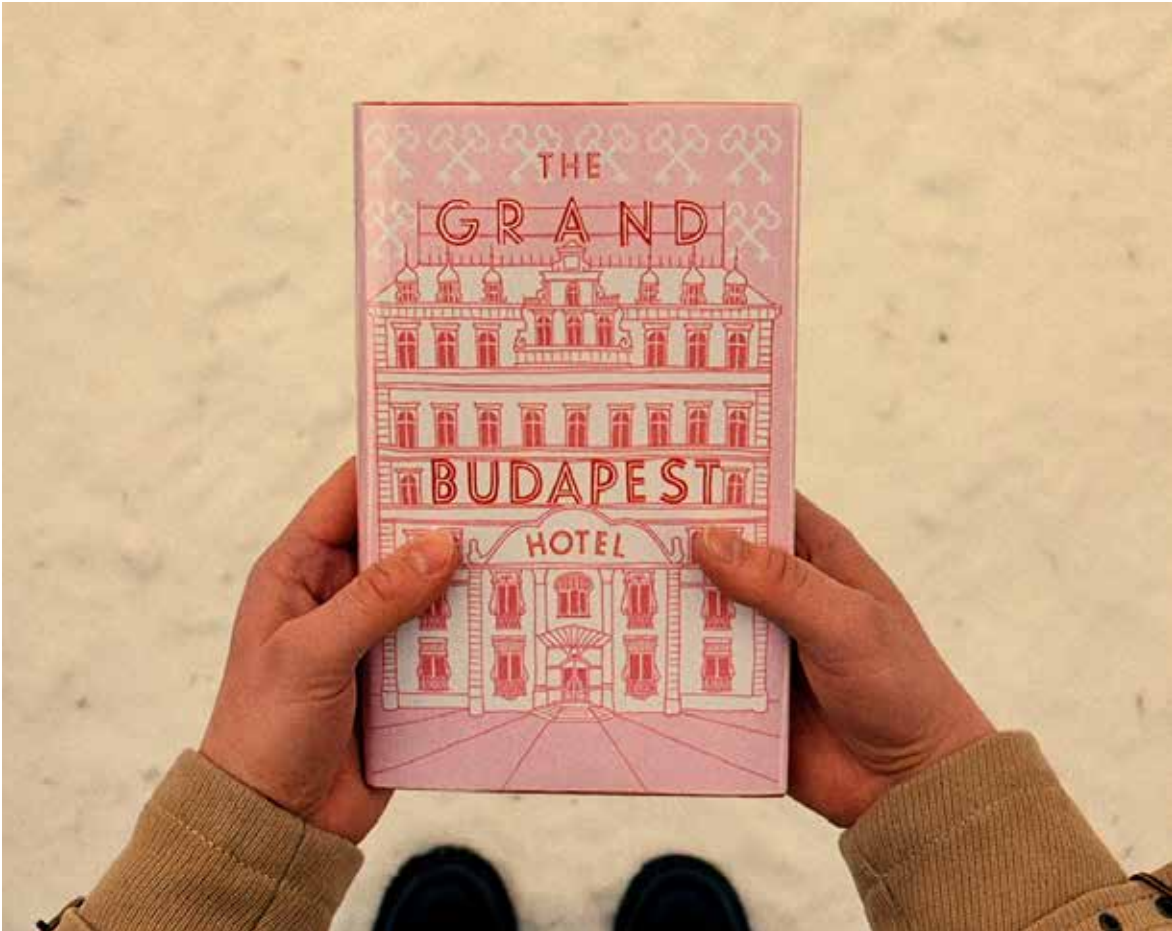
Eoghan Nolan is an award-winning copywriter and former creative director of McCann-Erickson, Irish International BBDO and Leo Burnett. In 2011, he founded Brand Artillery. The campaign created by Brand Artillery for Glasnevin Cemetery won the only Gold Bell given for Irish advertising at the prestigious ICAD awards 2014, also taking Silver & Bronze. Those top honours marked 26 years since Eoghan's work was first recognised at ICAD. The enormously popular Glasnevin posters have become collectors' items and were featured in the documentary *"One Million Dubliners"*, which took its name from the campaign.

In 2011, Annie first collaborated with Eoghan Nolan, an award-winning copywriter and former creative director of McCann-Erickson, Irish International BBDO and Leo Burnett. Annie and Eoghan now work together under the name Think & Son.

annieatkins.com

Annie Atkins si è specializzata nella produzione di manufatti, insegne e documenti per una grande varietà di produzioni cinematografiche. Ha lavorato per il film di animazione candidato oscar "The Boxtrolls", come "principale disegnatore grafico" e per "The Grand Budapest Hotel", che ha vinto l'Oscar per la produzione del design.

Eoghan Nolan è un redattore pubblicitario vincitore di premi e primo direttore creativo di McCann-Erickson, Irish International BBDO e Leo Burnett. Eoghan ha inizialmente collaborato con Annie Atkins nel 2011. Hanno lavorato insieme con il nome Think & Son.



Seymours Irish Biscuits



Seymours Irish Biscuits is a family-owned specialist bakery producing individually hand-cut biscuits made in small batches. The bakery in Bandon, West Cork is about 8km west of the family dairy farm that supplies the fresh milk and creamery butter for the biscuits, giving a superlative taste that no other biscuit bakery can match. The bakery was set up in Bandon in 2008 and today the small team of bakers supplies Seymours sweet and savoury biscuits to Ireland's finest food stores.

seymours.ie

Seymours Irish Biscuits è un panificio di proprietà familiare specializzato nella produzione di biscotti tagliati a mano separatamente fatti in piccole partite. La pasticceria situata a West Cork usa latte fresco e burro del caseificio per i suoi biscotti artigianali preparati quotidianamente, dando un gusto superlativo che nessun altro biscotto fatto in pasticceria può raggiungere.

ADVERTISEMENT





SEYMOURS
of Cork
FINEST BISCUITS

**NEXT TIME IT RAINS
YOU’LL KNOW WHAT
TO SAY...**

PERHAPS ONE REASON that Seymours delicious hand-cut Irish biscuits go so well with a glass of fresh cool milk is because they are baked with creamery butter made with milk from our very own dairy farm.

That milk in turn is enhanced by the fine dairy herd enjoying the lush grass of West Cork, which is made all the better by the soft rain. So next time it rains say ‘Seymours Biscuits Please’. Then find shelter.

SEYMOURS, BANDON, COUNTY CORK.

Think & Son in collaboration with Seymours Irish Biscuits

Featured Work:

Packaged biscuits

Food packaging from around the world features all kinds of Chinese whispers and legendary animals such as the iconic lion on the tin of Lyle's Golden Syrup. The biscuit illustrations of missing cats, tugs of war, and slain fish all hail from local tall stories from around Ireland.

Collaborative Process:

Specialising in designing graphic props for period filmmaking, Annie Atkins steps into the shoes of the character she's designing for – rather than designing as a contemporary graphic designer. If she was a local baker, what stories would she commemorate on her biscuit packaging? She called in master storyteller Eoghan Nolan and together they came up with three slices of local Irish legend and urban myth, which were then sent to scenic artist Alan Lambert to be interpreted as full-colour illustrations.

The biscuit labels were designed to illustrate three parts of Ireland: coastal (Skibbereen), urban (Stoneybatter), and Northern (Cushendall). Baked by Philip O'Connor of Seymours Irish Biscuits in West Cork, the biscuits are wrapped in sheets of a fictional local newspaper and packaged in wooden French poplar boxes, to be given away at *Liminal* as keepsakes.

Annie Atkins and Eoghan Nolan have worked together on and off for the past four years and are now opening a design studio together under the name Think & Son, setting up shop on Dublin's Merrion Square. Working largely in the vernacular, they look forward to collaborating with all kinds of artists and craftspeople in Ireland along the way.

Materials:

Paint, paper, printing, round French poplar boxes, biscuits.



Today's weather: Scattered showers in the East and West. Rain as normal elsewhere. Top temperatures 7 to 10 degrees in a moderate northwesterly breeze. Grand soft day.

The Daily Helicopter

Column inches:
Advertising sections = 1.75"
News sections = 3.3"
Sports sections = 3.3"
Printed on 10g newsprint from trees pulped in Ireland.

Morning Edition

Incorporating The Graiguenamanagh Ophicleide

3267 6

INCH SKINCH

SNATCHES CATCHES

by E. D. NOLAN
Special to the Helicopter

SKIBBEREEN, Tuesday—The fishing boats of peaceful West Cork have been the latest to fall victim to the raid of the thieving monster fish known as 'The Skinch'. The quaint town of Skibbereen saw dramatic scenes as reports came from Tidy Towns Competition entrant Union Hall and beautiful Baltimore of devastated nets and stolen catches.

The Skinch, believed to have its home in the pretty waters of Inch Strand on the lovely Dingle Peninsula, has become more and more brazen in its habits. The monster fish, described by one fisherman as 'the size of three dolphins put together with a scaly back and a face like a plateful of mortal sins' waits until the boats are about to haul in their catch and return to port before swooping in and silently taking the lot.

PREHISTORIC

It is believed that the Skinch is a breed of fish previously unknown in the Atlantic and scientists from imposing Georgian Dublin are attempting to determine if it is, as some experts claim, some class of prehistoric

creature. Its habits seem to include swallowing the fish whole, despite the fact that it is said to have rows of razor-sharp teeth.

NEVER SEEN ANYTHING LIKE IT

Fisherman Sean 'Tommy' Moore of scenic Glandore said he'd never seen anything like it in his life. "I've never seen anything like it in my life. Along with all the local fishermen in this part of Ireland I'd heard tales of the Skinch but thought it was just a story to explain a bad fishing day, or that the empty and damaged nets had snagged on rocks or something like that. But now with whole boxes of fish going missing it seems the Skinch from Inch is a real thing and must be stopped. It's taking bread from the mouths of our children. And all the fish. People are fuming."

SHARK-HUNTER

A meeting has been called for Thursday at 7pm in the Temperance Hall in Skibbereen, one of the town's many fine buildings. Aside from representatives of the fishing community the meeting will be attended by the Coast Guard from Cork City and by an American Shark-hunter named Quint.

A NEW WORLD OF DESIGN

NOTHING IS SAFE—From food to clay. From concrete to ink. From furniture to fabrics. From textiles to 3D. From objects to fashion. From paper to canvas. From light to film. From glass to hacks. Nothing on the island of Ireland is safe from creative hands. Every day, something new is made. Sometimes it's a fusion of the familiar. Sometimes it's a brilliant innovation on an old tradition. It might be created simply for the moment or made to last a lifetime. Sometimes it's just mysteriously, excitingly new.

This is a new world of Design. This is Irish Design 2015.

MILAN · NEW YORK · EINDHOVEN
LONDON · DUBLIN

WELL-FED long-haired Persian, found lost outside Lilliput Stores one month ago, now missing. Now answers to the name of 'Athelstan'. Replies PO Box 657

POLITE NOTICE.

Due to the overwhelming volume of Missing Cat adverts the Helicopter has received from Stoneybatter over the past years, we shall no longer consider any such notices from the first day of next month. This is non-negotiable and correspondence shall NOT be entered into.

PLEASE HELP US find our beloved Senior Kathmandu. Sight nor sound for four weeks. Grey coat, slight limp, somewhat self-important. Call Stoneybatter 789 867. No reward.

REWARD OFFERED—Large reward offered for the safe return of our prize long-haired Persian 'John John'. Last seen outside Lilliput Stores (Stoneybatter) one month ago. Replies PO Box 456

CAT ONE AND CAT TWO—Both black, both missing, both children inconsolable. Please call 836 466

MISSING



MISSING MISSY

Much-loved Missy still missing. Missed by all.

Please return to 82 Arklow Street, Stoneybatter, D7, as soon as found.

EMBARRASSING INCIDENT AT CUSHENDALL

CUSHENDALL, Tuesday—The charming village of Cushendall on the enchanting Antrim Coast witnessed an embarrassing incident on Saturday last (April 25th) that left at least one local with a red face.

Nora 'Maisie' Magill was looking out her cottage window when she saw what she thought to be a gang of large thugs attempting to tear down one of the historic oak trees on the common ground opposite by use of a rope tied around it on which they were pulling vigorously and with great exertions.

RUSHING

Rushing from her door in her dressing-gown with little regard for the cool morning air she accosted the gang of burly men, who in-

cluded some dogs and a nun among their number. Mrs. Magill upbraided the men for their uncouth behaviour and called them 'philistines' for removing such a mighty tree. There followed an awkward silence which observers said was broken only by a dog barking and a songthrush in one of the well-maintained gardens nearby. The man at the front, mustachioed strongman William 'Percy' Milton then explained patiently that they were in fact the Cushendall Tug o'War team practicing on the oak tree, as was their long custom, for the Regional Championship of the Glens Area of Outstanding Natural Beauty. A blushing Mrs. Magill was seen to return to her home amid some laughing and pointing.

THREE GARDAÍ FOUND SAFE UNDER BLANKET

CLONAKILTY, Monday—An Garda Síochána who were investigating the robbery of the Second Cork Bank in pleasant Clonakilty had a major breakthrough this week.

LEAD

Following a 'lead', door-to-door enquiries were extended to the bustling business district of the attractive seaside town. No effort was spared to find the safe that had been taken during the break-in at the Bank. The safe, an Atkins 'Invincible', was thought to be impossible to open and Gardaí had been

hopeful that the robbers, unable to 'crack' it, might be reluctant to use explosives for fear of destroying the valuable contents.

When carrying out a routine search of an abandoned warehouse overlooking one of Clonakilty's many family-friendly hotels, three gardai found the unopened safe hidden under a blanket. The robbers had indeed been foiled by the safe's sturdy construction.

ECSTATIC

The bank manager, Seamus 'Frankie' Boylan, described himself as 'ecstatic'.

Cont. on page 3

Zero-G



Zero-G is a Dublin-based design practice engaged in research, strategy and design. Founded in 2004 by Ciarán Ó Gaora, Zero-G has earned a reputation as a creative partner for businesses who want to leverage design to build their brand, facilitate innovation and inspire meaningful change in their organisations. That has been achieved by creating stories that focus purpose and meaning, creating tools that empower employees to look at opportunities with fresh eyes, and demonstrating the power of design to make things better for the user, be they customer, employee, audience, or citizen.

Current projects include primary healthcare development in Nebraska; retail innovation in Maryland; brand repositioning with a national retail group in Ireland; and global brand strategy and management tools with a Washington DC based NGO.

Clients include: Amnesty International; Áras an Úachtaráin; Bord Gáis Energy; Bord Bia; Barry's; Concern Worldwide (IRL/US/UK); Culture Ireland; Design & Crafts Council of Ireland; Elevation Partners (USA); Fáilte Ireland; Forfás; Irish Museum of Modern Art; Mumbai International Airport (INDIA); Musgraves Marketplace; National Digital Research Centre; Science Gallery (IRL); Special Olympics International (USA); Smurfit Kappa; SSP (UK); Storyful; TCC; The Wills Group (USA); Think Whole Person Healthcare (USA); Tourism Ireland; UDG Healthcare; Vodafone.

Zero-G è uno studio di design con sede a Dublino che si occupa di ricerca, strategia e design. Grazie a soci creativi in tutto il mondo, sviluppano storie che si concentrano su obiettivo e significato, creando strumenti che rendono gli impiegati capaci di considerare le opportunità con sguardo innovativo e dimostrando il potere del design di rendere le cose migliori per l'utente, sia esso consumatore, impiegato, pubblico o cittadino. Zero-G svelerà una infografica appositamente creata che illustrerà le strutture legislative, giuridiche, esecutive e del governo locale dell'Irlanda dalla costituzione del paese nel 1937.



Featured work:

The Map of The State is an evolving graphic work that takes Ireland's 1937 constitution as its starting point. This document outlines the legislative, judicial, executive and local governmental structures of state. Just as these state structures have evolved over the intervening decades to become complex, layered and intertwined, so too will the Map as available information is layered on. The shape and structure of the Map will be informed by the available information and the challenges of displaying this information in a single view.

Over the duration of the project the map will include greater detail on the departments, agencies and bodies that make up the Irish State in 2015. The early stages of the work will consist of a printed graphic depiction of the evolving map before literally being made concrete.

There is currently no single diagram of Irish state institutions and associated bodies making it difficult, if not impossible, to identify roles, responsibilities and relationships. The project is inspired by the role that the Government Digital Services (GDS) played in increasing access to, and understanding of, government services in the United Kingdom. GDS continue to demonstrate how the design process can be used to affect change at a fundamental level from policy and structure to citizen engagement and cross-departmental collaboration.

A key information reference point is the Irish State Administration Database, a project developed as part of the 'Mapping the Irish State' project located at the Geary Institute, University College Dublin.

Collaborative Process:

The core Zero-G project team will be collaborating with a range of partners as the project unfolds. These partners will help access and gather information, parse it out and structure it, and ultimately present it in an engaging and accessible form. Collaborators include Emer Coleman, former Deputy Director for Digital Engagement at Government Digital Services in the UK and Graphic Relief, specialists in concrete moulding techniques, who will render the map in cast concrete.

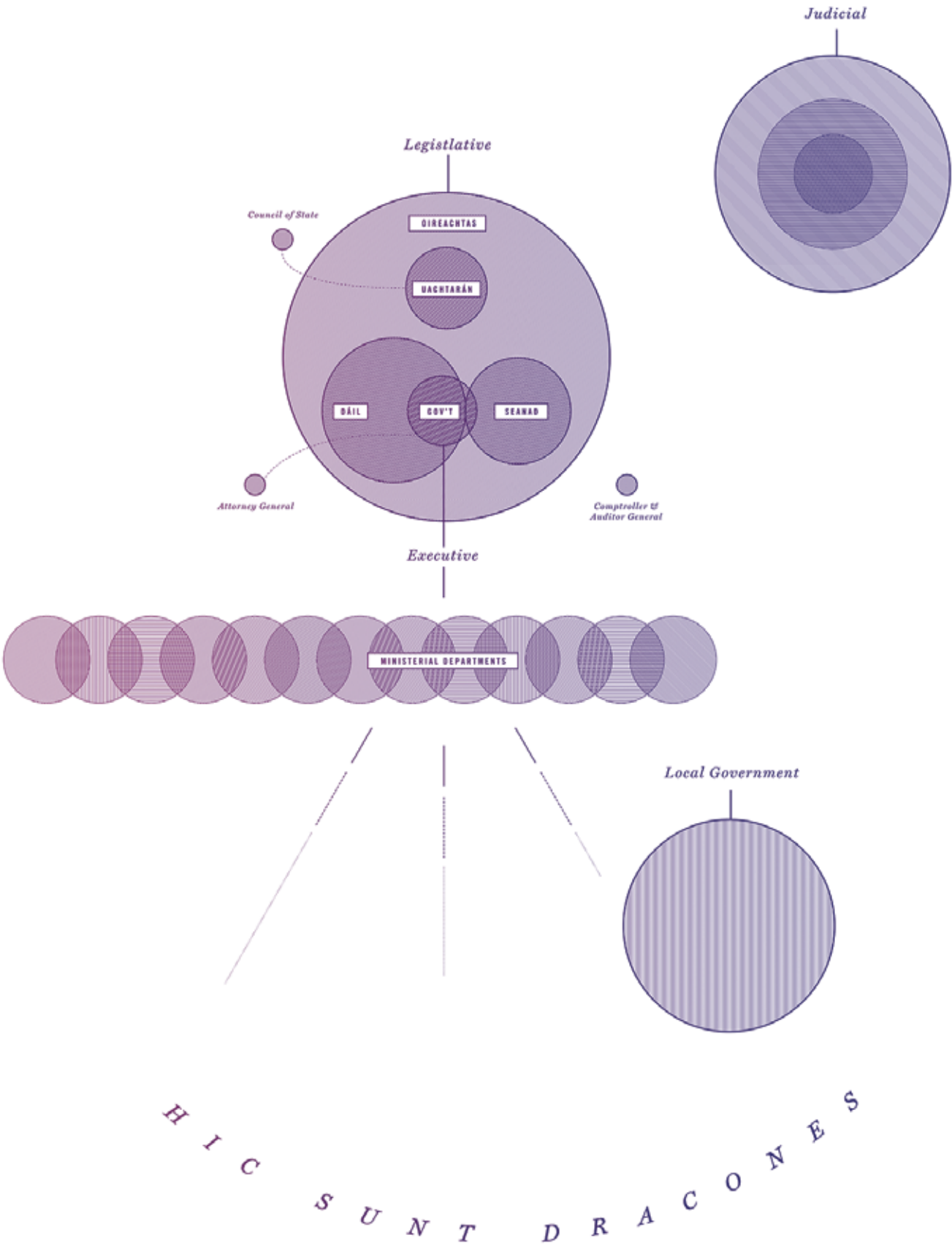
Materials:

Digital Print on 10mm Acetate

THE REPUBLIC of IRELAND

THE STATE

MAP NO. 1 / STARTING POINT / 1937



Deirdre McCormack of Mcor Technologies talks about innovation and the development of the company

As long as I've known Conor and Fintan, they've been inventing things. I'm married to Conor, and as soon as they get into a room together they're dreaming up things on the back of envelopes. If it wasn't this, it would have been something else. I'm the one with a marketing background, but this technology thrills me. There's a certain awe to being able to produce a three dimensional object from one of our machines.

When we started it was funny, people would ask if they needed 3D glasses to see 3D printing. People couldn't get past the idea of the virtual. 3D printing has actually been around for more than 30 years, but it's only in the last 5 to 6 years that we've seen the emergence of more affordable printers. I think of it as democratising creativity. What's different about us is that we've made the only paper-based 3D printer in the world.

You can print almost anything from regular sheets of A4 paper. This means it's more environmentally friendly, and you can achieve full bit-map colours which are amazing. The results are very robust. They're solid and tough, but you can also add finishes to make them flexible. The number of applications is increasing all the time. From a plastic surgeon to a designer, it's a piece of technology that allows creativity and innovation to happen. I think people underestimate paper, it's a very versatile material. In fact, when you've seen some of the things that come out of our machines, you wouldn't look at paper in the same way again!

We're always travelling to trade shows. We were at CES (Consumer Electronics Show) in Las Vegas in January, hammering nails into a piece of wood with a paper hammer we'd printed ourselves. It takes people a few minutes to get the message, but then they're amazed. From our base in Louth, we're completely export orientated, selling through a network of resellers. Conor is a thought leader in the industry, so he's invited to speak at lots of conferences. You can see the world of 3D printing growing all the time, but we stand out because we make the only paper-based printer.

We started out in 2005 with just the three of us, but now we've opened offices in the UK and USA. And yes, Conor and Fintan are still inventing. When they get together, you can see the sparks.



Liminal showreel

Liminal presents a series of films including:

Irish Design 2015 promotional film

Liminal - Behind the scenes

Animation Ireland showreel

Kilkenny Design Workshops iPad app

An interactive insight into the extraordinary impact and legacy of Kilkenny Design Workshops, designed and built by redlemonade.ie

The innovative Kilkenny Design Workshops were a government policy design initiative, established in 1963 and officially opened in 1965 under the remit of the Irish Export Board to advance the standard of design in Ireland. A revolutionary concept involving a bohemian mix; international designers were headhunted to lead multi-disciplinary workshops in Kilkenny and share their expertise with local apprentices and young Irish designers. KDW is credited with helping spark Ireland's design economy and awakening contemporary Irish design.

Design library

The library includes key books on Irish design, together with Irish authored and designed publications including:

Arnold, B., Cass, B., Juncosa, E. and Kennedy, C. *The Moderns: The Arts in Ireland from the 1900s to the 1970s*, Irish Museum of Modern Art, 2011

Clarke, C. *Oranje & Green: Holland – Ireland Design Connections 1951 – 2002*, BIS Publishers, 2002

Deutsches Plakat Museum (Ed). *Irish Country Posters*, Deutsches Plakat Museum, 1982

Downey, K. (Ed). *Into the Light; 60 years of the Arts Council*, Arts Council, 2012

Dunne, A. and Raby, F. *Speculative Everything*, MIT Press, 2013

Goff, J. *Eileen Gray: Her Work and Her World*, Irish Academic Press, 2014

Haughton, C. *A Bit Lost/Shhhhh*, Walker, 2013

Jeffers, O. *Once Upon an Alphabet: Short Stories for All the Letters*, Philomel Books, 2014

Kearney, F. (Ed). *Motion Capture*, Glucksman Gallery, 2012

King, L. and Sisson, E. *Ireland Design & Visual Culture; Negotiating Modernity*, CUP Press, 2011

Marchant, N. and Addis, J. *Kilkenny Design: Twenty-One Years of Design in Ireland*, Lund Humphries, 1985

Marshall, C. and Murray, P. (Eds). *Art and Architecture of Ireland*, Yale University Press, 2014

Maybury, P. *Make Ready*, Gall Editions, 2015

Milton, A. and Rodgers, P. *Research Methods for Product Design*, Laurence King, 2013

Moore, T., Stewart, R. and Scherrer, E. *Designing the Secret of Kells*, Cartoon Saloon, 2014

Murphy, G. (Ed). *House Projects, Atelier Project and House Projects*, 2008

Murphy, G. *On Seeing Only Totally New Things*, Gavin Murphy & Atelier Projects, 2012

O’Connell, S. (Ed). *RIAI Annual Review*, Irish Architecture, Vol 5 (2014/15), RIAI, 2014

O'Donnell, S. *Space for Architecture – The work of O'Donnell + Tuomey*, Artifice Books on Architecture, 2014

Salmi, E., Milton, A., Godson, L. and Molik, J. *Cumulus Working Papers Dublin - More for Less, Design Education in an Age of Austerity*, Cumulus, 2013

Stone Twins. *Logo R.I.P.: A Commemoration of Dead Logotypes*, BIS Publishers, 2012

Share, B. and Farrell, I. (Eds), *Campaign*, Institute of Creative Advertising and Design, 1959

Various (Eds), *PORTFOLIO: Critical Selection 2015 – 2016*, DCCol, 2015

Various (Eds), *PIVOT Dublin Bid Book*, Dublin City Council Architects Office, 2012

Various (Eds), *Best of 2014 ICAD*, Institute of Creative Advertising and Design, 2014

Various (Eds), *IDI Awards 2014*, Institute Designers Ireland, 2014

Walsh, J. *Enignum and Other Stories*, Joseph Walsh second edition, Atelier Projects and JW Studio, 2014

Team biographies:

Curatorial Team

Alex Milton

Alex Milton is the Programme Director of Irish Design 2015. He is a visiting professor at the National College of Art and Design, Ireland and at Aston University, UK. Alex has previously taught at a number of institutions internationally including Central Saint Martins College of Art and Design, Edinburgh College of Art and the Central Academy of Fine Art, Beijing. His creative work has been exhibited at numerous international venues including ICFF New York, 100% Design London, IMMA Dublin, MUDAC Lausanne, INDEX Copenhagen and Designersblock Milan. He has published extensively, and his most recent book ‘Research Methods for Product Design’ co-authored with Paul Rodgers was published by Laurence King in 2013. He is a council member of the Institute of Designers in Ireland and a Fellow of the Royal Society of the Arts.



Louise Allen

Louise Allen is the Head of International Programmes for Irish Design 2015 and Head of Innovation and Development at the Design & Crafts Council of Ireland. Her experience ranges across design, enterprise, contemporary arts, education, curation and innovation. In her various roles she has led on the strategic development for the design and craft sector, forged relationships nationally and internationally and has delivered several EU funded programmes. Louise most recently curated ‘Second Skin’ which is touring as part of the Irish Design 2015 exhibitions programme. She is currently on the board of the World Crafts Council Europe



Angela O’Kelly

Angela O’Kelly is the Head of Design for Body and Environment at the National College of Art and Design, Ireland. She has worked as a curator of contemporary design and craft since 2004 and has also worked as a consultant, educator, facilitator and practitioner. She holds a degree and postgraduate diploma in Design and Applied Art from Edinburgh College of Art and an MA in Arts Management and Cultural Policy from University College Dublin.



Exhibition Design

John McLaughlin Architects

John McLaughlin is a graduate of UCD School of Architecture. He worked in Paris and London for over a decade on major civic and cultural projects before returning to Dublin where he was Director of Architecture with the Dublin Docklands Authority where he was responsible for the design of public spaces, notably the Grand Canal Harbour area. He was a member of the group who drafted the Irish Government Policy on Architecture 2009 to 2015, and started private practice in 2010. Often collaborating with practitioners from different disciplines, he leads a studio of six people based in Dún Laoghaire. Their work is inspired by modern Irish architects and designers and has been noted for its elegance, understatement and playfulness. They have received many awards and have been published internationally. In 2014 he co-curated and designed the Irish pavilion at the Fourteenth Venice international Architecture Biennale with Dr. Gary A. Boyd. Titled Infra-Eireann, the pavilion looked at how, since independence, the Irish state has used infrastructures to make Ireland modern.

johnmclaughlin.ie

Exhibition Fabrication

Oikos Ltd Dublin, Ireland

Graphic Design

New Graphic

New Graphic are a busy and diverse design agency based in Dublin. They think good graphic design combines clarity and beauty. Their work is idea driven. They look to communicate their client’s message clearly using the best medium for the job.

Recently they’ve worked with John McLaughlin Architects on the Architecture Biennale in 2012 and 2014, the *Liminal* exhibition being their latest collaboration.

newgraphic.ie

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Liminal – Irish design at the threshold continues to evolve and will be exhibited at:

WantedDesign at NYCxDDesign: Friday 15th May – Monday 18th May

ID2015 Design Hub, Dublin Castle: Friday 3rd July – Sunday 20th September

Dutch Design Week: Saturday 17th October – Sunday 25th October

Irish Design 2015

Irish Design 2015 is the start of a job creation journey exploring, promoting and celebrating Irish design and designers through events and activities on the island of Ireland and internationally.

Michael D. Higgins, President of Ireland, is Patron of Irish Design 2015 and the initiative has been included in the Irish Government's Action Plan for Jobs.

ID2015 is being convened by the Design & Crafts Council of Ireland, in collaboration with partner organisations on behalf of the Department of Jobs, Enterprise & Innovation, the Department of Foreign Affairs and Trade and Enterprise Ireland.

LIMINAL

Irish design at the threshold

ID
2015

1 **Smarter Surfaces**
Smartwall paint
Page 44

2 **Design Partners & Calor**
Mini BBQ
Page 19

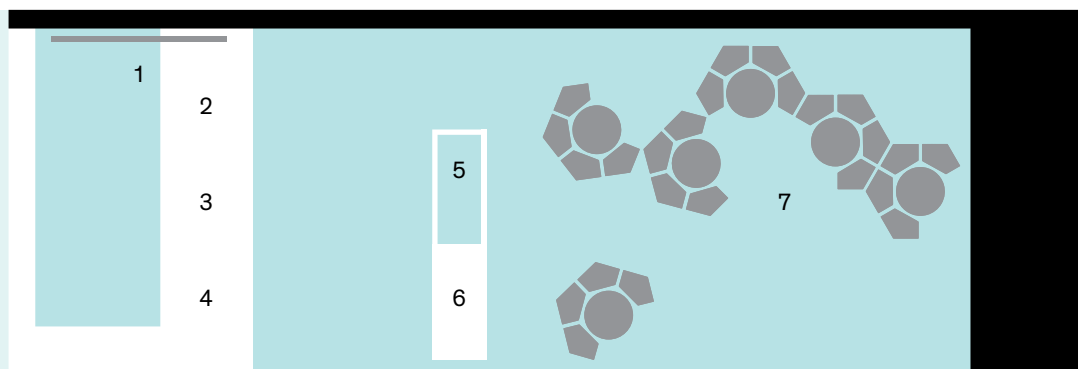
3 **Design Partners & Le Creuset**
Le Creuset Activ Ball
Page 21

4 **Andy Ludick**
Jugs & Beakers
Page 15

5 **Designgoat & Katie Sanderson**
Kelp
Page 26

6 **Design Library**
Selection of Irish books & catalogues
Page 61

7 **Perch & Thomas Montgomery**
Float Chairs
Page 40



28 **Cathal Loughnane & Peter Sheehan**
The History Chair
Page 11

27 **Claire Anne O'Brien**
Casta Yellow Chair
Cisean Grey Pouffe
Page 8

26 **Designgoat & Garrett Pitcher**
Dyflin Chair and Magazine Rack
Page 24

25 **Snug**
Chair
Page 49

24 **Ceadogán Rugs & Andy Ludick**
Solar Opposite Rug
Page 14

23 **Perch & Thomas Montgomery**
Chip and Prickle
Page 40

22 **Perch & Labofa**
Ray Chair
Page 42

21 **Design Partners & Seed Labs Inc**
Silvair
Page 20

20 **Mourne Textiles & Notion**
Hang Coffee Table
Mourne Milano Rug
Mourne Check
Mourne Mist
Tweed Emphasize
Mended Tweed and Shaggy Dog
Page 32

19 **Derek Wilson**
Ceramics
Page 45

8 **Zero G**
State of the Nation
Page 58

9 **Think & Sons and Seymours Irish Biscuits**
Page 56

10 **Cathal Loughnane & Peter Sheehan**
ibi
Page 10

11 **Rothschild & Bickers**
Empire Lights
Page 9

12 **Snug**
Bench
Page 49

13 **Showreel**
Selection of films & animations

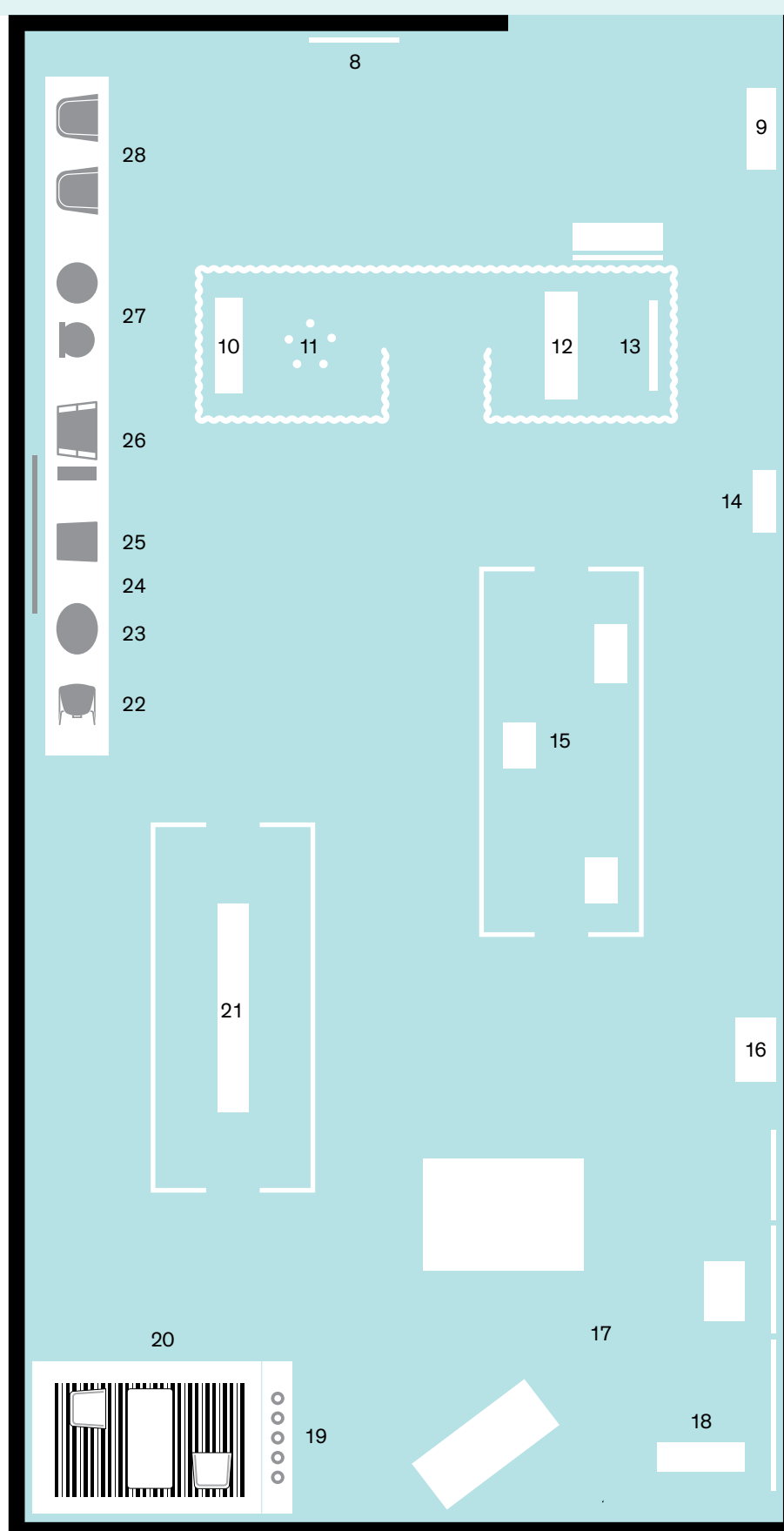
14 **Kilkenny Design Workshops**
KDW App

15 **Studio PSK & Mcor Technologies**
Future Irelands-Living
Page 50

16 **Studio AAD**
Cabinet of Modern Irish Life
Page 46

17 **Grafton Architects**
Lima & Milan
Page 28

18 **Grafton Architects & Graphic Relief**
Samples
Page 28



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