



# Dublin: World Design Capital

Is the Irish Creative, Design & Applied Arts Sector fit for purpose?

April 2010

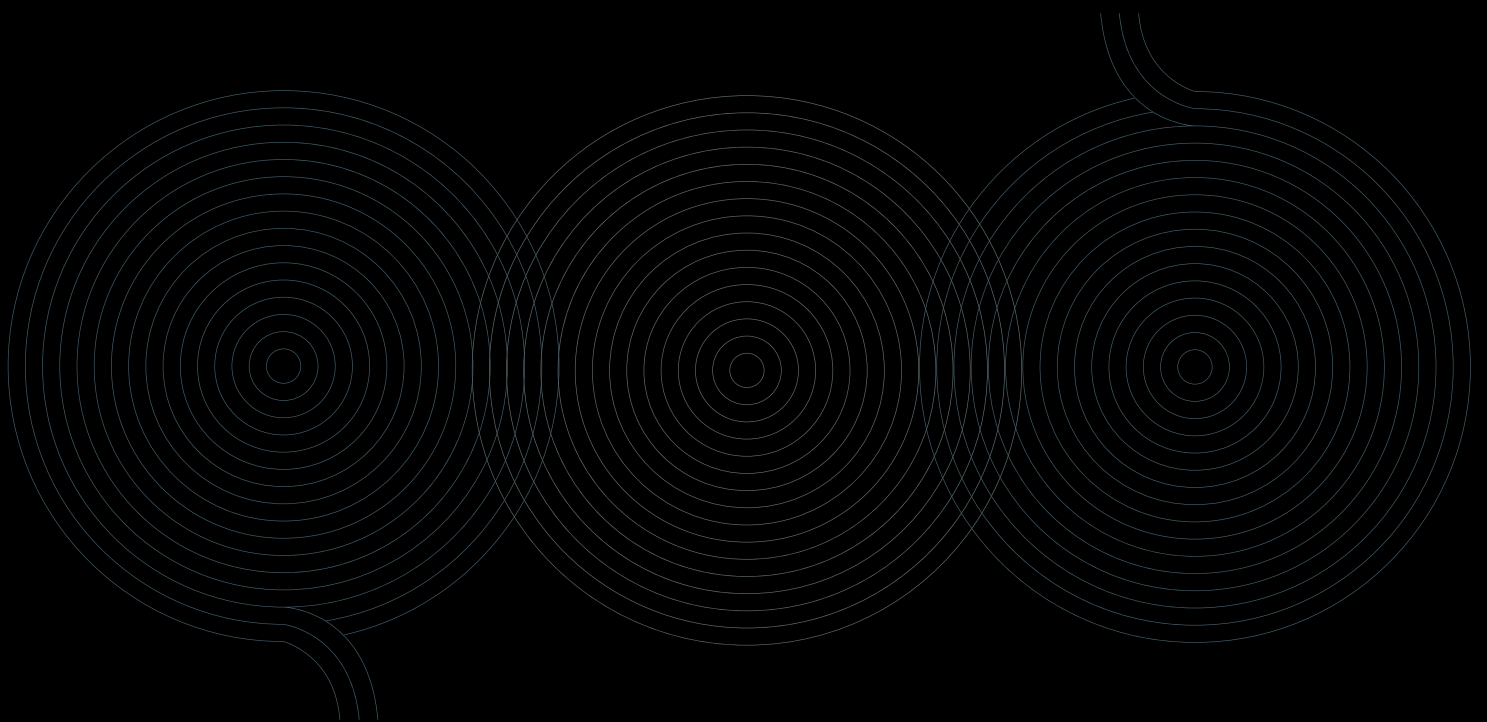




Dublin:

World Design Capital Project

April 2010



YOU CAN'T HAVE A SUCCESSFULL BUSINESS WITHOUT INNOVATION AND CREATIVITY.

AMABILE ET AL. (1996) SUGGEST THAT WHILE INNOVATION BEGINS WITH CREATIVE IDEAS,

"CREATIVITY BY INDIVIDUALS AND TEAMS IS A STARTING POINT FOR INNOVATION; THE FIRST IS A NECESSARY BUT NOT SUFFICIENT CONDITION FOR THE SECOND."

## Why?

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An opportunity has arisen that may be of considerable benefit to Dublin City and its citizens. This opportunity may also provide the stimulus that allows the Irish Creative, Design and Applied Arts Sector to coalesce, bringing disparate groups of professionals from a number of areas together. This unified group could speak with a single authoritative voice on policy and professional matters relating to Creativity, Design and Innovation, and the contribution that a strong Creative, Design and Applied Arts Community can make to Irish society and the economy. There is plenty of evidence regarding the economic importance of creative industries for growth and innovation; creative industries are not only an important economic factor in themselves, they also fuel an economy with knowledge and dynamism.

These opportunities arise through the vision of Ali Grehan, her colleagues in Dublin City Council and others pressing forward on the issue of whether a bid from Dublin City to become World Design Capital (WDC) 2014 is desirable and feasible.

The opportunity to make a contribution to the ongoing transformation and development of Dublin City is sufficient reason for pursuing the matter. The opportunity for the development of the Irish Creative Industry is of central importance to me and is the reason why I am producing and distributing this document. I have spent a career in the creative industry, have served on the boards of a number of National and International organizations supporting the industry and have acted as a consultant to a number of Creative organizations in Europe. My primary interest is in seeing the Creative, Design and Applied Arts Sector in Ireland achieve its potential – it clearly is not doing so today.

A community of Creative Professionals, acting with a single purpose and a shared mission, could help transform the Irish economy from its current position of increasing reliance on Foreign Direct Investment (FDI), and the aspiration that Ireland might achieve the status of 'an Innovation Economy / Innovation Island', into an economy that is self-reliant, confident, positive and sustainable – an economy that can make a credible claim to being The Innovation Island. A strong Creative, Design and Applied Arts Sector could become an important employer and exporter of creative services.

Business Leaders, Politicians and the Media have been talking about Ireland as an Innovation Island and discussing our economy in terms such as 'Smart Economy' or 'Knowledge Economy' without a comprehensive understanding as to what these terms actually mean and how they can be made real – and be made to deliver sustainable positive benefits over the long term. A successful Smart Economy or Innovation Economy must have design at its core. The Finnish, Singaporean and Korean economies provide ample evidence.

When the Finns made their successful submission to become World Design Capital 2012 they used language that is at the heart of the matter; there is much that we can learn from them. They describe the relationship between themselves and design using the phrase "Design Is Embedded in the Finnish DNA". We could not say this about the Irish although we would like to. We could make a credible claim about language ... Language is Embedded in the Irish DNA – and music ... Music is Embedded in the Irish DNA, but could make no such claim about design.

If the Creative, Design and Applied arts sector in Ireland is to develop and grow, and if it is to make the contribution that it has the potential to make, we, the current members of that community, will have to find a way to genetically engineer our industry so that we can say, with credibility that "Design is embedded in the Irish DNA". When that statement is true Ireland will be much closer to being an Innovation Economy because, as we know, innovation is born out of Creativity, Design and the Applied Arts.

Garrett Stokes, Dublin, April 2010



# Contents

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## INTRODUCTION:

World Design Capital Project  
Dublin City Bid to become WDC 2014/2016

## 1: THE WORLD DESIGN CAPITAL PROJECT

WDC Overview  
World Design Capital Turin 2008  
World Design Capital Seoul 2010  
World Design Capital Helsinki 2012  
Rival Bids for 2014  
The Awarding Bodies  
Where does Dublin Stand?

## 2: THE IRISH CREATIVE, DESIGN AND APPLIED ARTS SECTOR

Irish Creative Industry and it's Infrastructure  
Where are the Irish?

## 3: CONCLUSION

Hurdles to be overcome (Dublin City)  
Hurdles to be overcome (by the Creative Community)  
Lets get going!  
Fixing the Irish Creative Design and Applied Arts Sector

## 4: APPENDICES

A. Initial Invitation  
B. Mailing List / List of Invitees  
C. Extract from the Helsinki WDC Bid  
D. Notes on the Applied Arts Sector  
E. Icsid Definition of Design  
F. UNESCO Creative Cities Network  
G. Bodies Supporting the Creative Sector

Authors Biography

## DUBLIN CITY COUNCIL IS THE LARGEST LOCAL AUTHORITY IN IRELAND\*

[AREA: 11,761 HECTARES, RESIDENT POPULATION: 506,211 (CENSUS 2006)]

DUBLIN IS THE CAPITAL CITY OF IRELAND AND IS THE POLITICAL, ADMINISTRATIVE, EDUCATIONAL, COMMERCIAL, RETAIL AND CULTURAL CENTER OF THE COUNTRY.

DURING THE LIFE OF ITS CURRENT CORPORATE PLAN, DUBLIN WILL BE

- THE EUROPEAN CAPITAL OF SPORT 2010
- HOST THE 2011 EUROPA LEAGUE FINAL
- HOST THE TALL SHIPS RACE 2012, AND BE EUROPEAN CITY OF SCIENCE 2012
- DUBLIN WILL ALSO HOST THE ANNUAL CONFERENCE OF ASSOCIATION TYPOGRAPHIQUE INTERNATIONALE (ATYP I) IN 2010.\*\*

\*Dublin City Council Mission Statement  
To drive Dublin forward as a creative and sustainable city and be a place where family, community and the economy can prosper together.

\*\*ATypI is the premier worldwide organisation dedicated to type and typography)



# Introduction

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## The World Design Capital Project

WDC focuses on the impact that design has on cities, urban spaces, economies and citizens. The project's vision is to promote and encourage the use of design to further the development of the world's cities from the social, economic and cultural perspectives. The project honours cities that have demonstrated how design can be utilised to reinvent, organise and improve urban living conditions.

Each World Design Capital enjoys a range of benefits including increased visibility as a creative city, growth in Tourism, the ability to attract investors and creative people, stronger economic development, improved global image, and being part of an international network of design.

## Dublin City Bid to become WDC 2014/2016

A meeting took place in Dublin on Monday 22nd March the purpose of which was to discuss the possibility, desirability and practicality of Dublin City making a successful bid to become World Design Capital (WDC) in 2014. The meeting was an initiative (Appendix A) of Ali Grehan (the Dublin City Architect) and it drew together a large group of designers, architects, educators, planners and other interested parties (appendix B).

In advance of this meeting a process / methodology had been created where the aspirations and reservations of the attendees (on the topic of Dublin's possible bid to become WDC 2014) could be expressed during a short meeting. Those in attendance were asked to imagine that Dublin's Bid had been successful and to then imagine what their 'fears' and 'hopes' would be. Groups were assembled around tables, and under the care of a facilitator. The individual members of these groups offered their aspirations and reservations on 'post-its' to the facilitator who filtered them to the event administrators. Through a process of discussion and reworking the very large number of 'hopeful' and 'fearful' comments were refined to a short list of ten 'hopes and fears' and these were reviewed towards the end of the (3 hour) meeting.

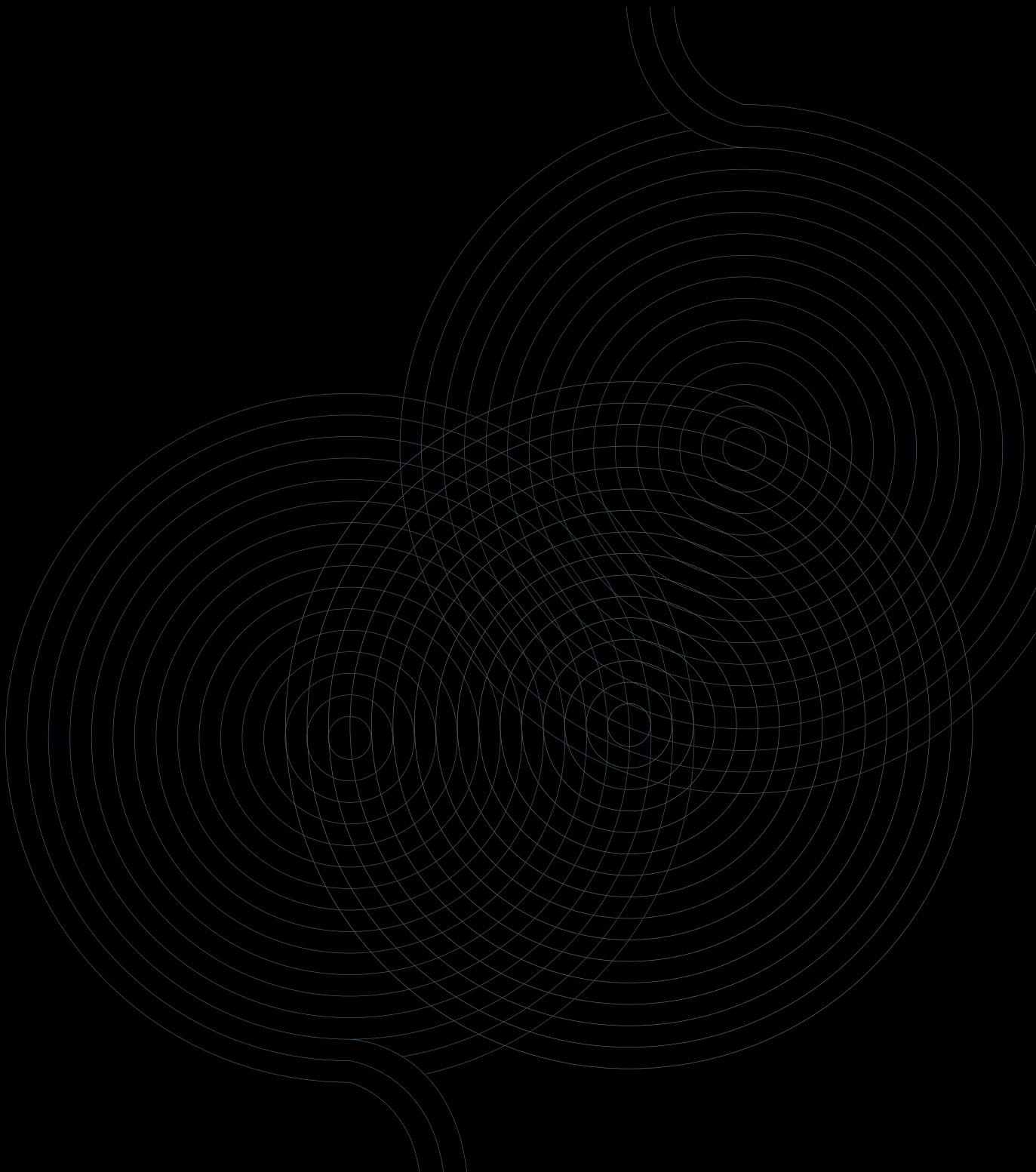
As the meeting ended further discussion took place and views were heard from members of the audience. An undertaking was given that a brief report would be drawn up and distributed in order to (a) begin the process of moving towards a bid or (b) delaying or abandoning such a bid or (c) to lead to further discussion.

There can be no doubt about the value of a successful bid (and a World Class WDC 2014) to Dublin City and its citizens. It is self-evident that a bid should be made and that it should receive the widest and strongest support. It is also clear that the opportunity will exist during the preliminary discussions, the bid preparation and the WDC planning and implementation for the Irish Creative, Design and Applied Arts Community to grasp the opportunity to work together for the first time in its history.

The question of timing was raised and, although the next Bid opportunity is in November 2010 for WDC 2014, reservations were expressed about the practicality of making a successful bid in such a short time. The suggestion was made that a bid for WDC 2016 might be more realistic.



# 1: The World Design Capital Project



IT IS NOT ONLY THE CAPITAL CITY OF A COUNTRY THAT MAY MAKE A WDC BID - THE AWARDING BODY OF WDC, INTERNATIONAL DESIGN ALLIANCE (IDA), HAS RECEIVED BIDS FROM MANY CITIES THAT ARE NOT CAPITALS (AND IT IS OPEN TO OTHER IRISH CITIES TO SUBMIT BIDS IF THEY WISH, OR TO COMBINE WITH OTHER CITIES TO MAKE A BID).

IN THE CASE OF HELSINKI (WDC 2012) THERE ARE A NUMBER OF CITIES/TOWNS INVOLVED INCLUDING ESPOO, KAUNIAINEN AND VANTAA - WHICH COLLECTIVELY MAKE UP THE HELSINKI METROPOLITAN AREA.\*

AS MANY AS SIX CHINESE CITIES INCLUDING BEIJING MAY MAKE BIDS FOR 2014 IN ADDITION TO CAPE TOWN (ALREADY DECLARED) AND BILBAO WHICH IS CONSIDERING ITS APPLICATION.

\* Population: 1 million

## World Design Capital Project

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The vision of the World Design Capital project is to promote and encourage the use of design to further the social, economic and cultural development of the world's cities.

The World Design Capital (WDC) designation recognises cities that use design as a tool to improve their urban economy and culture, achieve significant improvements in the quality of the lives of their citizens, and formulate and bring their vision to reality.

Held every two years, WDC highlights the accomplishments of cities that are using design as a tool to improve the social, cultural and economic life of cities, through a yearlong programme of design-related events.

With more than half the world's population now living in urban areas and the number growing, cities are facing dramatic changes in how they adapt to their rising populations and effectively provide for the businesses that feed their economic growth.

Design is recognized as a fundamental tool in all levels of public and private development.

The WDC designation provides a distinctive opportunity for the selected city to showcase its accomplishments in attracting and promoting creative industries, as well as demonstrating how government and industry work together with educational institutions, creatives, designers and citizens to revitalise and reinvent the urban environment.

DURING ITS YEAR AS WDC 2008,  
TURIN HAD A VERY ACTIVE CALENDAR

137 EXHIBITIONS

50 EVENTS

41 CONFERENCES

33 PRESENTATIONS

24 WORKSHOPS

20 CONTESTS

22 LECTURES

10 CONGRESSES

3 FAIRS

...A TOTAL OF 340 UNIQUE INITIATIVES \*

MEDIA VISABILITY: NATIONAL AND  
INTERNATIONAL PRESS ARTICLES: 3,250

[WWW.TURINWORLDDESIGNCAPITAL.IT](http://WWW.TURINWORLDDESIGNCAPITAL.IT)

\*Initiatives' promoters: Private bodies: 30%; Associations: 24%;  
Public institutions: 21%; Cultural institutions: 14%; Schools: 7%;  
activity of various smaller bodies/individuals: 4%

## World Design Capital TURIN 2008

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On September 30, 2005, The Chartered Society of Industrial Designers (Icsid) officially named the city of Turin, Italy, the first World Design Capital in recognition of the crucial role Turin and Piemonte play on an international level. The city of Turin was not selected as part of a competition between cities – it was selected to be a “beta-tester” of the World Design Capital project.

The presence of research centres, style centres, and model and prototype laboratories in various productive sectors represent an added value to the strong industrial tradition in Turin and Piemonte. The local business and commercial sectors, in which design is central, in the Piemonte region include: Automotive; Aerospace; Rail Transport; Nautical; Cinema; Information and Communications Technology etc.

Once known as an industrial region, it is involved in a planning process to renew Turin's image to that of a modern, sophisticated European city, in which development is based on a combination of innovation and creativity, starting with a solid tradition of entrepreneurship and planning.

Turin is a major city as well as a business and cultural centre in northern Italy. It is capital of the Piedmont region, located mainly on the left bank of the Po River surrounded by the Alpine arch. The population of the city proper is 909,193 (November 2008) while the population of the urban area is estimated to be 1.7 million inhabitants; the Turin metropolitan area is estimated by OECD to have a population of 2.2 million.

# World Design Capital SEOUL 2010

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On 20 October 2007, during the closing ceremony of the Icsid Congress in San Francisco, the International Council of Societies of Industrial Design (Icsid) announced the appointment of the City of Seoul, South Korea as the World Design Capital (WDC) for 2010 – creating a 26 month lead-time from appointment to delivery.

Seoul, officially the Seoul Special City, is the capital and largest city of the Republic of Korea. With a population of over 10 million, it is one of the world's largest cities. The Seoul National Capital Area, which includes the Incheon metropolis and most of Gyeonggi province, has 24.5 million inhabitants, and is the world's second largest metropolitan area. Almost half of South Korea's population live in the Seoul National Capital Area, and nearly a quarter in Seoul itself, making it the country's foremost economic, political, and cultural center.

Seoul is considered to be an Alpha World City, ranking 9th in the 2008 Global Cities Index. Seoul has hosted landmark international events such as the 1988 Summer Olympics and the 2002 FIFA World Cup and will be host city of the November 2010 G-20 Summit. It is one of the world's top ten financial and commercial centres and is home to some of the world's largest conglomerates such as Samsung, LG and Hyundai-Kia. Seoul was Asia's most expensive city to live in, in 2007, and the third most expensive city worldwide. In 2008, Seoul was named the world's sixth most economically powerful city by Forbes.com.

Seoul beat around 20 rival cities, including Singapore and Dubai, to be named ICSID's first World Design Capital to be chosen through competition. Factors weighing in favour of Seoul were: the economic performance of the city; high-tech products of Korean companies such as LG Electronics, Samsung, Hyundai, Daewoo, Helió, and Kia; and an exceptional interest in design.

In his acceptance speech, Seoul Mayor Oh Se-hoon declared "Design is a growth driver of the Seoul economy. We have surprised the world with the Miracle of the Han River and advancements in the IT sector. Now we would like to bring global attention to Seoul with strong design."

He expressed high hopes for the city's future and added, "With Seoul's designation as WDC 2010, the city will be able to breathe creative energy into the design industry and reinvent itself into a globally recognized city of design and collaborate with other cities in the world to communicate through design. Seoul will send out the message that design – is the power to change the world for the better."

Major projects for WDC Seoul 2010 include the Seoul Design Olympiad, U-Design International Competition, construction of the Dongdaemun Design Plaza, the city's participation in the International Design Alliance (IDA) World Design Report, a Youth Design Creative Camp, as well as initiatives to encourage citizen participation in WDC projects.

The city government has set up WDC Seoul 2010 promotion booths at Hannover Messe, New York International Contemporary Furniture Fair, London Contemporary Design Show and other design shows worldwide to promote Seoul WDC. In addition, the city government is looking for ways to create synergistic effects, linking its promotional efforts with the overseas marketing activities of enterprises in Seoul.



To ensure successful implementation of projects, the city government has set up a WDC Seoul Organising Committee consisting of representatives from the municipal government, as well as experts from design, architectural, academic, cultural, economic and media establishments.

The city government also formed an International Advisory Board comprising of world-renowned design and promotion/marketing experts to provide creative advice on setting a direction for WDC 2010 programmes, promote related projects around the globe, and support WDC 2010.

The Seoul city government has also set up WDC Division within Seoul Design Headquarters, in order to coordinate WDC 2010 programmes with urban development strategies based on design. The office is charged with the planning, implementation and the global promotion of WDC projects, as well act as liaison with international design organisations.

The first 'WDC World Design Cities Summit' was held in Seoul in February 2010 with mayors, policymakers and other leading officials from around the world attending. Under the theme of 'Design and Cities: Designing a Competitive City for the 21st Century,' the WDC World Design Cities Summit' was a large-scale international conference and one of official events organized by Seoul City to mark the city's appointment as the 'World Design Capital 2010.' A total of 131 delegates from 31 cities in 17 countries, which have achieved urban development through design or have prioritized design for their future development strategy, attended the summit.

Among the major participating cities were Turin, Helsinki, Eindhoven and five of the seven cities that have won the title of 'UNESCO City of Design.' - Montreal, Buenos Aires, Shenzhen, Nagoya and Kobe (Berlin and Shanghai were absent). Eight Chinese cities were represented, including Beijing, which has shown its interest in winning the World Design Capital for 2014.

# World Design Capital HELSINKI 2012

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On 17 July 2009, the International Council of Societies of Industrial Design (Icsid) announced on behalf of the members of the WDC Jury that the City of Eindhoven (The Netherlands) and the City of Helsinki (Finland) were shortlisted for WDC 2012 designation. Following further consideration by the board Helsinki was selected in November 2009

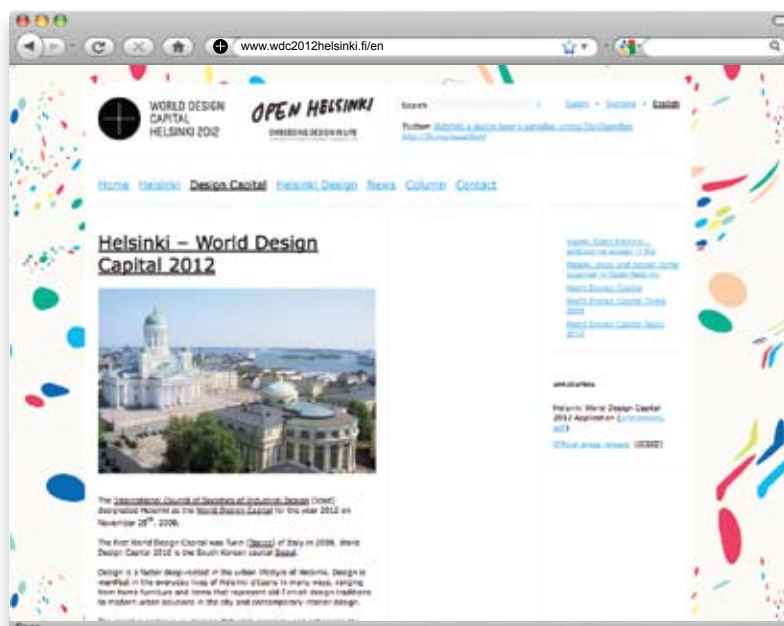
Design is deep-rooted in the urban lifestyle of Finland. Design is apparent in the everyday lives of Helsinki citizens in many ways, ranging from home furniture and items that represent old Finnish design traditions to modern urban solutions in the city and contemporary interior design.

There is an considerable design district in Helsinki and each year the Helsinki Design Week is an exceptional event. The design and innovation sector is re-shaping Helsinki's economy and enhancing the citizens' quality of life. Design, seen from a broad perspective – in city planning, architecture, industrial design and service design – plays an integral role in the development of Helsinki, its city services and consumer products. Helsinki's World Design Capital year 2012 will comprise a wide range of events and projects related to design and its manifestations.

The University of Art and Design Helsinki is an international university established in 1871, it is the largest Art and Design University in the Nordic countries and one of the most prestigious in the world. It is now part of the newly formed Aalto University which brings together the Art & Design University, the Science & Technology University and the Economics University – because the Finns recognise that these fields (design, science/Technology and Economics) belong together in this age of Innovation. Finland is recognized as an important global innovation hub.

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Helsinki - World Design Capital 2012 Website



## Extract from the Helsinki winning Bid ...

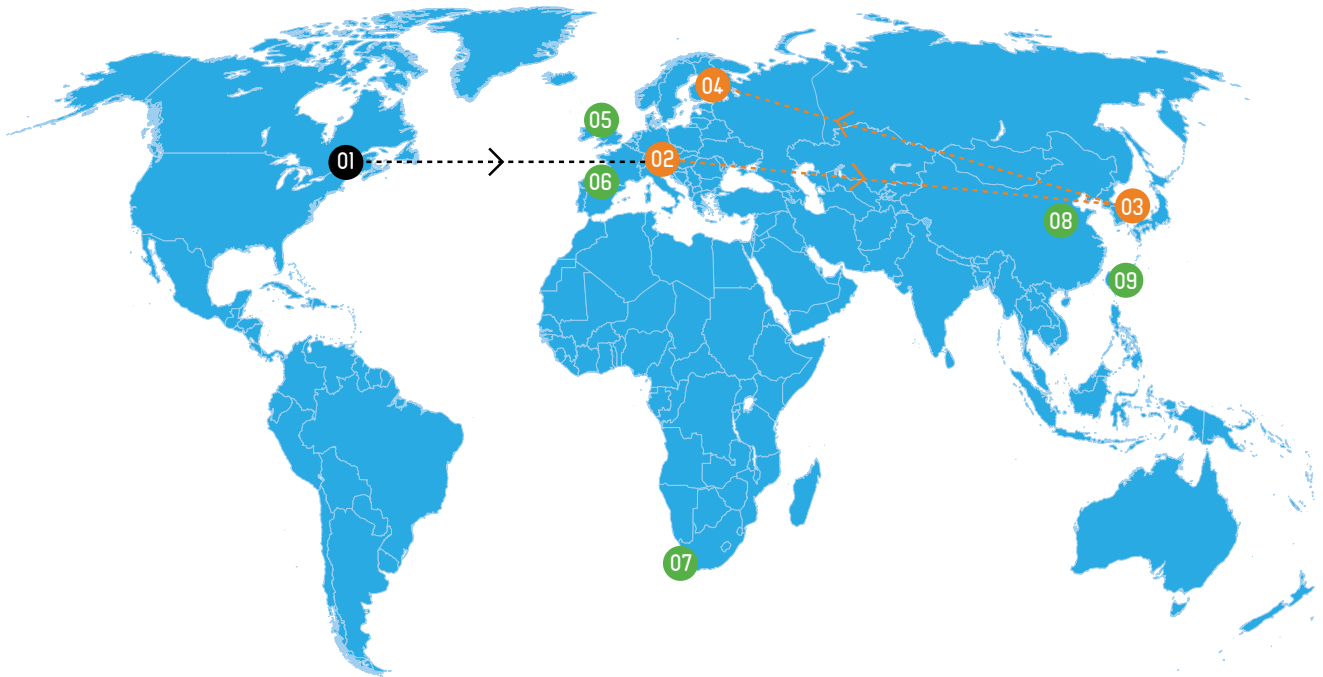
### Design Is Embedded in the Finnish DNA

Finns come from a harsh and challenging environment. Severity of all kinds has shaped us: the cold Nordic climate, a land poor in resources and far from the centres of Europe, stretching north towards the Arctic Ocean, challenging neighbours to the west and the east, poverty, and a population of insignificant size. In the story of our growth and rise to prosperity, to a place among the leading nations of the world, the regenerative and innovative thinking inherent to design has played and continues to play a crucial role. Design represents thinking that is open and human-centred, emphasizing humanist efforts. It is a vital element of the Finnish DNA. (See Appendix C)

## The Finnish commitment to design helps fuel its world class Innovation Sector ...

### Extract from the Finnish Millennium Technology Prize website:

The Millennium Technology Prize is Finland's tribute to life-enhancing technological innovations. The prize has been established to steer the course of technological development to a more humane direction. In particular, the prize seeks to highlight innovations that assist and enrich our everyday lives today as well as in the future. The prize is awarded every second year. Nominations for the prize can be made by academies, universities, research institutes and industrial organizations. Candidates are sought from across the world and from all fields of technology. The Millennium Technology Prize is the world's biggest technology prize and it is awarded by the Technology Academy Finland, an independent fund established by Finnish industry and the Finnish state in partnership.



01 MONTREAL      Headquarters of Awarding Bodies  
 02 TURIN          Design Capital 2008  
 03 SEOUL          Design Capital 2010  
 04 HELSINKI      Design Capital 2012

05 DUBLIN          Bidding Design Capital 2014 / 2016  
 06 BILBAO          Bidding Design Capital 2014  
 07 CAPE TOWN      Bidding Design Capital 2014  
 08 BEIJING          Bidding Design Capital 2014  
 09 TAIPEI          Bidding Design Capital 2014

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Existing Brand for Cape Town World Design Capital 2014



## Rival Bids for 2014

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It is not possible to say who the rival bidders will be (and it is not yet decided that Dublin will be among them) but several cities have already announced their intention to bid. Representatives of several candidate cities took part in the two-day WDC World Design Cities Summit in Seoul in February 2010 when mayors, deputy mayors, design delegates and experts from 31 cities in 17 countries participated. The deadline for Calls for submissions, for the World Design Capital 2014 designation, is November 2010. Based on previous years, the entries will be considered and the shortlist published in July 2011 and the winner will be announced in October/November 2011.

### Bilbao set to be World Design Capital, 2014

October 2009, representatives from within the creative industry gave their backing to Bilbao's bid for World Design Capital 2014. Bilbao is out of the blocks and its campaign is gaining traction.

Previous Bidding Cities, such as Dubai, Singapore, Toronto and Eindhoven are free to re-submit proposals. It is in the Awarding Bodies interest that there are many bidders as the application form must be accompanied by a €5,000 non-refundable administration fee and shortlisted Cities must pay a further €15,000 non-refundable fee to cover administrative and logistical expenses, as a condition for consideration for the final selection.

### Cape Town delegation to Seoul to begin bid process for 2014

World Design Capital is the beginning of a process aimed at transforming perceptions about the city. As part of this process, Mayor Dan Plato sent a senior delegation to Seoul to participate in the World Design Cities' Summit (part of Seoul's celebration of its designation as World Design Capital 2010). This senior delegation included Alderman Felicity Purchase, from the mayor's economic development and tourism office; Bulelwa Makalima Ngewana, deputy CEO of Cape Town Partnership and Lianne Burton, marketing director of Cape Town Tourism. Cape Town's campaign is advanced and is generating considerable excitement in South Africa and beyond.

### Beijing Bidding

Eight cities in China, including Beijing (which has shown its interest in winning the designation of World Design Capital for 2014) and Hong Kong, attended the WDC Summit. "Beijing has a blueprint of mixing its thousands of years of historical and cultural assets with the future and plans to build 30 cultural and creative zones. Beijing will become a culturally enriched, technology-empowered and environmentally-friendly city," said Dai Wei, vice secretary-general of Beijing.

### Taipei mayor attends cities summit in Seoul

Taipei Mayor Hau Lung-bin attended the Summit in Seoul during which he gave a presentation on Taipei's efforts to promote cultural innovation. Mayor Hau's presentation was entitled "Taipei: A City of Innovation and Creativity". Three other Taipei City government officials, Research Development and Evaluation Commission Director Yang Hsiao-tung, Department of Environmental Protection Director Ni Shih-piao, and Commission of Administrative Appeals Director Chen Ye-hsin, were with Mayor Hau on his visit to Seoul.

# The Awarding Bodies

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## The International Design Alliance (IDA)

IDA is a strategic venture between the international organisations representing design. The alliance was created by founding partners Icsid and Icograda and ratified by their respective General Assemblies in September 2003. In September 2008, the IDA welcomed the International Federation of Interior Architects/Designers (IFI) to the alliance as the third partner. IDA projects are content driven initiatives that reflect the IDA's mandate to act as the collective voice for design.

### The Chartered Society of Industrial Designers (Icsid)

Founded in 1957, the International Council of Societies of Industrial Design (Icsid) is a non-profit organisation that protects and promotes the interests of the profession of industrial design and serves as a unified voice of over 170 members in 50 countries, representing an estimated 150,000 designers. Icsid members are professional associations, promotional societies, educational institutions, government bodies, corporations and institutions, which aim to contribute to the development of the profession of industrial design. Icsid also holds consultative status with United Nations Educational, Scientific and Cultural Organization (UNESCO), The United Nations Industrial Development Organization (UNIDO), International Standards Organisation (ISO) and The World Intellectual Property Organization (WIPO) to support and highlight design in international forums.

### The International Council of Graphic Design Associations (Icograda)

Founded in 1963, Icograda is the world body for professional communication design. It is a voluntary assembly of organisations concerned with graphic design, visual communication, design management, promotion, education, research and journalism. Icograda promotes the vital role of communication designers in society and commerce and unifies the voices of graphic designers and visual communicators worldwide.

### The International Federation of Interior Architects/Designers (IFI)

IFI is the global voice and authority for professional Interior Architects/Designers. IFI is the sole international federating body for Interior Architecture/Design organizations, and acts as a global forum for the exchange and development of knowledge and experience, in worldwide education, research and practice.

These organisations are headquartered in Montréal, Canada.

## Where does Dublin Stand?

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It is clear that a successful bid will come from a city that can demonstrate that it is fully committed to the objectives set by the Awarding Bodies and can show that it:

- leverages design as a tool to improve its urban economy and culture
- makes remarkable achievements in improving the quality of the lives of its citizens, and
- formulates and brings its vision to reality ... throughout a yearlong programme of design-related events.

The vision of the World Design Capital project is to promote and encourage the use of design to further the social, economic and cultural development of the world's cities.

This focus on design and on the creative industries that is at the heart of the WDC Project, requires that designers, design practices, creatives of all shades are fully committed to the success of the bid and the success of the WDC Project.

### Dublin, good and bad

Loyal citizens of any city recognise its beauty and its flaws. Dublin is no exception and most citizens would agree that it has much to offer but much to do. It is self evident that a successful bid for WDC designation would be beneficial for the city, for its citizens (in terms of Quality of Life, Access, Arts & Culture, Investment, Commerce, Tourism etc.) – and for the Creative, Design and Applied Arts industries (and the Design Education Sector) long into the future

### Relevant Examples

Dublin will be able to point to many positive attributes and developments but will need to also show that it is responding to challenges and making the necessary adjustments.

On the good side for example (and it is very good): IBM and IDA Ireland recently announced IBM's first *Smarter Cities Technology Centre*. The centre will be located in Dublin, where IBM will build a highly skilled and cross-disciplinary team to help cities around the world better understand, interconnect and manage their core operational systems such as transport, communication, water and energy.

According to IDA Ireland ... "The new Smarter Cities Technology Centre will create as many as 200 new roles in an IDA-supported investment of up to EUR 66 million over the next three years. The team of subject matter experts will work with city authorities, universities, small and large businesses as well as experts from IBM Research and the company's Software Development Lab in Ireland to research, develop and commercialise new ways of making city systems more connected, sustainable and intelligent. IBM also welcomed the recent announcement by Dublin City of its intent to collaborate with IBM as a 'Test bed', positioning Dublin as a smarter city, embracing technology to stimulate economic activity and meeting the challenges of a globally competitive city for the future".

On the 'bad' side: Truth sometimes hurts. How green is Dublin? How does it compare to other European cities? The European Green City Index measures and rates the environmental performance of 30 leading cities from 30 European countries, as well as their commitment to reducing their environmental impact. The study, conducted by The Economist Intelligence Unit and sponsored by Siemens, was presented in Copenhagen in December 2009.

Dublin ranks 21<sup>st</sup> overall (in the Transport Section Dublin ranked last).

Copenhagen is the "greenest" major city in Europe, followed by Stockholm and Oslo. Helsinki, is in 7<sup>th</sup> position.

Dublin achieved its highest ranking (ranked fourth) on air quality, its ranking was dragged down by the city's poor transport provision (Dublin ranked last), due to high carbon dioxide (CO<sub>2</sub>) emissions from traffic and energy-inefficient buildings, and inadequate "environmental governance".

Cities are ever changing environments and none is ever perfect – every city is a work-in-progress. WDC designation has been enjoyed by an Asian Mega City that is currently putting on a daunting programme of events during its WDC year, and by a modern Nordic capital where the scale of the event will be smaller and the focus tighter.

Dublin has been fundamentally transformed over the last quarter century. Significant investment has taken place and the 'new' city must present an interesting and emotional 'challenge' to returning Dubliners who emigrated in the 1980s, during the years of deep recession before the IFSC and Docklands were built, before The Spire and our new Liffey bridges were installed, particularly if they haven't seen their city in a decade or more.

The country is again in recession and Dublin has not escaped the economic downturn. The Dublin WDC Bid may be made in late 2010 and evaluated in 2011. This will be a difficult time for Dublin to present itself in the 'best light' to visiting assessors. Hopefully by 2014 the city will be vibrant again. A 2016 bid would allow time for a return to economic stability.



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## 2: The Irish Creative, Design and Applied Arts Sector



# Irish Creative Industry and its Infrastructure

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It is important to define the design and creative industries as they relate to the WDC Project and to assess the preparedness of the Creative, Design and Applied Arts Community/Industry for participation.

## What is Design?

For the International Council of Societies of Industrial Design (Icsid) Design is *"a creative activity whose aim is to establish the multi-faceted qualities of objects, processes, services and their systems in whole life cycles. Therefore, design is the central factor of innovative humanisation of technologies and the crucial factor of cultural and economic exchange"*. Icsid is the organizing body of Industrial Design organizations. Many see Industrial Design as a combination of applied art and applied science, whereby the aesthetics and usability of mass-produced products may be improved for marketability and production. The role of an industrial designer is to create and execute design solutions addressing problems of form and usability, ergonomics and engineering.

*"Design is concerned with products, services and systems conceived with tools, organisations and logic introduced by industrialisation - not just when produced by serial processes. Therefore, the term designer refers to an individual who practices an intellectual profession, and not simply a trade or a service for enterprises."*

While this definition of design is useful (it illuminates the views of Icsid on the matter) it is only relevant to a subset within the overall community referred to in this document as the Creative, Design and Applied Arts Sector. (See Appendix E)

## What are the activities/skills that make up the Creative, Design and Applied Arts Sector?

The Creative, Design and Applied Arts Sector includes not just Industrial Designers (of primary interest to Icsid), but also architects, animators, filmmakers, copywriters, art directors, graphic designers, information designers, usability and interface designers, environmental designers, photographers and many more professionals with diverse skills and talents working in a range of fields.

The Creative, Design and Applied Arts Sector provides the creative resources required by business and the Innovation sector – from concept (of an idea, a name, a product or service, an environmental space, a building, computer game) – to realization (product development, branding, packaging, digital interface, display/exhibition/promotional collateral, website design and development, games development, animation, photography, film, advertising commercials) etc.

The Creative, Design and Applied Arts Sector is sometimes confused with the Culture & Arts Sector but they are distinctly different. Both the Culture & Arts Sector and the Business & Innovation Sector rely heavily on the skills and talents of members of the Creative, Design and Applied Arts Sector.

## Creative Industry in Ireland

Anyone taking an objective view of the design and creative industry in Ireland/Dublin will quickly see some fundamental issues that need to be addressed if Ireland is to compete internationally in the Creative, Design and Applied Arts Sector (and in Innovation):

- Dublin's Creative Community is not, to any significant extent, integrated into any alliance of International Creative Organisations or Networks (less true of Architecture than of other areas)
- Individuals and companies do not support their national professional organizations with any degree of commitment or in sufficient numbers (exception is RIAI)
- There is little or no interaction between designers working in Ireland and their overseas counterparts (for example on international professional bodies / awards juries etc.)
- Overseas work-experience opportunities for recent graduates are difficult to source
- Few creatives have (or make) the opportunity to participate in important overseas events (seminars etc) concerned with their industry
- There are usually insufficient resources to allow board members from professional / representative bodies to take part in overseas events
- The design education sector is not integrated to any significant degree with the design industry
- Given the lack of interaction between Irish creatives and their international counterparts a direct comparison of the academic standards of graduates of Irish third level institutions and those of leading overseas institutions is not easy. It is generally felt (by employers / design company owners) that Grade Inflation is an issue for some third level colleges teaching Design and related courses and that standards are not as high as they should be. It is also a real problem for the industry that graduates often require up to six months 'on-the-job' training in basic principle and techniques. Questions have been raised within the design industry as to the 'up-skilling' (ongoing professional development) of third level lecturers. Some third level institutions are unsupportive of the industry that will become employers of their graduates.
- Irish Creatives seldom become members of International Bodies
- Few Irish companies in the sector establish working partnerships with overseas companies
- There is no equivalent to the UK 'Design Council' regulating, overseeing, representing and developing the industry and providing supporting infrastructure to the sector
- There are no design related publications to inform creatives in all areas of the sector of the successes of Irish creatives and to help raise standards (by publishing articles / examples / case studies)

Of course the above list consists of some general comments – each item is not absolutely true of all areas. It points to an insular perspective – where the industry tends towards an “island” mentality and seldom presents its most skilled and talented people (in this sector) on world markets – either in creative competitions, in professional partnerships or in competition for business.

To simply assess the state of the Irish Creative, Design and Applied Arts Sector based solely on the above points would not deliver an accurate understanding as it would not take into account the many excellent creatives working successfully in Ireland or working overseas and carving strong reputations abroad. It doesn't assess the impact of the (very few in number) world class talents that have gained international recognition. Nonetheless it can be said with certainty that the sector in Ireland, compared with its international equivalent, is neglected and grossly underdeveloped.

Improving the sector will require considerable effort and focus, over many years, at all education levels, in the professional / business field and at leadership level.

## Relevant Irish Professional Bodies

There are a number of 'independent' professional organizations, for example:

- The Architectural Association of Ireland (AAI)
- Design Business Ireland (DBI - formerly the GDBA)  
*Represents approximately 50 design businesses - mostly in Graphic Design Sector*
- The Interiors Association (IA; founded in 2006) – approximately 100 members
- The Institute of Creative Advertising and Design (ICAD; founded 1958)  
*Fosters and rewards Creative Excellence in Advertising and Design, 250 – 300 members*
- The Institute of Designers in Ireland (IDI; founded 1972 as 'Society of Designers')  
*Represents individual designers in a number of fields – approximately 250 – 300 members*
- The Royal Institute of the Architects of Ireland (RIAI)  
*Representative body for 3,500 professionally qualified architects / 70 companies*

Clearly these organizations do not service every sector within the Creative, Design and Applied Arts Sector (web/digital design, animation are not represented, for example) and many observers believe that there are too many organizations and / or that they are ineffective. As can be seen each organization has a particular sector from which it draws members and for which it carries out a programme that reflects the needs of those members - to varying degrees of success.

The organizations are hampered in their efforts by insufficient resources and a general inability to attract sponsorship to any large extent (or with any predictability).

It is generally true that the members of the creative industry do not join their respective organisations in significant numbers (of an estimated minimum of 5,000 designers in the Republic of Ireland only 120 are members of their professional body). Similarly – perhaps more alarmingly – lecturers and academics do not support their professional bodies and do not promote membership to their students. There is evidence that ongoing professional skills development is not seen as a priority by third level lecturers or their institutions.

"FLORIDA'S THESIS IS THAT, IN THE NEW GLOBAL ECONOMY, THE REGIONS THAT SUCCEED WILL BE THOSE THAT ARE MAGNETS FOR THE HIGHLY EDUCATED, HIGHLY MOBILE, INNOVATIVE PEOPLE THAT HIGH-WAGE, HIGH-GROWTH COMPANIES NEED TO HIRE. THESE ARE COOL AND DISTINCTIVE PLACES THAT WELCOME NEWCOMERS, OFFER A WIDE RANGE OF QUALITY LIFESTYLE AMENITIES, CELEBRATE THEIR DIVERSITY AND ALLOW PEOPLE TO VALIDATE THEIR IDENTITIES AS CREATIVE PEOPLE " \*

\* Steve Pearlstein writing in The Washington Post (April 25, 2005) about Richard Florida's global best-seller, *The Rise of the Creative Class*

## Where are the Irish?

There are no Irish Professional Organisations, Corporate Bodies, or Design Promotional entities who are members of Icsid  
- Dublin Institute of Technology is an Educational Member.

By way of contrast the following Finnish entities are members of the Icsid:

Organisation	Membership category
Nokia Mobile Phones	Corporate
The Finnish Association of Designers Ornamo	Professional
Design Forum Finland	Promotional
University of Art and Design Helsinki	Educational

... and by way of further contrast the following are the Icsid members from South Korea

Seoul Design Foundation	Associate
Daewoo Electronics Corporation	Corporate
Hyundai Motor Company	Corporate
LG Electronics Inc.	Corporate
Samsung Electronics Co. Ltd	Corporate
Korea Association of Industrial Design	Professional
Daegu Gyeongbuk Design Center	Promotional
Gwangju Biennale Foundation	Promotional
Gwangju Design Center	Promotional
Korea Institute of Design Promotion	Promotional
Seoul Design Center	Promotional

Support for Icsid comes in a variety of forms but membership is the most basic and where Korea has many members and Finland has several, Ireland has a single member – and this member is not from the corporate or the profession area but from Education. This list also shows the relative strength and professional development of the Korean and Finnish design sectors (WDC 2010 and WDC 2012 respectively) and the absence of an Irish professional or corporate member shows the relative weakness of the Irish design sector.

In addition to organisations from a bidding country having a history of participation in Icsid, it is reasonable to expect that an organisation such as Icsid would favour those countries whose representative, in addition to sharing Icsid's vision and goals, seeks and achieves election to its board – and of course it is reasonable to expect that board members of a country making a submission would lobby in support of their country's bid.

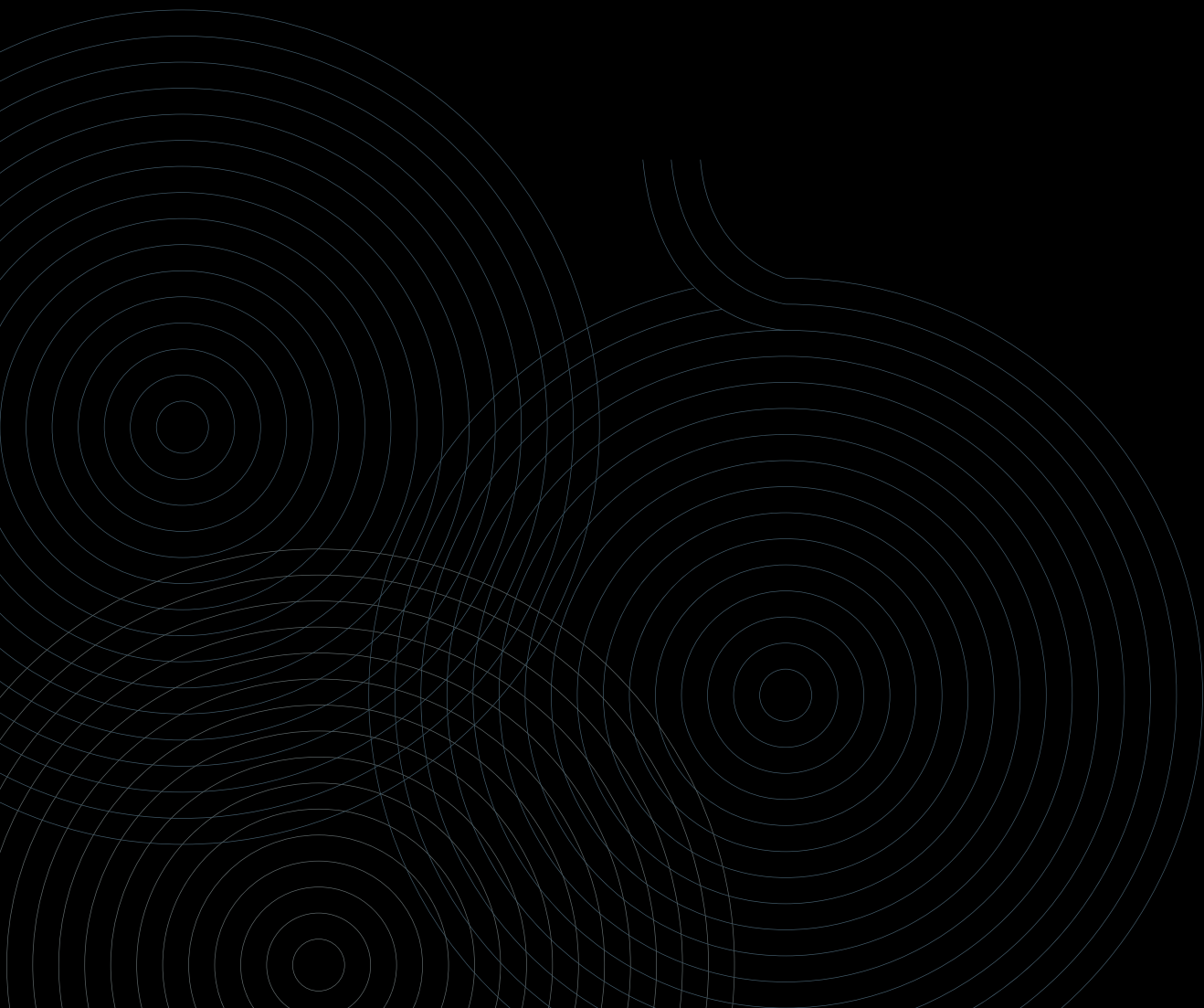
There are no Irish members on the current board of Icsid (there has not been an Irish representative on the board of Icsid in the last decade and I can find no Irish representative in the organisation's 50 year history).

## ICSID EXECUTIVE BOARD 2009-2010

Dr. Mark Breitenberg,	<i>USA,</i>	President;
Prof. Soon-In Lee,	<i>South Korea,</i>	President Elect;
Mr. Brandon Gien,	<i>Australia,</i>	Treasurer;
Ms. Michelle Berryman,	<i>USA;</i>	
Mr. Tony K. M. Chang,	<i>Taiwan (Chinese Taipei),</i>	
Prof. Martin Darbyshire,	<i>United Kingdom,</i>	
Mr. Tapani Hyvönen,	<i>Finland,</i>	
Mr. Mugendi MRithaa,	<i>South Africa;</i>	
Kazuo Tanaka,	<i>Japan,</i>	
Mr. Nils Toft,	<i>Denmark,</i>	
Prof. Pradyumna Vyas,	<i>India.</i>	



# 3: Conclusion



## Hurdles to Overcome (Dublin City)

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Every city making a bid will face obstacles and Dublin is no exception. Naturally Dublin's bid will emphasise all that is good and interesting, positive and engaging about our Historic Capital – and there is much to be proud of – and it will focus on how the city satisfies the criteria set by the organisers who will assess:

- design's impact on urban spaces, economies and citizens
- the use of design to further the social, economic and cultural development of the applicant city

The World Design Capital designation is awarded in recognition of innovative cities that have most effectively and, more importantly, creatively, used design as a tool for progress.

In addition applicant cities must:

- clearly define the aims and objectives of their city to hold the designation
- provide a detailed account of their city's contribution to design from a social, economical and cultural point of view.

### Not recognised as a 'Design City'

Dublin City is not regarded as a design capital in the way that Helsinki, Copenhagen, Paris, Amsterdam, London, Barcelona, Berlin are (to name a just a few European cities). So there are hurdles to be overcome in this regard.

### Support for Counter Bids for WDC 2014

There are Icsid board members representing Italy (WDC 2008) Korea (WDC 2010) and Finland (WDC 2012) – and ... more particularly ... there are board members serving Icsid whose home countries are bidding for the WDC 2014 (including South Africa) – this creates advantages for 'represented' countries.

### The timescale is too short / we are late starters

There are less than eight months left to make the bid for 2014 – but South Africa has already made considerable progress in developing its bid and publishing its bid website, positioning themselves on the board and attending the WDC Summit. Bilbao has similarly moved aggressively in its bid development. Beijing has expressed its interest too. Dublin is late in arriving – success is not impossible, but it will be more difficult than it should be.

### Logic / Strategy suggests otherwise

The successful countries have come from Europe (Italy: 2008 / Finland: 2012) and from Asia (Korea 2010). Although it is a global competition there has not yet been a WDC from the Americas, Australia / New Zealand / Africa and it seems reasonable that WDC, in order that it would be seen to be even-handed and fair, would seek to award WDC 2014 to a non European City. If WDC does go outside Europe on the next occasion of its awarding (2014) it may swing back on the following occasion (2016).

### Absent from World Design City Summit in Seoul

Ireland did not have a representative at the recent World Design Cities Summit in Seoul in 2010 although many cities that intend making a 2014/2016 bid were represented.

## Hurdles to Overcome (Creative Community)

Design is the central concern of the awarding bodies. The Irish Creative, Design and Applied Arts Sector has a number of obstacles to overcome if it is to be a valuable partner to Dublin City Council in this WDC Bid process.

Here is a list of some factors that will mitigate against The Irish Creative, Design and Applied Arts sector contributing to a strong bid:

### 1. Ireland has been absent from Icsid and Icograda (awarding bodies)

Icsid and Ireland are relative strangers and Ireland has no reason to expect that Icsid would favour Dublin City over a long standing member country that has been involved with and given support to the organisation. Ireland has not participated in Icsid to any noticeable extent. Other countries have shown their strong commitment over many years.

Ireland has never had a representative elected to the board of Icsid – and therefore has no voice on the board to support a bid, and has no representative who could act as a conduit between the Irish Creative, Design and Applied Arts Sector, the City of Dublin and the board of Icsid on an ongoing basis before the bid, during the process, following appointment as World Design Capital and throughout the preparatory stage and the year of WDC.

Raymond Kyne served as President of Icograda between 1983 and 1985 and served on the Icograda board from 1979 to 1987. Mary V. Mullin served as Secretary General as recently as 1999. In the last decade there have been no board representatives from Ireland.

Irish Creative, Design and Applied Arts Sector members, in general, do not participate strongly in any International organisations, they seldom enter awards, they are seldom selected as jury members and don't become involved in design management projects internationally. Comparatively few Irish Creative, Design and Applied Arts Sector members (based in Ireland) work on international markets or have international reputations – other than those who are located overseas. There are many exceptional Irish designers who could participate directly in the international design community.

### Not represented at World Design City Summit in Seoul

Ireland did not have a representative (from the Creative Community) at the recent World Design City Summit in Seoul in 2010 although many cities that intend making a 2014/2016 bid were represented.

### No Infrastructure

The Irish Creative, Design and Applied Arts Sector is unsupported by the infrastructure that other countries provide to help grow and nurture their Creative industries. In the UK there are a number of Professional Bodies supporting Design – The Design Council for example, (*Design Council - Helping businesses become more successful, public services more efficient and designers more effective*). The Department for Business, Innovation and Skills funds the council to the extent of £6.275m which, together with income from other sources provides the Design Council with a total operating budget of £8.581m. The Design Council was created in 1944 and is the national strategic body for design. Its mission is to inspire and enable the best use of design to make the UK a more competitive, creative and sustainable nation.

## No Design Capability Development Programme

In Singapore for example, the important role that design plays is understood and the sector is supported through a number of initiatives including the following:

### \$10 million in grants over 2 years

The Design Capability Development Programme (CDP) provides funding support to designers / companies / industry associations. CDP aims to groom designers in Singapore through overseas exposure and continuing professional development, in order to achieve a higher level of design excellence in the local design sector and stay globally competitive.

There are 2 component Grants under the Capability Development Programme: the Overseas Development Grant and the Professional Development Grant.

## Not understood at Government Level

The role of the Creative, Design and Applied Arts Sector is not understood nor is it valued at Government level – particularly its role in the development of an innovation culture is not understood (or is misunderstood) and is not insufficiently supported at State level.

## No History of Achievement

Ireland is not known as a Creative, Design and Applied Arts Centre although it produces many exceptional creatives. The following would be considered generally [but not absolutely] true:

Amsterdam = Graphic Design / Paris = Fashion Design / Milan = Automotive design / Tokyo = Consumer Electronics Design etc.). There is no sector where Irish Creative / Design Individuals consistently 'make their mark'. It is very easy to point to an Irish literary culture and to name past and present 'giants' who are recognised throughout the world in the field of literature – no such culture is evident in the Irish design field. This is not to suggest that Irish designers are less talented or skilled, the issue is that they are not participating internationally, and to become participants they need leadership and support including financial support.

To illustrate 'what the Irish Economy is missing out on' the following are a random set of statistics relevant to our sector:

Europe leads the world as an exporter of design

Spain ranks in the Top 10 exporters of creative goods

Spain exports more than \$ 6.7 billion in design goods annually

Spain's private sector accounts for 55% of design services purchased

100 of Madrid's design-led companies employ 2500 designers (Madrid has a population of 3 million)

Queensland (population 4.5 million)

creative industries have an economic impact of \$3.4 billion annually

Queensland's creative industries generate over \$1.1 billion in annual exports.

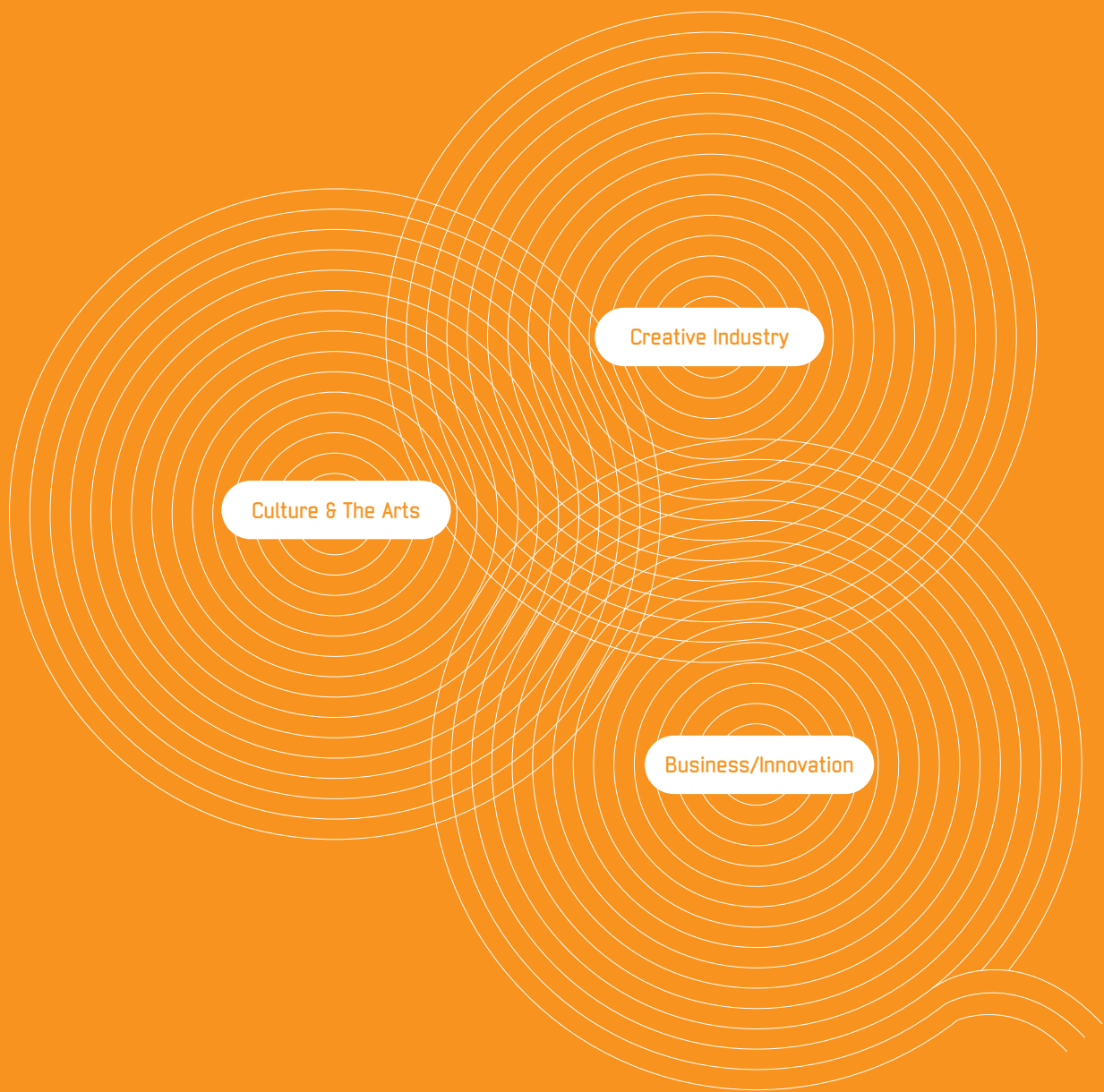
Queensland Government's *Design Integration Program* aims to make Queensland businesses internationally competitive and sustainable through design.

Canada is ranked in the Top 5 internationally for design capability  
Canada exports \$11.3 billion annually in creative goods and services  
Canada's design economy exceeds \$2.5 billion annually  
British Columbia (population 4.5 million) - design sector generates \$336 million in revenue

Singapore was featured in Monocle Magazine's September supplement, "The Monocle Singapore Survey 2009", focusing on "the rise of a new class of young, globally minded entrepreneurs" and the government's role in cultivating the creative industries. The supplement features local designers from various fields such as branding, graphic design, fashion design, furniture design and architecture. Seoul is featured in the current (April 2010) edition.

More than 500,000 creatives work in London. The UK creative sector employs more than 2 million people. The sector is responsible for more than £15 billion in exports.

The Irish Design, Creative and Applied Arts Sector has fallen behind its international counterparts and unless radical action is taken it will never contribute the economic, social and cultural benefits that it has the capacity to deliver. The issue that impacts negatively on the sector is not a lack of ability or talent it is the absence of supporting infrastructure.



## Lets get going!

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If Dublin makes a bid for WDC 2014 designation can it win or is it simple making a bid as a 'trial-run' for a future bid?

The biggest barriers to success in 2014 are:

- (a) we are very late in beginning to prepare our bid
- (b) we were not present at the WDC Summit in Seoul and other bidders were (and are therefore better informed / better connected)
- (c) there is a likelihood that the awarding body will look outside Europe for WDC 2014 – following on Helsinki's year as WDC
- (d) the Creative, Design and Applied Arts sector in Ireland is grossly underdeveloped compared to the same sector in many other countries and it will take some time and considerable resources to 'fix' it
- (e) the Creative, Design and Applied Arts sector is not networked to international organisations, groups or leading creative individuals.
- (f) not represented on boards of awarding bodies

Whether it is in 2014 or 2016 or even later, the designation of Dublin as a World Design Capital will have very positive consequences for Dublin City and its citizens, for the tourist sector / retail and business sectors, Culture & Arts Sector and, if the Creative, Design and Applied Arts Sector participates fully (and carries out the necessary preparatory groundwork within its own area), the positive benefits to the Sector can be enormous.

My personal view is that making and losing a bid for WDC 2014 is not a wise strategy but that making and winning a bid for 2016 is entirely within our capability, the timing is better, the time span allows for a more highly developed year as WDC which will bring greater benefits (than a hastily formulated plan for 2014) and that the long term benefits of a professional, world-class bid will be far greater – but in either event I will fully support a bid and will commit to providing whatever assistance is required.

I believe that if the bid is deferred until WDC 2016 we will all be in a position to focus on preparing a winning bid and then focus on delivering a World Class WDC that will be a example of 'how it is done' and a challenge to those who follow.

A workforce that is willing-and-able is readily available, the raw talent and the trained talent is available, a desire and hunger to commit to participation at the highest level on the international stage is there (in the community although not yet at leadership level). The missing ingredients are a easily identified, they are: infrastructure, leadership and investment.

**Ali Grehan and colleagues are to be congratulated for their vision and leadership in bringing forward the original suggestion to make a bid for Dublin to become World Design Capital.**

## INDEPENDANT

CANDY  
COLLECTIVE  
CREATIVE D  
IAF  
PECHAKUCHA  
THE SMALL PRINT

## STATE

CEUD  
ENTERPRISE  
IRELAND  
CDI  
INVEST N.I.  
DESIGN  
IRELAND

icic!

IRISH CREATIVE INDUSTRY COUNCIL

ICAD

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DBI

IA

IDI

IDD

RIAI



# Fixing the Irish Creative, Design and Applied Arts Sector

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In order to identify and rectify the negative issues that have curtailed the development of a strong creative sector, some of which are outlined in this document, it is essential that a body is established that will act purposefully and swiftly to bring about positive change for the Creative Industry, will deliver advantages to the Irish Economy (particularly the Innovation/Smart Economy) and will create considerable benefits for Irish Society at large.

I believe that the future development of the Creative Industry in Ireland relies entirely on:

- its ability to speak with a single, strong and authoritative voice,
- its ability to achieve sufficient scale to be heard and to demand a response
- developing the ability to create a strong network on the international stage and make international interaction a matter of routine - whether such interactions are information gathering-and-sharing activities; bidding for tenders and contracts including those where a consortium of Irish Creative Companies/service providers is necessary; arranging 'graduate internships swaps' with overseas Creative Companies in order that we bring Graduates 'up-to-speed' with international standards and processes quickly; taking part in international juries and entering creative awards; participating in international events / workshops / seminars relating to Creative Industries - particularly on policy issues that will affect our industry (and wherever possible bring such events to Ireland)
- the willingness and ability of members of the Irish Creative Industry to seek and achieve election to boards of International Bodies where the interests of the Irish Creative Community can be projected and protected
- our willingness to work with the education sector to improve the standards achieved by Graduates and to improve their employment prospects by ensuring that the focus is on channelling education output towards Creative Industry areas where skilled professionals are needed (and the willingness of the Education Sector to interact openly with the ultimate employers of graduates from their institutions)
- form partnerships / working arrangements with overseas Creative service providers in order to begin creating scale and swapping skills and know-how on international markets
- get close to the Business Sector and take an active, central role in 'delivering' Innovation / building the Innovation Economy.

There are many examples of stronger, more open minded and more open-to-change creative industries overseas, that make a considerable input into Innovation, Economic Development and the creation of better living conditions and systems for their Societies than is the case here in Ireland.

It is essential that we, the Creative Industries, working together with the Business and Innovation Sector and the Culture & Arts Community begin the process of creating a renaissance of the Creative Industries in Ireland. This cannot be achieved without financial input from the state. We must be relentless in our pursuit of this essential support.

Such financial support is currently available to the Arts Council, The Heritage Council, the Film board, Crafts Council, the Libraries Council, the National Cultural Institutions, the Broadcasting Authority of Ireland, Culture Ireland and other bodies in Ireland and, of course, while it is the norm internationally with regard to support of the creative industries, the creative sector in Ireland is unsupported.

For the purposes of moving forward I propose that we form a working group under the title of The Irish Creative Industry Council (icic). This working group, which should be relatively small (so that it is quick to respond and flexible in its approach), will consist of professionals from the various sectors who are willing and able to give their time, experience, passion and 'know-how' to this important undertaking.

As a prerequisite members of the initial ICIC group should (at least):

- (a) have a good understanding of the objectives of the group and be in broad agreement on those objectives and how they can be delivered
- (b) generally share an understanding of the differences between the Business & Innovation Sector, the Creative Industry, and the Culture & Arts Area and should know the strength that each derives from focussing on its own needs and on developing its strengths and eliminating its weaknesses ... as well as the benefits of working/ partnering with the other sectors
- (c) recognise the difficulties that face the Creative Industry and the opportunities that are available
- (d) be able to participate on the icic working group independently of any other board or committee they may also serve on (we must be able to set aside sectoral advantage and established methods / historical procedures in favour of the greater needs of the Creative Industry at large in this new economic model that we have been thrust into)
- (e) be capable of robust responses to the inevitable cynicism that will be voiced about this initiative.

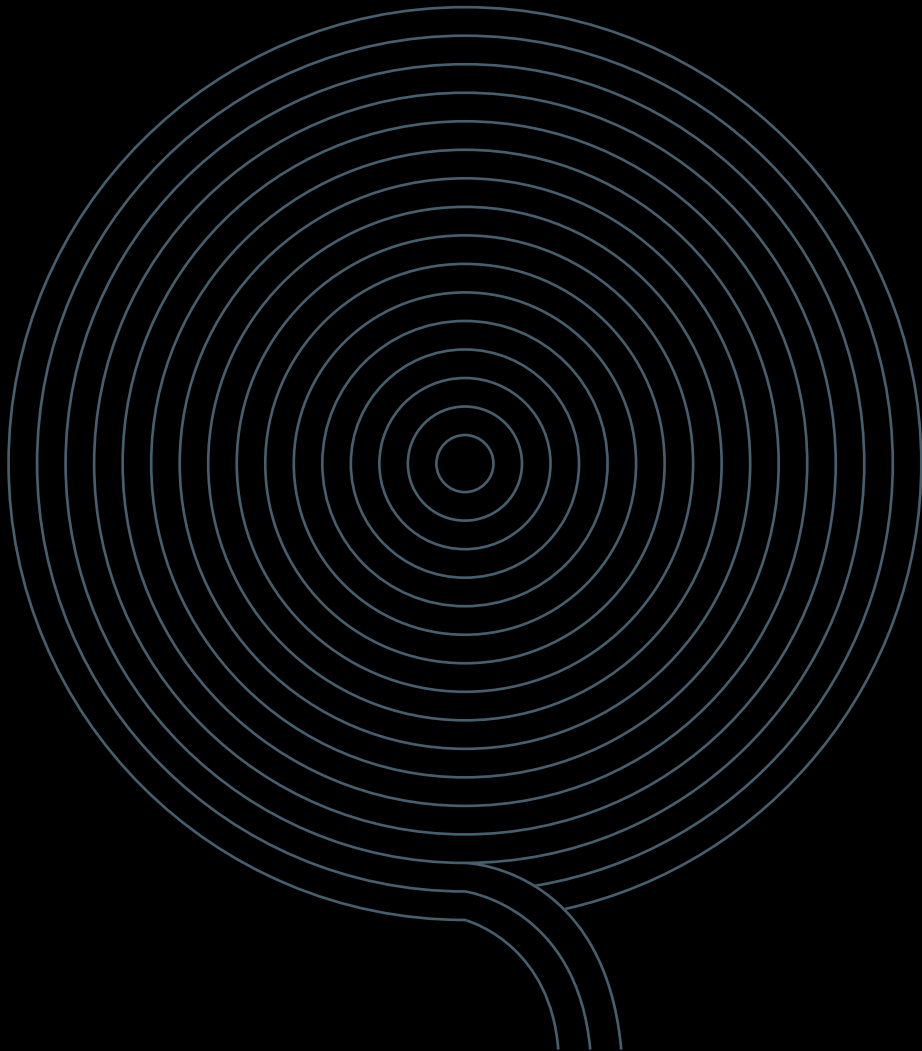
There are highly talented people in our sector in Ireland, people who can, given the opportunity, compete successfully with their international peers. We have been blinkered in our approach to developing our industry in the past. We have failed to see and grasp the exciting possibilities that are available to creatives everywhere, every day – and we have failed to deliver the benefits of our skills to the Irish Economy.

Let's not be paralysed by the (often) conflicting voices, views and opinions of different sections within the creative industry. We are creative people, we are innovators, we must be able to find our way to the achievement of our goals with regard to the Creative Industry. We should do this quickly, the longer we stagnate the more difficult it will be for us to say, as the Finns say convincingly, that "design is in our DNA".

Lets neither think inside the box, nor outside the box – but recognise that there is no box.

2010 is not just another year ... it will define us.

# 4: Appendices



## Appendix A: Initial Invitation

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Initial invitation to members of the Design Community, Education Sector, Architects, Engineers and other groups to participate in an introductory session with the World Design Capital Co-ordination Group led by Dublin City Architect, Ali Grehan.

Some of you may be aware that Dublin City Council / City Architects have started the ball rolling on the possible preparation of a Dublin bid for the designation of World Design Capital in 2014.

So far they have met individually with more than 30 people and have formed an initial co-ordination group, principally to aid in pulling key individuals together and of which I am part.

In that capacity, I would like to invite you to a discussion workshop we are organising about the idea that Dublin prepares this bid.

The competition requires candidates to demonstrate how they are using design (across all disciplines) to drive social, cultural and economic development in the life of the city. Preparing the city to meet the challenge of demonstrating this would require a drive to bring design into the heart of business and government in Dublin. There are great opportunities in this.

A credible bid would need to come from within the collective design community of the city. On the 22nd March we will be discussing whether Dublin should start a bid and whether we have the capacity, interest or consensus to make a successful bid. Whether we go ahead with preparing a bid will be determined by the discussion at the workshop and your input will be important.

Venue: Wood Quay Venue, DCC Civic Offices, Dublin 8 ([www.woodquayvenue.ie](http://www.woodquayvenue.ie))

Time & date: Monday 22nd March, 3.00pm – 6.00pm.

RSVP: [design@dublincity.ie](mailto:design@dublincity.ie)

## Appendix B: Initial Mailing List

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### MAILING LIST / LIST OF ATTENDEES

#### INITIATOR / ORGANISER

Ali Grehan (City Architect)	<a href="mailto:ali.grehan@dublincity.ie">ali.grehan@dublincity.ie</a>
Aibhlínn McCrann	<a href="mailto:info@communique.ie">info@communique.ie</a>
Toby Scott	<a href="mailto:toby.scott@pentacle.ie">toby.scott@pentacle.ie</a>

#### DUBLIN CITY COUNCIL

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	<a href="mailto:design@dublincity.ie">design@dublincity.ie</a>

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#### DUN LAOGHAIRE RATHDOWN COUNTY COUNCIL

Andree Dargan Co. Architect	<a href="mailto:adargan@dlrcoco.ie">adargan@dlrcoco.ie</a>
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#### DESIGN/CREATIVE

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Gaz Jones	<a href="mailto:info@gazjonesdesign.com">info@gazjonesdesign.com</a>	
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	<a href="mailto:zephycat@gmail.com">zephycat@gmail.com</a>	

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David Joyce [david@language.ie](mailto:david@language.ie)  
Elaine McDevitt [elaine@icad.ie](mailto:elaine@icad.ie)

Current President of ICAD

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## Appendix C: Extract from Helsinki WDC bid

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Extract from the Finnish submission to International Design Alliance (IDA) in support of a bid to become World Design Capital 2012.

### “Design Is Embedded in the Finnish DNA”

Finnish people come from a harsh and challenging environment. Severity of all kinds has shaped us: the cold Nordic climate, a land poor in resources and far from the centres of Europe, stretching north towards the Arctic Ocean, challenging neighbours to the west and the east, poverty, and a population of insignificant size. In the story of our growth and rise to prosperity, to a place among the leading nations of the world, the regenerative and innovative thinking inherent to design has played and continues to play a crucial role. Design represents thinking that is open and human-centred, emphasizing humanist efforts. It is a vital element of the Finnish DNA.

Harsh circumstances have yoked Finnish design to the creation of tools for survival since the earliest times. People's needs and the development of physical objects to facilitate everyday life were unavoidable starting points. From this grew the ethical goals of Finnish design: the attempt to promote the values striven for and deeply ingrained in Nordic societies, equality and democracy.

Without a sense of belonging and cooperation towards a common goal, survival would have been impossible. Equality, security, and mutual trust offer a fertile foundation for the growth of an open society as well.

Poverty, a harsh environment and material scarcity left no room for waste. The search for innovative and long-lasting solutions sprung naturally from these circumstances. The scarcity and the pronounced functionalism required of solutions turned a necessity into a virtue: the minimalist aesthetic language that characterizes Finnish design. Dependence on nature has driven the roots of design deep into the fragile natural landscape of the north.

These earliest roots of Finnish design have survived to this day, and have refined into a unique ability to apply designer thinking to modern society, to solving its minor and major dilemmas.

Human-centred design thinking is embedded in a natural way in everything we do, whether in the design of airports, children's day care centres and learning environments or advanced communication devices and robust forestry machines.

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Note: The Millennium Technology Prize – the biggest in the world – is awarded every second year in Helsinki to those who develop technologies that improve people's quality of life. This prize tries to bring forth innovations that support sustainable development and have a positive effect on wellbeing.

Design has a central role in the effectiveness of technology.



## Appendix D: Notes on the Applied Arts Sector

### A note (previously published on LinkedIn) on The Applied Arts & Innovation

There are attempts being made to establish that Ireland is an Innovation Island. The primary reason why this is seen as an important issue is the urgent and growing need that our economy has for Foreign Direct Investment – and Innovation is one Key element in successfully attracting FDI. The areas of Science, Technology, Engineering and Mathematics (STEM) are widely understood to be fundamentally important to our economy (which is true) – but are mistakenly thought of as the drivers of Innovation. The opposite is the case. Innovation is a creative activity before it is anything else. Innovation begins with the genesis of ‘the idea’ – thereafter ‘the idea’ may go through many processes, some of which are creative, some are knowledge based, some are technical. Generally speaking in today’s ‘Smart’ Economy, Innovation now means Business.

Ireland is (hopefully) about to undergo a Cultural and Artistic Renaissance under the guiding eye of newly appointed Ambassador for Arts & Culture, Gabriel Byrne. Just as Innovation and Business are central to the economic future of Ireland, the Arts & Culture sector is recognised as ‘an opportunity’ for business development and economic development – Art for Art’s Sake taking a slightly different meaning among pragmatists in these difficult economic times.

The applied arts are those arts and crafts that apply to the design and aesthetics of objects, spaces, published works (in print and on screen) and more. It is generally agreed that the applied arts include architecture, industrial design, product design, visual communications design, information design, fashion design and crafts etc. Architects, designers, photographers, illustrators, user-experience designers and a host of other highly skilled, highly educated and experienced professionals are Applied Artists – although the term seems a little out-dated.

An observer could be forgiven for believing that the Applied Arts are of little or no consequence in today’s Innovation Economy / Smart Economy as they are relegated to the lower divisions in terms of their profile, inclusion, understanding and support – but the fact is that very little happens in the commercial world without the input of Applied Artists.

The Apple iPhone is a perfect example of Applied Arts at work. Before there was an iPhone there was ‘an idea that there could be an iPhone’. Someone who understood Product Design (an applied art) ‘dreamt up’ the general concept. Someone who understood product development (an applied art) began the task of developing the shape, weight, look and feel of the artefact and researched or defined what materials would be used – while someone who understood user-experience (an applied art) and interface design (also an applied art) explored how a user would interact with the device. Someone else worked on the engineering solutions and on the technologies that had to be developed in order that the ‘dream’ could be realised. Design Innovation also led to the development of the Dyson Vacuum Cleaners and Airblade Hand dryers. Design Innovation – it’s an Applied Art that, in one way or another, Designers ‘do’ every day – and it shapes how we create and interact with the material world around us.

In Ireland we Applied Artists have a lot of ground to make up – there have been many decades of stagnation, not in the creative quality of the output of our leading Applied Artists but in the support, cohesion and development of the sector. This must be rectified if we are to ever catch up with our international competition.

The basic point is this: Innovation begins with an idea. The idea often originates in the mind of a Creative Professional but regardless of where it originates it will be channelled through the creative minds of a range of experts in numerous fields – many of whom (particularly at the early stages of development) are Applied Artists. The Creative Industry in Ireland has always been neglected and has never achieved its potential to become a significant employer through the export of its services.

The Applied Arts Sector has been the foundation on which a culture of Innovation has been built in Finland, Singapore, Korea and many other places that we, who support the development of an Innovation Economy in Ireland, would consider to be competitors. The EU's new Commissioner for Research, Innovation and Science (but not for the Applied Arts and not for Design Innovation), is Irish.

But the fundamental component of an Innovation Economy is missing. The Applied Arts are the component that made our innovative competitors strong.

## Appendix E: Icsid Definition of Design

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### Icsid

The International Council of Societies of Industrial Design (Icsid) is a non-profit organisation that protects and promotes the interests of the profession of industrial design. Founded in 1957, Icsid serves as a unified voice of over 50 nations through which members can express their views and be heard on an international platform. Since its inception, Icsid has continued to develop its wide-reaching network of students and professionals devoted to the recognition, success and growth of the industrial design community. Together, professional associations, promotional societies, educational institutions, government bodies and corporations create a comprehensive and diverse system on the forefront of industrial design education and progress.

### Aim

Design is a creative activity whose aim is to establish the multi-faceted qualities of objects, processes, services and their systems in whole life cycles. Therefore, design is the central factor of innovative humanisation of technologies and the crucial factor of cultural and economic exchange.

### Task

Design seeks to discover and assess structural, organisational, functional, expressive and economic relationships, with the task of:

- Enhancing global sustainability and environmental protection (global ethics)
- Giving benefits and freedom to the entire human community, individual and collective, consumers, producers and market protagonists (social ethics)
- Supporting cultural diversity despite the globalisation of the world (cultural ethics)
- Giving products, services and systems, those forms that are expressive of (semiology) and coherent with (aesthetics) their proper complexity

Design concerns products, services and systems conceived with tools, organisations and logic introduced by industrialisation - not just when produced by serial processes. The adjective "industrial" put to design must be related to the term industry or in its meaning of sector of production or in its ancient meaning of "industrious activity". Thus, design is an activity involving a wide spectrum of professions in which products, services, graphics, interiors and architecture all take part. Together, these activities should further enhance - in a choral way with other related professions - the value of life.

Therefore, the term designer refers to an individual who practices an intellectual profession, and not simply a trade or a service for enterprises.

# Appendix F: UNESCO Creative Cities Network

## The UNESCO Creative Cities Network

The Creative Cities Network connects cities who want to share experiences, ideas and best practices for cultural, social and economic development. Cities may apply to be endorsed by the Network and join the programme to ensure their continued role as centres of excellence and to support other cities, particularly those in developing countries, in nurturing their own creative economy. This network is not related in any way to the WDC Project but may be seen as complimentary. Broadly speaking the goals and aims are similar ... recognition of the 'importance of Design in the development of the modern city and to citizens' is at the heart of both the WDC Project and the UNESCO Programmes.

### UNESCO Cities of Design

- - -

Berlin, Germany  
Buenos Aires, Argentina  
Kobe, Japan  
Montreal, Canada  
Nagoya, Japan  
Shenzhen, China  
Shanghai, China

The following list of criteria and characteristics serves as a guide for cities interested in joining the network as a City of Design:

- Established design industry;
- cultural landscape fuelled by design and the built environment (architecture, urban planning, public spaces, monuments, transportation, signage and information systems, typography, etc.);
- design schools and design research centres;
- practicing groups of creators and designers with a continuous activity at a local and/or national level;
- experience in hosting fairs, events and exhibits dedicated to design;
- opportunity for local designers and urban planners to take advantage of local materials and urban/natural conditions;
- design-driven creative industries, e.g. architecture and interiors, fashion and textiles, jewelry and accessories, interaction design, urban design, sustainable design, etc.

A city may become a member of the Creative Cities Network by being approved by UNESCO in any of the following categories: UNESCO Cities of Literature; City of Film; Cities of Music; Cities of Craft and Folk Art; Cities of Design; City of Media Arts; City of Gastronomy.

For the purpose of this document the City of Design designation is the important one (Dublin made a bid in 2009 to become a City of Literature) – this will have the effect of establishing Dublin as a member of the UNESCO Creative Cities Network. (But not as a city of Design).

## Appendix G: Bodies Supporting the Creative Sector

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Most of the information below is from the websites of the organisations presented. They are included here in order to provide an overview of Creative, Design and Applied Arts Sector organisations and supports.

### Professional organisations

#### AAI - The Architectural Association of Ireland

The Architectural Association of Ireland was founded in 1896 'to promote and afford facilities for the study of architecture and the allied sciences and arts, and to provide a medium of friendly communication between members and others interested in the progress of architecture'. AAI promotes a public lecture series and an annual awards scheme. In addition to "Building Material" journal, AAI publishes an annual book in the New Irish Architecture series based on the awards exhibition. The website's events page keeps visitors up-to-date with AAI lectures, site visits and exhibitions. The lectures are presented with the co-operation of the Department of History of Art and Architecture, Trinity College Dublin and Dublin Institute of Technology. The AAI is grant-aided by the Arts Council of Ireland

<http://www.architecturalassociation.ie/organisation/>

#### DBI Design Business Ireland

Design Business Ireland is committed to promoting the effectiveness and value of design to the Business Community, Government and the Design Community itself through advocacy, education and debate. It encourages fair and open competition while seeking to promote ethical practice and viable market conditions for its members and the design profession. It fosters a spirited fraternity amongst its members, which facilitates an exchange of experience and knowledge, and assists them in managing a profitable business.

Main Event: Design Business Ireland IDEA Awards

<http://www.designbusinessireland.org/>

#### IA - The Interiors Association

The Interiors Association is a multi-faceted support network open to the broad spectrum of professionals working within the Interior Architecture and Interior Design Community. IAs main objective is to enhance the profile and status of the Irish Interiors Industry on a nationwide basis by facilitating and supporting a body of professional accredited members.

<http://www.theinteriorsassociation.ie>

#### ICAD - The Institute of Creative Advertising & Design

ICAD's mission is 'to foster, promote and reward creative excellence in Irish Advertising & Design.' The Institute of Creative Advertising & Design (ICAD) has been around since 1958 and in that time has seen the creative industry go through many changes, but one thing remains integral and that is its dedication to creative excellence. With that in mind ICAD holds events and workshops, both student and professional, along with an Annual Awards and exhibition of The Best of Irish Advertising & Design.

Main Event: ICAD Awards (for advertising and design)

<http://www.icad.ie>

#### IDD - The Institute for Design and Disability

IDD was established in 1991 following the European Conference on Design for Disability held in Dublin in 1989. The objective of the IDD is to promote the inclusion in society of people with disabilities through the exercise of good design. It has a membership of architects, designers, rehabilitation professionals and people with disabilities and is based at the National College of Art and Design.

<http://www.idd.ie/>

#### IDI - The Institute of Designers in Ireland

The Institute of Designers in Ireland is the professional body representing the interests of Irish designers. Its function is to promote high standards of design, to foster professionalism and to emphasise designers' responsibility to society, to the client and to each other.

The Institute represents designers from different disciplines who practice in Ireland. Formed in 1972, the Institute is recognised at national, EU and international level as the representative body for the Irish design profession. The members, whether they be in private practice or in salaried employment, work in the fields of consumer and capital projects, interiors and exhibitions, textiles and fashion, all aspects of visual communication, new media, design management and design education.

Main Event: The Institute of Designers in Ireland Awards

<http://www.idi-design.com>

#### RIAI - The Royal Institute of Architects in Ireland

The RIAI is the Regulatory and support body for Architects in Ireland. Support services are also provided for architectural Technicians. Although the RIAI carries out a statutory function as the Registration Body and Competent Authority for Architects in Ireland this is carried out on an entirely self-funding basis. The RIAI does not receive any Government Funding or State Aid for this Statutory Function. Since 1839 the RIAI has been committed to upholding the highest standards in architecture and providing impartial and authoritative advice and information in issues affecting architects, the built environment and society.

Main Event: RIAI Irish Architecture Awards

<http://www.riai.ie/>

### State Sector – influencing and enabling the Creative, Design and Applied Arts Sector

#### The Centre for Excellence in Universal Design

The Centre for Excellence in Universal Design (CEUD) was established by the National Disability Authority (NDA) in January 2007. Universal Design is the design and composition of an environment so that it can be accessed, understood and used to the greatest extent possible by all people, regardless of their age, size or disability. This includes public places in the built environment such as buildings, streets or spaces that the public have access to; products and services provided in those places; and systems that are available including information and communications technology (ICT).

<http://www.universaldesign.ie/>

#### Enterprise Ireland

Enterprise Ireland is the state agency responsible for the development of Irish companies. It provides a range of supports to meet client business needs and works with clients to help them use innovation and design as an integral part of business development.

<http://www.enterprise-ireland.com/>

### The Centre for Design Innovation (CDI)

The Centre for Design Innovation (CDI) is an initiative of the Institute of Technology Sligo and is funded through the Applied Research Enhancement scheme of Enterprise Ireland.

The CDI conducts **research** to establish the link between successful companies and their use of design; measure the efficacy of best practices to enable innovation through the use of design and creativity; and identify skill needs and training provisions to make Irish organisations globally competitive through the use of design and innovation. The CDI creates **practical tools** to embed skills within small and medium-sized enterprises to help them better understand their end customer needs and translate those insights into innovative products and services.

The CDI **promotes** the findings from the research and case studies to highlight the value design creates in order to recruit companies to engage with the Centre; drive demand within the design industry; and influence policy at a governmental level to increase national competitiveness.

Centre for Design Innovation ITSBI, Institute of Technology Sligo

<http://www.designinnovation.ie/who.aspx>

### Design Group, Invest Northern Ireland

Design Group co-ordinates a range of initiatives and programmes to develop design knowledge, skills and capability and provides advice on how to harness design to deliver considerable commercial advantage.

[www.investni.com](http://www.investni.com)

### Forfas

Forfás is Ireland's national policy advisory body for enterprise and science. It is an agency of the Department of Enterprise, Trade and Employment. Skills in Creativity, Design and Innovation Report published in November 2009.

[http://www.forfas.ie/publication/search.jsp?ft=/publications/2009/Title\\_4896.en.php](http://www.forfas.ie/publication/search.jsp?ft=/publications/2009/Title_4896.en.php)

### InterTradelreland

InterTradelreland is the only organisation which has been given responsibility by both Governments to boost North/South economic co-operation to the mutual benefit of Northern Ireland and Ireland. By encouraging better use of our collective resources we help to expedite trade and business growth across the island; create an environment to make it easier to do business and increase the competitiveness of individual companies and the two economies in the global marketplace.

A Study of the Design Services Sector on the Island of Ireland – report produced by InterTradelreland. February 2009.

<http://intertradeireland.com>

### Design Shannon (Skillnet)

Design Shannon offers Ireland a unique experiment in regional action for design and innovation, an experiment which strengthens the competitive basis of the Irish economy. It provides specialist and objective advice as well as bringing together the commercial and public sectors through its work.

The aim of Design Shannon is to provide training that uses design to help capture premium niche markets rapidly and efficiently and to increase the long-term career opportunities and employability of employees in the Design sector of the Shannon region.

NO LONGER IN OPERATION

### Donegal Design Directorate (Skillnet)

The aim of the Donegal Design Directorate Skillnet Project is to promote the value of good design in business and to promote Donegal designers/design related businesses. It focused on design in all aspects from strategy and research, through functional and aesthetic design, production processes, branding, marketing, packaging, distribution, etc..

NO LONGER IN OPERATION

### Design Ireland (#2)

Established in January 2000, the objective of Design Ireland was to inspire and encourage a positive understanding and utilisation of design by all strands of society, in particular business bodies and Governmental agencies, while internationally demonstrating the creative success and vitality of Irish Design. Design Ireland, an initiative of the combined representative bodies of the Irish design community, has been established as a result of the Government review of the Irish design consultancy sector. Design Ireland is the voice of the design industry in Ireland. It's a business-focused enterprise and encompasses all the design disciplines.

### Design Ireland will...

- Be a strong advocate for good design, demonstrating and creating leadership.
- Ensure that Government takes responsibility for the asset that is design.
- Ensure that design is strategic and creative.
- Promote Irish design both here and overseas.

NO LONGER IN OPERATION

### Design Ireland #1

A previous Design Ireland operated in the mid 1990s but closed within a few years of its inception.

NO LONGER IN OPERATION

### Kilkenny Design

In 1949 Professor Thomas Bodkin, in 'Report on the Arts in Ireland' (commissioned by the Irish Government) recommended Scandinavia as a model for the development and improvement of Industrial Design in Ireland. More than a decade later, in 1960, the Irish Government gave responsibility to the State body Corás Tráchtála (CTT), The Irish Export Board, for the improvement of standards of industrial design in Ireland. The Irish Export Board commissioned an independent assessment of the position of design in Ireland to be carried out by a Scandinavian team of experts.

As a result the report on "Design in Ireland" was delivered. A 'version' of the recommendations was considered and was the basis for the establishment of Kilkenny Design Workshops in 1965. During the late 1960's / 1970s Kilkenny Design Workshops was largely dependent on State assistance by way of annual grant-in-aid to support its activities. In 1974 the direct link with CTT was ended and Kilkenny Design Workshops came under the direct control of the Minister for Industry and Commerce. By 1980 Kilkenny Design Workshops' design capabilities and work for the non-craft industries became dominant. Thereafter the activities of Kilkenny Design Workshops fell into four main programmes:

- their design services provide both consultancy assistance to business organisations in auditing their design requirements and planning corporate design development;
- they provided practical design and technical support services, to meet the specific needs of industry through their design development
- they operated an on-the-job training to recently qualified designers provided at the Kilkenny workshop;



- their design promotion programme was aimed at promoting the concept of good design by way of seminars, exhibitions and awards such as the designer of the year awards.

By the early 1980s the move to achieve full commerciality began – with a target of 1990 for its accomplishment. The Kilkenny Design Workshops Act, (1982) set the authorised share capital of the company at £1 million, of which £500,000 was put into the company before the end of that year. An ill-judged foray into retailing in Dublin and London resulted in disaster. During the period 1982 – 1988 more than IR£1.5 million was spent by the state but to no avail, Kilkenny Design Workshops was wound up in 1988.

NO LONGER IN OPERATION

## Events: Ad-hoc, occasional, independent

### CandyCollective

Since starting in June 2005, the CandyCollective now consists of a core group of people all over the world who are intent on creating noise in their local area. **CANDY magazine** was launched to showcase Irish creativity alongside international equivalents to a worldwide audience. Since then many downloadable pdf format issues have been released and focus has changed somewhat to showcasing and promoting creatives and their work wherever they may be.

The CandyCollective grew organically, drawing on the contacts, expertise and skills of new members. Events include: SweetTalk, 50x50, Shock'd, Electric Picnic and event promotion and management.

**SweetTalk** is the name of CandyCollective's self-initiated series of creative-to-creative live events. It brings together local creative talent with international luminaries in a relaxed, social environment.

<http://www.candycollective.com/>

### CreativeD

CreativeD is a network-based business support programme which aims to define, develop and promote the creative industries in Dublin city and county.

It intends to provide the opportunity to:

- Network, building links and collaborating with others in the creative industries
- Enhance your business' ability to identify and respond to new opportunities
- Attract investment in Creative Industries through improved business skills and processes
- Increase the involvement of creative SMEs in bids for public procurement nationally and across partner region
- Access industry expertise and key influencers for your business
- Facilitate links with creative industry counterparts throughout Europe
- Establish connections between higher education facilities, research centres and creative SME's

It is part of a wider European initiative which is being mirrored in a number of other locations.

It is funded by Dublin City Council, Dublin City and County Enterprise Boards, The Digital Hub and INTERREG IVB (NWE)

<http://www.citieslinked.com/uceu/creative-d/creative-d>

### Digital Media Forum

The aim of The Digital Media Forum is to unify the Digital Media industry by creating cross-platform content programmes with a focus on innovation and commercial enterprise and to continually build best practice through its initiatives in training and education, with particular emphasis on enterprises that can build and maintain scale and become global players in

the Digital Media industry. The **Digital Media Forum** is an enterprise network that develops and administers enterprise resources for companies in the digital media industry. To date the Forum has successfully administered two Skillnets Network Training calls ([www.skillnets.com](http://www.skillnets.com)) and has raised significant funding to develop its enterprise training network on an all-island basis. Our aspiration, over the next two years, is to develop a network of 200 companies in the Digital Media area on a national basis.

<http://digitalmediaforum.net/>

#### IAF - The Irish Architecture Foundation

The Irish Architecture Foundation's role is to be a vibrant and passionate organisation that excites its audiences about the value of architecture. It is a focal point for the many people and organisations who wish to champion the power of architecture and urban design. The Irish Architecture Foundation co-ordinates the promotion of Irish architecture internationally. IAF produces or supports architectural events that stimulate and empower the public, research the boundaries of architecture. IAF is impartial and independent and seeks to challenge the perceptions of the built environment through public debate, events, exhibitions and this website. Established in 2005, the IAF promotes a better built environment for everyone's benefit.

Funded by: Arts Council of Ireland, Department of Environment, Heritage and Local Government (DOEHLG), Dublin City Council, Office of Public Works (OPW), Royal Institute of the Architects of Ireland (RIAI)

<http://www.architecturefoundation.ie>

#### PechaKucha Night

PechaKucha Night was devised in Tokyo in February 2003 as an event for young designers to meet, network, and show their work in public. It now takes place in hundreds of cities around the world. Drawing its name from the Japanese term for the sound of "chit chat", it rests on a presentation format that is based on a simple idea: 20 images x 20 seconds (around seven minutes) per presenter. It's a format that makes presentations concise, and keeps things moving at a rapid pace. The fifth PechaKucha Night Dublin took place on 1st April 2010.

<http://www.pecha-kucha.org/night/dublin/>

#### Refresh Dublin (Internet & Technology, Multimedia - New Media)

Refresh Dublin is a community of designers & developers working to refresh the creative, technical & professional culture of New Media in Dublin. Refresh Dublin is an event that promotes design, technology, usability and standards. The intent of Refresh Dublin is to provide a cross-discipline insight into all things design, interactive, creative and technical, so that different disciplines can learn from each other. Refresh Dublin encourages collaboration, shared learning and networking within the design, interactive, web, film, gaming and creative communities in Dublin and around Ireland.

<http://www.refreshdublin.org/>

#### The Small Print

The Small Print is an independent project with creativity at its core. The Small Print has grown into live events, art projects, publishing and much more besides.

<http://www.alwaysreadthesmallprint.com/welcome/>

## Colleges offering third level design courses in Ireland:

Athlone Institute of Technology	<a href="http://www.ait.ie">www.ait.ie</a>
Carlow Institute of Technology	<a href="http://www.itcarlow.ie">www.itcarlow.ie</a>
Cork Institute of Technology	<a href="http://www.cit.ie">www.cit.ie</a>
Crawford College	<a href="http://www.cit.ie">www.cit.ie</a>
Dublin Institute of Technology	<a href="http://www.dit.ie">www.dit.ie</a>
Dundalk Institute of Technology	<a href="http://www.dkit.ie">www.dkit.ie</a>
Dun Laoghaire Institute of Art, Design and Technology	<a href="http://www.iadt.ie">www.iadt.ie</a>
Grafton Academy	<a href="http://www.graftonacademy.com">www.graftonacademy.com</a>
Galway-Mayo Institute of Technology	<a href="http://www.gmit.ie">www.gmit.ie</a>
Griffith College Dublin	<a href="http://www.gcd.ie">www.gcd.ie</a>
Letterfrack Furniture College (GMIT)	<a href="http://www.gmit.ie">www.gmit.ie</a>
Letterkenny Institute of Technology	<a href="http://www.lyit.ie">www.lyit.ie</a>
Limerick Institute of Technology	<a href="http://www.lit.ie">www.lit.ie</a>
National College of Art and Design	<a href="http://www.ncad.ie">www.ncad.ie</a>
NUI Maynooth	<a href="http://www.nuim.ie">www.nuim.ie</a>
Queen's University Belfast	<a href="http://www.qub.ac.uk">www.qub.ac.uk</a>
Sligo Institute of Technology	<a href="http://www.itsligo.ie">www.itsligo.ie</a>
University College Cork (UCC)	<a href="http://www.ucc.ie">www.ucc.ie</a>
University College Dublin (UCD)	<a href="http://www.ucd.ie">www.ucd.ie</a>
University of Limerick	<a href="http://www.ul.ie">www.ul.ie</a>
University of Ulster	<a href="http://www.ulster.ac.uk">www.ulster.ac.uk</a>
Waterford Institute of Technology	<a href="http://www.wit.ie">www.wit.ie</a>

## Contact

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Views and opinions are very welcome:

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2009 was the European Year of Creativity and Innovation, allowing the spotlight to fall on Europe's creativity and innovative capacity.

## About the author

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Garrett Stokes has spent his career in Design and Advertising and runs a successful Design Practice in Dublin, serving the needs of a wide range of clients particularly in the Public Sector and not-for-profit organisations. He is also a jewellery designer working in precious metals and gemstones. He has written a book, 'Under the Influence of Salome' due to be published in 2011 in which he carries out a deep analysis of the impact that Oscar Wilde's play Salome has had on art and culture throughout the 20th century (including an exploration of Aubrey Beardsley's ground-breaking set of illustrations for the first English edition of Salome). He regularly writes and speaks on design and branding issues. He has engaged extensively in guiding and organising professional design bodies in Ireland and Europe. He has worked as a lecturer in Dublin Institute of Technology.

His service on a number of international boards and juries and membership of a number of international organisations concerned with creativity and related issues has allowed him to develop a wide ranging international network of senior professionals from the Creative Industry.

He has served as:

President of The Art Directors Club of Europe (ADC\*E) based in Barcelona

President of The Institute of Creative Advertising & Design (ICAD)

Elected member of the ICAD restructuring board 2002 - 2006

Jury Chairman: New Media Jury / Art Directors Club of Estonia 2007

Jury Member: International New Media Jury / ADCoE Barcelona 2005

Jury Chairman: International Film Jury / ADCoE London 2004

Past Board Member of the National Organisation: Design Ireland

Founding Board Member: Design Business Ireland (formerly Graphic Design Business Association of Ireland)

Coinage Designer: Designed the final coin of the Irish Currency for the Central Bank of Ireland - the Millennium Pound coin featuring the Brighter Boat - following which Ireland switched currencies to the Euro

He is an Honorary Member of The Institute of Creative Advertising & Design (ICAD)

*Mission: "to foster, promote and reward creative excellence in Irish Advertising & Design."*

Member of Design Business Ireland

*"the national body representing, supporting and promoting the Irish design consultancy sector."*

Member of Association Typographique Internationale (ATypI)

*"the premier worldwide organisation dedicated to type and typography."*

Member of The International Institute for Information Design (IIID)

*"founded to develop research and practice in optimizing information and information systems for knowledge transfer in everyday life, business, education and science."*

