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At the threshold

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

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

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

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

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

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

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

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

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

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

Alex Milton
Programme Director, Irish Design 2015
Liminal Co-curator
Creative Collaborations

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

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

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

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

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

Design Partners ability to provide solutions across the spectrum of design disciplines from product to digital is evidenced in their range of products including the Le Creuset Active press, a ceramic vessel which command a presence all of their own. Ludick transforms the intricate nuances of his small scale ceramic pieces into dynamic textiles with a strong graphic signature. Ludick’s bold colourful ceramics provide contrast to the highly structured and pared back forms of Derek Wilson’s ceramic vessels which command a presence all of their own. Grafton Architects have a long relationship with Milan. Renowned for their design of the Luigi Bocconi University, their scale models for the design of UTEC in Lima, Peru display how the influence of visual language and materiality from Bocconi permeates new large scale projects. Their collaboration with Graphic Relief, who have developed the capability to produce extremely fine detail moulds to cast a variety of different materials, is in its infancy but has the potential to add an exciting layered and detailed dimension to their use of architectural building materials.

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

Creative collaboration is a permanent work in progress. It is a collective process made and remade, revised and reiterated; reinterpreted and reimagined. Liminal is a laboratory to challenge and explore, to engage and transform new design processes and products at a series of public events at design fairs across the globe.

We welcome your contributions to this journey.

Louise Allen
Head of International Programmes for Irish Design 2015
Liminal Co-curator
Ai confini del design Irlandese

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

Per evidenziare l'anno dell' Irish Design 2015 – una grande iniziativa sostenuta dal governo che cerca di accrescere la consapivezza, la comprensione e l'uso del design all'interno della società – gli spazi di Liminal esplorano la dissoluzione dell'ordine disciplinare e delle gerarchie, creando uno spazio fluido e maleabile che renda i nuovi metodi e consuetudini per raggiungere una forma speculativa. Questa stimola, contestualizza e celebra l'interdisciplinarietà come un fenomeno particolare del design emergente in Irlanda, organizzando uno spazio aperto in cui viene presentato il design, riflettendo e elaborando le possibilità e i processi coinvolti nelle collaborazioni creative.

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

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

Alex Milton
Direttore del programma, Design irlandese 2015
Liminal Co - curatore
Collaborazioni in evoluzione

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

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

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

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

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

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

claireanneobrien.com

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

Featured Work:

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

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

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

Materials:
100% swalewick wool, upholstery foam, ash wood.
Victoria Rothschild is an Irish designer and a graduate of the National College of Art and Design. She moved to the UK in 1998 and went on to study at the Royal College of Art in London. Specialising in glass, much of her work is a tactile response to the raw material, retaining a close relationship between the product and the process of making. She has worked on a diverse range of critically acclaimed projects with the Design & Crafts Council of Ireland and her work has been exhibited internationally. In 2007 Victoria and business partner Mark Bickers set up the Rothschild and Bickers studio in Hertford to produce hand blown glass lighting. With a known commitment to craft and a mission to revive the industry, the brand is inspired by the heritage of this unique material and the skills used in its transformation. Today, Rothschild & Bickers has a portfolio of over 20 products and its lighting adorns hotels, restaurants, bars, shops and homes around the world.

Rothschild & Bickers

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

rothschildbickers.com

Featured Work:

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

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

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

Cathal Loughnane

Come Direttore Creativo con la Design Partners, Cathal Loughnane gioca un ruolo centrale nel creare l’approccio unico dell’azienda verso il design industriale, unendo tecniche d’artigianato con le tecnologia assistita da computer.
Peter is a graduate of the National College of Art & Design and has worked for over 25 years across the spectrum of design consultancy for global brands, for much of that time as creative director of strategic product design consultancy Design Partners. He has developed several iconic computer input devices for key client Logitech, all of which blend the signatures of Peter’s work: thoughtful detailing, functionality, ergonomics and a quiet, honed, sculptural aesthetic. His work has been exhibited in MoMA San Francisco; MoMA New York; the Chicago Athenaeum; at the Red Dot & IndusTride Forum awards, Germany; and Good Design, Japan.

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

The collaboration between Peter and Cathal is rooted in their history of working together, their own experiences and observations, sharing stories and conversations, a shared approach to how they work and complementary yet different perspectives and strengths. The work has always been about constant observation, conversations and the whittling of ideas through sketching and making. Their first collaboration was The History Chair, illustrated below and on display in Milan.
ibi is a precious and personal object – a gift – that allows an individual, through a simple gesture, to be immediately transported back to a time and a place. Cathal and Peter are both interested in special memories that are collected during a lifetime and the objects, images, smells, tastes and sounds that trigger them; and in the intimate nature of how we personally experience the world. How small things that are completely meaningless to others have a heightened resonance for an individual.

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

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

Each ibi is unique to the memory contained within. Wood, steel and stone are initial considerations for the main body and fabric or wood laminate on the end panels. As the object is evolved, any number of material combinations may be used depending on the story in each case.
Ceadogán Rugs create contemporary designer rugs and wall-hangings at their workshops in south County Wexford.

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

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

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

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

andrewludick.blogspot.ie

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

andrewludick.blogspot.ie
Ceadogán’s work with ceramicist Andrew Ludick began in 2014 when Fiona Gilboy, Creative Director of Ceadogán Rugs, saw the potential to collaborate. Both rug designs came directly from the hand-painted ceramic work of Ludick, whose distinctive and intuitive use of pattern and colour was seen by the Ceadogán team to lend itself perfectly to their textile medium.

Together, they worked out the translation of the ceramic designs to a much larger scale, bearing in mind the impact a rug can make on an interior space. It was decided that for the rugs to have the impact of the ceramic work, it was best not to use perfectly square or perfectly round rug shapes.

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

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

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

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**Featured Work:**

- **Lime Sun** (green, orange) measures 5'5''/1.65m diameter, weighs 24 lbs/11kgs
- **Solar Opposite** (yellow) measures 4'4''/1.32m diameter, weighs 16 lbs/7.5kgs

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**Collaborative Process:**

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

The intricate nuances of the small-scale ceramic pieces change dramatically when blown up to the rug size. Each subtle, fine distinction of the original designs evolves to take on a boldness, confidence and delicate playfulness in the larger scale of the rugs.
Design Partners is a leading strategic product design consultancy with a team of award-winning designers, engineers, and makers working from studios in Dublin, San Francisco, and Eindhoven. The team leads with clarity of intent and a relentless focus on execution and delivery, fueling clients’ ambitions through the creation of exceptional new products. Design Partners consults across sectors with global brands and high potential start-ups including Seed Labs, Honeywell, Corning, Calor, Ultimate Ears, LG, Logitech, and Panasonic.

designpartners.com
Design Partners with Calor

Featured Work:

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

Featured Work:

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

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

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

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

Featured Work:

The Le Creuset Activ-Ball is a beautiful corkscrew constructed in a durable metal alloy. It has an innovative self-pulling mechanism that pushes the cork from the screw after removal. The Le Creuset Activ-Ball has won iF, IDI and Good Design product awards.
Designgoat is an industrial design studio based in Dublin that creates experiences through products, spaces, furniture and food. Established in 2011, Designgoat has worked on a broad range of projects including self-directed products, commercial interiors and exhibition designs. The aim is always to deliver unique experiences for clients ranging from small start-ups to large international brands. Designgoat does much of the prototyping and manufacture on its projects in-house and has built close relationships with trusted local fabricators to realise the work.

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

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

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

Designgoat in collaboration with Garrett Pitcher

The collaboration on Dyflin was devised through numerous conversations and a shared appreciation for simplicity, functionality and a respect for Scandinavian lifestyle and traditions and a desire to bring them into an Irish context, using Irish manufacturing and materials. The chair and magazine rack are designed to be beautiful when they are not being used and invisible when they are.
The collaboration between Designgoat and Katie Sanderson has come from their discussions on process and experiences. They have developed a collection of objects that will be used to serve a collaborative dinner inspired by Irish food, sea and raw materials. The aim is to create an experience that is developed throughout 2015, growing with each show. The tableware for each dish is influenced by the process of preparing the food, the materials used and how they would like people to experience it.

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

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

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

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

graftonarchitects.ie
Designer Eric Barrett and engineer Mark Dale joined forces in 2010 to form Graphic Relief, which has bases in both Dublin and London. Mark had worked as both an engineer and manufacturing advisor, while Eric brought over 20 years' experience working with a range of materials, especially concrete. They were joined in 2012 by Giancarlo Lovino, former managing director of Permasteelisa, who has extensive knowledge of the construction industry from experience on many prestigious projects. Graphic Relief has developed the capability to produce extremely fine detail moulds that can be used to cast a variety of different materials. Ideas and designs can be transformed into a wide range of architectural finishes, for both internal and external applications. Graphic Relief was created with innovation at its heart and has collaborated with many different designers, architects and artists over the past few years. Constantly involved in research and development programs, the Graphic Relief team is always trying to push the limits of materials.

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

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

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

mournetextiles.com
Notion

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

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

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

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

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

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

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

**Mourne Textiles in collaboration with Notion**

**Featured Work:**

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

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**Materials:**

- **Mourne Milano Rug:** hand woven on a linen warp using wool and hand twisted fleece.
- **Mourne Check Furnishing Fabric:** 50% wool 25% cotton 25% linen
- **Mourne Mist Furnishing Fabric:** 70% wool 30% cotton
- **Mourne Cushions:** 50% wool 25% cotton 25% linen
- **Merino Cushions:** 100% merino wool
- **Throws:** 100% merino wool

**Featured Work:**

Hang table and Frame chair: CNC Machined Ash hardwood, anodized aluminium legs, PET foam, Mourne textiles.
I was looking through old newspaper clippings about the workshop and I found a quote by my grandmother, from 1956. She’d said “out of the past flows the future,” and it was almost as if she was saying it to me today. We’re in a lovely part of the world, right on the edge of the Mourne Mountains, and although I grew up here, I don’t take it for granted. I’d left to go to art college in the UK, and coming back, I appreciated it even more.

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

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

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

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

My mother and I are working through the archives, bringing designs back into production. The fabric structure and textured yarns used come from the archives, but the colours and feel are evolving for today’s market. We’ve also taken on new apprentices. The workshop is really buzzing. The Mourne Textiles workshop began with The Milano Rug, so it’s now come full circle.
On the one hand I’m saying that the world doesn’t exactly need another chair, but chairs for educational furniture are so bad. There is so much wrong with seating in schools, and so little has been done because of the perceived cost. Looking at how to solve this became the subject of my Masters at Dublin’s NCAD (National College of Art and Design), where I now also teach. I worked with Gearóid Ó’Conchubhair, and in 2009 we got funding from the EU’s FP7 programme to create TFE: Task Furniture in Education, so now there’s a team of designers on the project.

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

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

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

Chairs aren’t new, we have to treat them with respect, and think of the aesthetics. Form follows function, but people make emotional connections through form, so our work has to look beautiful as well. My hope for ID2015 is that it’s a catalyst for change. We want to change the standards of educational furniture across Europe – and the world.
Perch was set up in Dublin in 2008 with the aim of improving the quality of everyday living through design. Specialists in research-led design for applied human movement, the Perch team works from a deep understanding of the emotional and physiological requirements of the active human. Their approach to critical thinking and problem solving is truly interdisciplinary and they always strive to find that perfect balance between interactive simplicity, scientific relevance and aesthetic beauty.

Perch has forged long, meaningful client relationships and works in unison with clients, right through the processes of discovery, trials and international commercialisation. This way of working builds strong connections and enables true, disruptive innovation. Perch also actively participates in the post-commercialisation phases, to continually improve standards and gain a deeper understanding of each sector in which they work.

perch.ie
Thomas Montgomery

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

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

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

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

labofa.com

Featured Work:

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

Materials


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

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

Collaborative Process:

The Ray range is the outcome of nine years of research including successive prototype testing in Irish schools and clinical laboratory trials, and a successful collaboration between Perch and Hans Thyge & Co., for Labofa. The range takes inspiration from the work done by Dr. Gearóid Ó’Conchubhair and the body of research on applied movement for task work and is an example of a productive international collaboration that has merged interdisciplinary skills and processes to deliver a very disruptive and health-positive educational furniture solution.
Smarter Surfaces was founded by Wicklow-born Ronan Clarke in 2011. The first product was Smart Wall Paint, an award-winning, one-coat whiteboard paint available in White and Clear (which accommodates any colour) finish. Smart Wall Paint enables the creation of unlimited whiteboard areas in any space – offices, schools, communal spaces, homes.

In 2014 the company launched Smart Magnetic Primer, which can be combined with Smart Wall Paint to create a surface that is both whiteboard and magnetic. Smarter Surfaces invests continually in R&D and innovation and in 2015, added more new products to the range: Smart Projector Paint, Smart Magnetic Wallpaper and Smart Whiteboard Sheets.

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

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

Featured Work:

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

smartersurfaces.com
Derek Wilson

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

derekwilsonceramics.com

Featured work:

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

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

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

Materials:

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

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

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Materials:

Porcelain and stoneware high fired with an engobe finish with glazed interiors.
Studio AAD is a Dublin design consultancy that works with clients of all sizes and from a wide range of sectors, using design to help them shape their projects. Building on a project’s core strengths, Studio AAD works across disciplines to deliver ideas, solve problems and build tools that help clients explain, engage and make an impact. The studio is founded on an entrepreneurial spirit: for the first 5 years of business the team also had a successful clothing brand that sold in stores across Europe and Asia, from Urban Outfitters to Collette in Paris and Journald Standard in Tokyo. This experience provides a unique and holistic insight for the design practice. Passionate advocates of creativity as a catalyst, the Studio AAD team invests time and money in art and culture because they believe that it promotes ideas, connects people, and is at the heart of what makes Dublin a great city.

The studio is also a founding member of 100Archive, a site dedicated to mapping the quality and diversity of Irish design.

To view our work, visit us at www.studioaad.com.
23 - Jeffry’s House by Emma Mannion and Thomas O’Brien. A riverside residence. The clients were the artist and designer, and musician. With formal training in visual communications in Dublin and London, his creative practice has expanded to encompass developing ideas and making models. Peter’s approach sees him work at the intersection of several disciplines. With a track record from nearly 20 years working to the highest standards of excellence in visual communication and design for print and screen, his broad experience has developed into an extensive knowledge of all aspects of design, editorial, pre-press and production. Peter has wide-ranging experience in working with creative practitioners and institutions, editors and curators, including over 30 individual artists publications, and more than 40 group show publications, for clients in Ireland, Belgium, Luxembourg, UK, US, Italy and Canada.

www.petermaybury.com

24 - House 1 by TAKA architects, images by Alix Clancy. TAKA is an architectural practice based in Dublin, Ireland. Their practice is focused on working with building ideas and making models which have a distinct character. They have a careful and considered approach to materials and construction, and a first-principles approach to sustainability. They collaborate closely with clients, professional consultants and expert makers to ensure the ambitions of projects are met and exceeded. A continuing level of excellence in the built work of the practice is recognised by multiple national and international awards and worldwide publication. TAKA have experience in a wide range of project types ranging from domestic extensions to commercial and public buildings. TAKA is led by partners Alice Casey ArBhiUK and Cian Deegan MRAI. www.totobark.com


Peter Maybury works as an artist, graphic designer, and musician. With formal training in visual communications in Dublin and London, his creative practice has expanded to encompass developing ideas and making models, working in digital and print, animation and storyboarding, and working with creative practitioners and institutions, editors and curators, including over 30 individual artists publications, and more than 40 group show publications, for clients in Ireland, Belgium, Luxembourg, UK, US, Italy and Canada. www.petermaybury.com

26 - A Bit Lost by Chris Haughton. Chris Haughton is an Irish designer and儿童's book author. He has been a freelance illustrator for 12 years. His interest in fair trade drew him into working with a number of non-profit projects and in 2007 he was listed in Time Magazine’s DESIGN 100 for the design work he undertook for People Tree. Since then he has created a number of children's books, with his first book A Bit Lost being translated into 20 languages and winning numerous international awards including the Dutch Picture Book of the Year. His next book brazil was shortlisted for the AOI award for children's books in 2014. www.chishaugton.com

27 - The Dublin Review 58, design by Atelier David Smith. Established in 2000, Atelier David Smith is an independent design studio that works in the public and cultural sector, creating award-winning work for national and international clients. David has lectured publicly on his own practice and on wider issues concerning graphic design and has contributed to Eye – the International Review of Graphic Design. His work has been published in numerous publications and has received numerous awards and commendations from the Type Directors Club New York, Association Typographique Internationale (AtypI) and the International Society of Typographic Designers. His work for the Arts Schönberg Ensembles (designers and developed at UNA [Amsterdam] received the Nederlands Huis/Prize and a Premier award for typography from the ISTD. National awards include numerous commendations from the Institute of Designers in Ireland (ID); and a number of bronze, silver and gold awards from ICAD. www.atelier.ie

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

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

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

31 - Satchel by The Atlantic Equipment Project. The project is about the coastal explorers. AE packs are designed with durability and function as primary requirements, in order to support experience and adventure amongst your wilderness. The project is about the coastal communities of the West of Ireland, where a new, quality manufacture base can bring prosperity and further potential. AE build quality packs, by hand, in their workshop in the West of Ireland. In prioritizing local resources and keeping supply chains as small as possible, their ambition is to maintain and grow a sustainable business ethos - investing in people with skills, keeping production small, and ensuring attention to detail and craftsmanship. www.atlanticequipmentproject.com
It's like a window on Ireland – I wanted to bring breadth to how people understand Irish Design. I'm thinking of it as a glimpse of modern Ireland through the lens of design. I imagined it like a kitchen dresser, the eclectic backdrop to family life; and that let me bring in quite disparate things that nevertheless have a relationship through how we use them, how they give us a sense of who we are.

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

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

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

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

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

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

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

Working in the industry today, I know so many colleagues making brilliant things. That's what excites me. ID2015 has already sparked a lot of conversations within the industry. The next stage is for us to create the foundation to bring those conversations to the wider public. That's the best legacy for when this year is over.
From their workshop in Snugboro, Co. Wicklow, Conor Kelly and Nell Roddy run Snug, creating well-crafted and designed furniture that will sit comfortably in any home. Conor is a trained cabinet-maker with over 15 years’ experience working with crafted furniture in Ireland, Kenya and New Zealand. Nell has a passion for design and together they started Snug in April 2014 to demonstrate their belief that good design can transform everyday living. Each piece is a celebration of design that is playful, functional and crafted. The structural simplicity of the Snug range is the outcome of a considered process of sketching, prototypes, wood and colour changes until the final product is realised. The aim is always to achieve a balance between simplicity, function and beauty.

Snug.ie

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

Featured work:

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

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

Materials (bench):

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

With a passion for detail and aesthetics, Patrick has produced work that has been exhibited internationally in arenas such as the Design Museum, M1 Gallery Eindhoven, Selfridges, TATE Modern, NID India, Macau Tower and V&A. Studio PSK's work spans physical, digital and print media, often focusing on complex contemporary issues and the use of design as a way to communicate or challenge these. In 2014, Studio PSK was nominated in the Best Emerging Design Studio category in the Icon Magazine awards.

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

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

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

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

Materials:
3D printed paper and resin.
The “Keep Ireland Emerald” Campaign

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

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

Pharming in Ireland

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

New Irish Time (NIT)

In a bid to catalyse a new era of economic growth in Ireland, a radical idea is implemented. To capitalise on both Central American markets to the west, and Central Asian markets to the east, Ireland creates two new time zones splitting the country down its longitude.
With degrees in Visual Communication and Film Production, Annie Atkins cut her teeth in filmmaking on the crew of historical drama The Tudors, making vintage-style graphic props for use on set. She went on to specialise in the creation of artefacts, signage and documents on a wide range of period productions. After working on Oscar-nominated animation The Boxtrolls, Annie was called in by Wes Anderson as lead graphic designer on The Grand Budapest Hotel, which went on to win the Oscar for Production Design. Annie spent most of 2014 working on Spielberg’s as-yet-untitled spy thriller, set in 1960s New York and Berlin and scripted by the Coen brothers. She is now back home working from her studio in Dublin, where she’s also a photographer and film poster designer.

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

In 2011, Annie first collaborated with Eoghan Nolan, an award-winning copywriter and former creative director of McCann-Erickson, Irish International BBDO and Leo Burnett. Annie and Eoghan now work together under the name Think & Son.
Seymours Irish Biscuits is a family-owned specialist bakery producing individually hand-cut biscuits made in small batches. The bakery in Bandon, West Cork is about 8km west of the family dairy farm that supplies the fresh milk and creamery butter for the biscuits, giving a superlative taste that no other biscuit bakery can match. The bakery was set up in Bandon in 2008 and today the small team of bakers supplies Seymours sweet and savoury biscuits to Ireland’s finest food stores.

seymours.ie

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

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

SEYMOURS, BANDON, COUNTY CORK.
Think & Son in collaboration with Seymours Irish Biscuits

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

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

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

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

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

Ingredients:

**Skibbereen**
- Wheat Flour
- Butter
- Hazelnuts (11%)
- Cinnamon
- Nutmeg
- Salt
- Natural Almond Flavouring

**Cushendall**
- Wheat Flour
- Butter (30%)
- Sugar
- Cornflour
- Cranberries (7%)
- Almonds (5%)
- Natural Almond Flavouring

**Stoneybatter**
- Wheat Flour
- Butter
- Sugar
- Dried Cranberries (7%)
- Almonds (5%)
- Natural Almond Flavouring

Packaged biscuits are a great way to celebrate and promote the vibrant design sector in Ireland, and the collaboration between Annie Atkins, Eoghan Nolan, and Seymours Irish Biscuits is a great example of this.
EMBARRASSING INCIDENT AT CUSHENDALL

CUSHENDALL, Tuesday—The charming village of Cushendall on the enchanting Antrim Coast witnessed an embarrassing incident on Saturday last (April 25th) that left at least one local with a red face. Nora ‘Matie’ Magill was locking up her cottage window when she saw what she thought to be a gang of large dogs attempting to bear down one of the historic oak trees on the common ground opposite use of a rope tied around it on which they were pulling vigorously and with great exertions.

RUSHING

Running from her door in her dressing-gown with little regard for the cool mornig air she reached the gang of barking men, who included some dogs and a man among their number. Mrs. Magill outlined the men for their monstrous behavior and called them ‘Phillipines’ for removing such a mighty tree. There followed an awkward silence which observers said was broken only by a dog barking and a song in one of the well-maintained gardens nearby. The man at the front, untechnical strongman William ‘Percy’ Milton then explained patiently that they were in fact the Cushendall Tag War teams practising on the oak trees, as was their long custom, for the Regional Championship of the Glen Area of Outstanding Natural Beauty. A laughing Mrs. Magill was seen to return to her home amidst some laughing and pointing.

THREE GARDAÍ FOUND SAFE UNDER BLANKET

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

LEAD

Following a ‘lead’, door-to-door enquiries were extended to the bustling business district of the attractive seaside town. No effort was spared to find the safe that had been taken during the break-in at the Bank. The safe, an Atkins ‘Invisicase’, was thought to be impossible to open and Gardaí had been hopeful that the robbers, unable to ‘crack’ it, might be reluctant to use explosives for fear of destroying the valuable contents.

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

POLITE NOTICE

Due to the overwhelming volume of Missing Cat adverts the Helicopter has received from Shoreham over the past few years, we shall no longer consider any such notices from the first day of each month. This is a non-negotiable and correspondence shall not be entertained.
Zero-G is a Dublin-based design practice engaged in research, strategy and design. Founded in 2004 by Ciarán Ó Gaora, Zero-G has earned a reputation as a creative partner for businesses who want to leverage design to build their brand, facilitate innovation and inspire meaningful change in their organisations. That has been achieved by creating stories that focus purpose and meaning, creating tools that empower employees to look at opportunities with fresh eyes, and demonstrating the power of design to make things better for the user, be they customer, employee, audience, or citizen.

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

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

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

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

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

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

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

Materials:

Digital Print on 10mm Acetate

Featured work:

Collaborative Process:

The core Zero-G project team will be collaborating with a range of partners as the project unfolds. These partners will help access and gather information, parse it out and structure it, and ultimately present it in an engaging and accessible form. Collaborators include Emer Coleman, former Deputy Director for Digital Engagement at Government Digital Services in the UK and Graphic Relief, specialists in concrete moulding techniques, who will render the map in cast concrete.
As long as I've known Conor and Fintan, they've been inventing things. I'm married to Conor, and as soon as they get into a room together they're dreaming up things on the back of envelopes. If it wasn't this, it would have been something else. I'm the one with a marketing background, but this technology thrills me. There's a certain awe to being able to produce a three dimensional object from one of our machines.

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

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

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

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

Liminal presents a series of films including:

- Irish Design 2015 promotional film
- Liminal - Behind the scenes
- Animation Ireland showreel

Kilkenny Design Workshops iPad app

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

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

Design library

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

- Downey, K. (Ed). Into the Light; 60 years of the Arts Council, Arts Council, 2012
- Haughton, C. A Bit Lost/Shh…, Walker, 2013
- Jeffers, O. Once Upon an Alphabet: Short Stories for All the Letters, Philomel Books, 2014
- Kearney, F. (Ed). Motion Capture, Glucksman Gallery, 2012
- King, L. and Sisson, E. Ireland Design & Visual Culture; Negotiating Modernity, CUP Press, 2011
- Marchant, N. and Addis, J. Kilkenny Design: Twenty-One Years of Design in Ireland, Lund Humphries, 1985
- Maybury, P. Make Ready, Gall Editions, 2015
- Moore, T., Stewart, R. and Scherrer, E. Designing the Secret of Kells, Cartoon Saloon, 2014
- Share, B. and Farrell, I. (Eds), Campaign, Institute of Creative Advertising and Design, 1959
- Various (Eds), PIVOT Dublin Bid Book, Dublin City Council Architects Office, 2012
- Various (Eds), Best of 2014 ICAD, Institute of Creative Advertising and Design, 2014
- Various (Eds), IDA Awards 2014, Institute Designers Ireland, 2014
Team biographies:

Curatorial Team

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

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

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

Exhibition Design

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

johnmclaughlin.ie

Exhibition Fabrication

Oikos Ltd Dublin, Ireland

Graphic Design

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

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

newgraphic.ie

ISBN: 978-1-906691-42-4
Typeset in Theinhardt
Thanks to:

We would like to thank the Irish design sector and community for their invaluable support and advice in helping develop the exhibition content and approach.

Thank you to the Irish Design 2015 team, and our colleagues at the Design & Crafts Council of Ireland for helping to make the exhibition happen and Designersblock for their advice.

We would also like to thank the Department of Jobs, Enterprise and Innovation, Enterprise Ireland and the Department of Foreign Affairs and Trade for their continued support of Irish Design 2015.

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

WantedDesign at NYCxDesign: Friday 15th May – Monday 18th May
ID2015 Design Hub, Dublin Castle: Friday 3rd July – Sunday 20th September
Dutch Design Week: Saturday 17th October – Sunday 25th October

Irish Design 2015

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

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

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