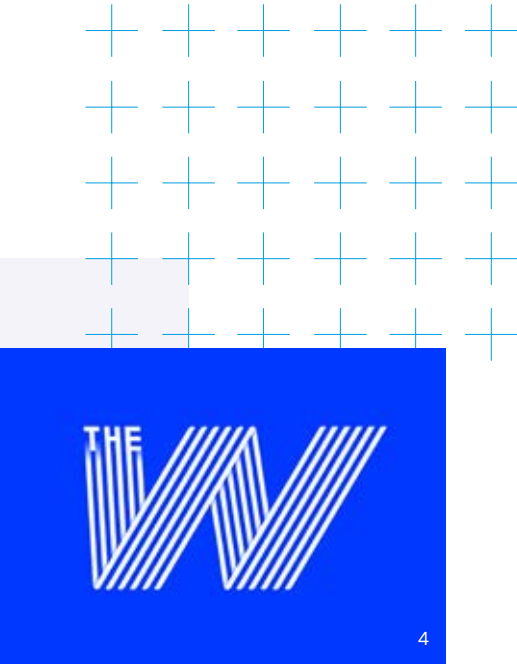
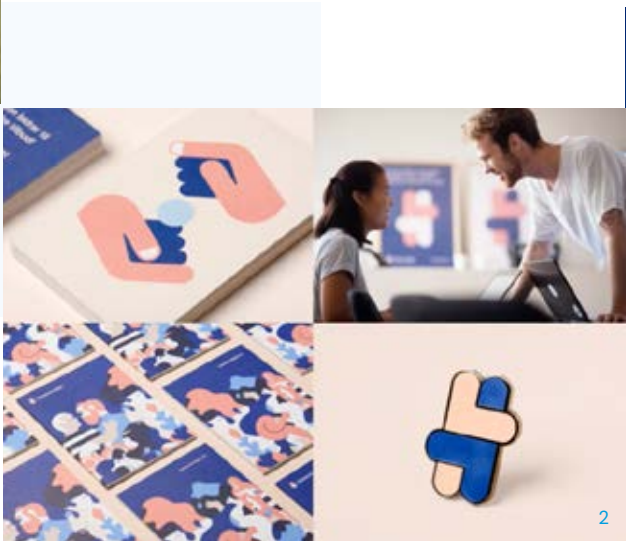


# Map Irish Design Final Report



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- 1 Iron Bridge Amber Ale label designed by Greenhouse
- 2 Helseutvalget (Gay and Lesbian Health Norway) identity designed by Evan McGuinness at Bielke&Yang
- 3 Stop, Look, Listen, Think campaign designed by The Stone Twins
- 4 The W Podcast identity designed by RTÉ Digital

# Executive summary

1



1270  
designers

786  
Archived projects

908  
Workplaces

2339  
submissions

- 1 Together for Yes identity designed by Language
- 2 Suffer poster designed by Shauna Buckley
- 3 Trust Women poster designed by One Strong Arm
- 4 Atlantative identity and packaging designed by Cassie Wright

## 1

Executive  
summary

This report outlines the development and delivery of Map Irish Design, an online research and communication project undertaken by the 100 Archive, a platform for contemporary communication design in Ireland, with funding from the Creative Ireland Programme's National Creativity Fund. In it we detail the background to the project, the team assembled to deliver it, the outcomes and outputs achieved, public engagement with the project, and our findings, evaluation and recommendations. The report also includes a breakdown of project finance and in the appendices we include a selection of press clippings from press activity in 2019 and 2020.

MAP IRISH DESIGN looked to examine the 2300+ communication design projects — identities, print materials, campaigns, wayfinding, digital projects, typefaces and more — submitted to the 100 Archive by designers all over Ireland and Irish designers overseas from 2010 to 2018. Using these projects and their associated data, the project demonstrates design's capacity to shape our everyday lives, contribute to Ireland's culture, affect and reflect changing values and expand our horizons. This is demonstrated through videos, articles, visual collections and data visualisations all housed on an online platform, [map.100archive.com](http://map.100archive.com).

The online platform and its content was engaged with by over 2,500 people

in the first month since its launch on 27 April 2020, and the story of Map Irish Design reached many more through a press campaign that saw the project covered in regional, national and international press, from interviews on local radio to features in international design publications. In tandem with the development of the online platform, the project team also delivered Culture Night events in September 2019 in Cork, Letterkenny and Wexford, an Open House Dublin event in October 2019, and spoke at a conference at the National Museum of Ireland in May 2019. A significant strand of the project was a collaboration with Limerick School of Art and Design, where fourth year Graphic Design Communication students created their

own data visualisations using the 100 Archive as a starting point.

Map Irish Design has enabled the creation of a significant amount of rich material for the 100 Archive and through that a much better understanding of how to use the 100 Archive as a resource for research, writing and curatorial activity. As an organisation we now better understand how to use what we have, and through findings from this project are now adapting our collection process to better gather and maintain data, continuing the 100 Archive as a rich resource. We have also begun to see the potential of outreach to the public and the education sector through collaboration with institutions and the design community and aim to develop this activity in the future.

Lastly, Map Irish Design represents a significant investment of time, energy, expertise and passion by the 100 Archive, the project team and our network of colleagues and collaborators. It also marks a valuable investment by the government, via the Creative Ireland Programme, into design as an important creative industry in Ireland. Now more than ever, investment in Ireland's creative sector is vital, and we hope that Map Irish Design, in its own outputs as well as in its findings, exemplifies the profound impact the creative sector can have on Irish life, culture, business and society.



# Introduction



- 1 Network identity and materials designed by Slater
- 2 Open House Dublin 2015 identity and campaign designed by WorkGroup
- 3 Five Points identity and signage designed by WorkGroup
- 4 Loko identity and environment designed by John Gavin at TrueOutput

2

## 2

## Introduction

In August 2018, the 100 Archive was notified that it was one of 38 organisations to be funded through the Creative Ireland Programme (CIP)'s National Creativity Fund for a research and communication project entitled Map Irish Design. The 100 Archive and CIP finalised a Service Level Agreement for the project in October 2018. The 100 Archive created an open call for practitioners to join the multidisciplinary project team in November. We assembled the team and kicked off the project in earnest in February 2019.

We hoped to exemplify how design is not a discrete activity of a small industry or a niche concern; it is intrinsic to the world in which it sits...

THE PROJECT INVOLVED delving into the 100 Archive's 2300+ examples of recent Irish communication design and the data associated with those projects and the 1000+ designers registered on 100archive.com. We did this in order to demonstrate the 100 Archive's capacity as a resource on design and in turn, design's capacity as a resource on life, society, business and culture. By looking at this massive digital archive of design — the largest design dataset in Ireland — we hoped to exemplify how design is not a discrete activity of a small industry or a niche concern; it is intrinsic to the world in which it sits.

From this in-depth look at such a large bank of source material we would communicate our findings through long form written content, video interviews, visual collections and lots and lots of data visualisations. All of these would be housed on [map.100archive.com](http://map.100archive.com) and disseminated through the 100 Archive's social media channels, connecting the research with the design industry but hopefully reaching beyond that industry to the clients who commission this work and the public who consume it.

The research undertaken through Map Irish Design would inform a series of projects and activities over the course of the project, as well as laying a robust

groundwork for future projects. During the course of Map Irish Design we soft launched the project at the 2018 100 Archive Selection event in May 2019, we presented early findings at the Women in Design conference in NMI Collins Barracks in May 2019, we delivered three Culture Night events in Letterkenny, Wexford and Cork in collaboration with designers from our community in September 2019, and we took part in Open House Dublin with a walking tour exploring 100 Archive selected-work situated in commercial and cultural spaces around the city in October 2019. We also delivered a data visualisation project with LSAD's final year Graphic Design Communication students.

Map Irish Design gave us reason and resource to reach out beyond Dublin and beyond our own community, taking our first steps towards cultivating audiences for design around Ireland, as well as making more meaningful connections with third level education.

The Map Irish Design project — website, 7 videos and animations, more than 15 longform articles, 18 LSAD projects, over 25 visual collections and 30 separate data visualisations — was launched online on 27 April 2020, with a social media and PR campaign surrounding it.

## Team and key participants

# 3



1



2



3



4

- 1 Still of interview with David Joyce and Clío Meldon of Language, shot by Herbert Martinson
- 2 Still of interview with Ann Mulrooney, shot by Herbert Martinson
- 3 Still of interview with Deirdre Corcoran of Chapter, shot by Studio9
- 4 Still of Map Irish Design animation, made by Studio9

## 3

## Team and key participants

**Aideen McCole***Direction and project management*

Aideen McCole is a curator and cultural producer. With a masters in Curating Contemporary Design from Kingston University and the Design Museum, London, she has worked in organisations such as the Irish Architecture Foundation and the Victoria & Albert Museum. While also working with the 100 Archive since 2016, Aideen is the Development & Advocacy Manager at The Ark Cultural Centre for Children.

Aideen's role was to devise and direct the project from start to finish, from curatorial, strategic and project management perspectives. She briefed and coordinated the team, managed all ancillary projects, including shaping the brief for the LSAD partnership project and coordinating all Culture Night and Open House Dublin events. She contributed to research, data analysis, data visualisation and editorial content. She coordinated the social media campaign for the project and supported the project's PR. She managed the project's finances and reporting.

**Stephen Ledwidge***Direction and project management*

Design Director at RichardsDee, Stephen has over fifteen years' experience in design and brand development. He has been responsible for the design development of a number key projects while Design Director at Zero-G including Special Olympics International, Galway International Arts Festival, design lead with the Abbey Theatre and Trinity College Dublin. Stephen graduated from the National College of Art & Design in 2000.

Stephen's role was to direct and coordinate the project alongside Aideen. He worked on the project from the application stage, shaping the original project intention and managing the team throughout. He contributed to the design of the website, with a particular focus on user interaction and navigability and he developed website content. He contributed to the project's evaluation and final reporting.

**Elaine McDevitt***Research and content*

Elaine is an experienced research, awards and events professional, with a masters from NCAD in Design History and Material Culture. Elaine previously led the Institute of Creative Advertising & Design (ICAD) from from 2008 to 2018.

Elaine was the lead researcher on the project, determining the approach and shaping the outcomes. With help from a small team of volunteers, she delved into the 100 Archive's 2300+ submitted projects and associated data, filling in gaps in knowledge and pulling insights from it. Based on her research she identified the project's themes and sub-themes and developed written, video and visual content to illustrate them all. She has made recommendations on how the 100 Archive gathers and shares data from now on. She contributed to the project's communications campaign, presented early findings at NMI's Women in Design conference and represented the project at our Wexford Culture Night event.





### James Delaney

*Web development*

James is a digital designer from Kilkenny with a BA in Visual Communications from IADT. Currently living and working in Dublin, in his commercial practice James partners with design agencies, studios, and directly with clients to design and build websites and web apps.

James developed an online data tool which pulled all data from the 100 Archive site and its 2300+ projects which could then be used, and added to, by Elaine, our team of volunteers, and selected designers and studios in order to fill in the gaps in our knowledge of each submitted project. He also built the Map Irish Design microsite and is implementing changes to the 100 Archive main site based on findings from Map Irish Design.



### Keelin Coyle

*Design (on behalf of WorkGroup)*

Keelin is a Dublin-based graphic designer who graduated from Visual Communications at NCAD in 2013 who has worked and taught in New York and Amsterdam. In 2017 she joined WorkGroup where until late 2019 she worked with the team to develop identities, campaigns, motion graphics, packaging and digital products for clients from a diverse array of industries.

Based on the idea of exploring uncharted territory, finding new ground and mapping discoveries, Keelin developed an identity for the project, applying this identity to early social media content, visuals for video interviews and the microsite. She acted as visiting lecturer for the LSAD project.

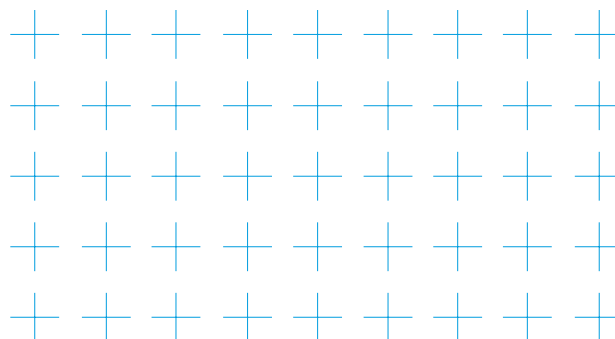


### Studio9

*Animation and Videography*

Established in 2017 by Joe Coveney and John O'Connell, Studio9 specialises in creating short animated content using a hybrid of stop-motion and digital techniques. John and Joe both began their studies at NCAD, before heading to the RCA and Ballyfermot, and Winchester School of Art and the Domus Academy, respectively.

Studio9 helped create a narrative framework for the project, filmed and edited our suite of video interviews and created a short introductory stop-motion animation to explain the impact design has on life in Ireland, and how that impact is demonstrated through the materials found in the 100 Archive.



### Additional credits

#### Additional design support

Detail. Design Studio

#### Additional videography support

Herbert Martinson

#### Additional support from the 100 Archive steering committee:

Brian Nolan, David Smith, Shane Delahunty, Lara Hanlon, Scott Burnett

#### CIP mentor: Róise Goan

**LSAD collaborator:** Eamon Spelman, with 32 final year students participating; work by 17 students published on

[map.100archive.com](http://map.100archive.com)

#### Research & communications volunteers:

Emma Clarke, Anne Kearns, Rosanna McGuirk, Rachel Copley-McQuillan, Laura Merrigan, Laura Rooney, Kate Stuart, Síle Stewart, Stina Sandström, Eamon Spelman, Linda Tucker

#### Culture Night Cork:

Dee Corcoran/Chapter, Deirdre Breen, Lisa Petersheim/Hurrah Hurrah

#### Culture Night Letterkenny:

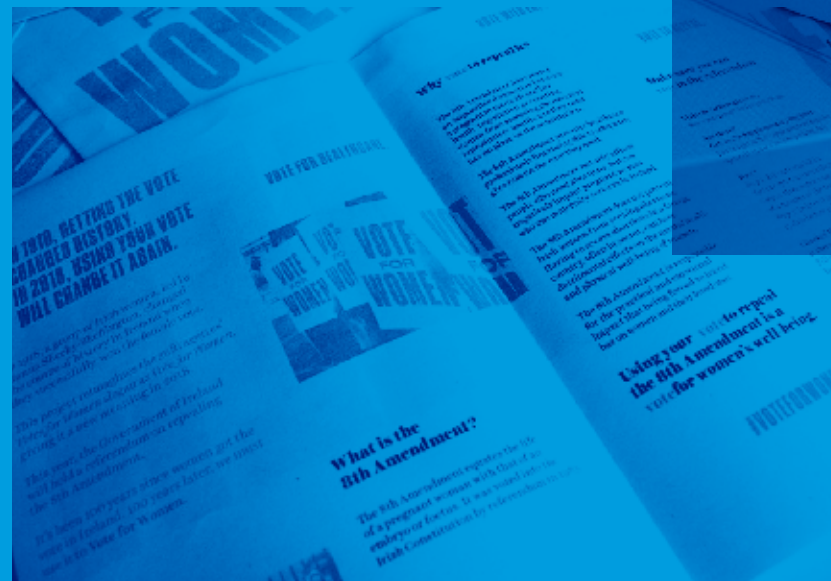
Cróna Connolly and Daniel O'Donoghue, ODDesign and An Grianán Theatre

#### Culture Night Wexford:

Brian Byrne/Lands, Yvonne Rath/Pixelpod, Pdraig Holmes/Counterpart, John Gavin/TrueOutput, Fuse:d Design Network, the Blue Egg Gallery

## Outcomes and outputs

# 4



- 1 Dublin Tenement Experience identity designed by Red Dog
- 2 Winter publication designed by The Salvage Press
- 3 Vote for Women publication designed by Katie Kidd
- 4 Portrait of a Century Designed by Ruza Leko at Studio Suss

## 4

Outcomes  
and outputs

As stated in the project's Service Level Agreement, the 100 Archive agreed to deliver outcomes which would:

- (a) Support the vision and objectives of the Creative Ireland Programme,
- (b) Support innovation
- (c) Inform public policy and/or sectoral development
- (d) Connect communities

Map Irish Design gave the 100 Archive reason and resource to connect to broader communities within and beyond the design industry.

#### Map Irish Design did this as follows:

##### (a) Supporting the vision and objectives of the Creative Ireland Programme:

Map Irish Design supports the vision and objectives of Creative Ireland under Pillars 3, 4 and 5 by contributing to Ireland's digital cultural infrastructure with a new publicly-accessible online resource, by reinforcing Ireland as a centre for design excellence by demonstrating the quality and impact of design in Ireland and by contributing to and revealing Ireland's global reputation as a creative force.

##### (b) Supporting innovation:

Everything about the 100 Archive is groundbreaking, from its mission to build audiences for design in Ireland to the innovative mechanism used to create collections of design. It is unique in Ireland and unique among design communities internationally. In particular, Map Irish Design has communicated Irish design, what it is and what it does, in a grounded, informed, evidence-based and yet highly novel and engaging way.

##### (c) Informing public policy and/or sectoral development

As a publicly-accessible, well-visited and widely publicised resource, Map Irish Design points to how we might present design to the public in Ireland, and in particular offers the 100 Archive a robust curatorial starting point for future public-facing activity. Additionally it is a substantial evidence base to support recommendations made by the Creative Industries Roadmap to foster and support the design industry in Ireland. It shows, for the first time, the extent of the communication design industry here in Ireland and its capacity as an economic force, a source of sustainable and future-focussed employment, an artefact of social history and a valuable part of Ireland's cultural heritage.

##### (d) Connecting communities:

Map Irish Design and its support from the National Creativity Fund created a valuable bridge between the Creative Ireland Programme and the 100 Archive's community of 1000+ designers, which was utilised throughout the development of the Creative Industries Roadmap.

Crucially, Map Irish Design gave the 100 Archive reason and resource to connect to broader communities within and beyond the design industry. We did this through our Culture Night and Open House Dublin events in four locations nationwide, through our collaboration with LSAD and through our extensive communications campaign for the project, most notably our outreach to local and regional press nationwide to reach new audiences and introduce them to the design happening on their doorsteps.

## 4

Outcomes  
and outputs

1

Microsite

7

Videos and  
animations

15

Longform  
articles

25

Visual  
collections

30

Data  
visualisations

3

Culture Night  
events

155

submitting  
designers to the  
2018 archive**Agreed outputs**

As per the Service Level Agreement, both Parties agreed the following outputs:

A microsite along with videos, data visualisations and more illustrating the how, what, who and why of Irish graphic design. Additionally, a number of events feeding into that research, and then disseminating it.

A greatly increased number and variety of work submitted to the 2018 Archive, ensuring as rich a range of data to work with as possible and a diverse and exciting 2018 Archive Selection.

Evidence of the size, breadth and variety of Irish communication design, a deeper understanding of it and a strengthened case for increased presentation, discussion and support for the design sector in Ireland.

**Delivered outputs**

As part of Map Irish Design, 100 Archive and the project team delivered:

A microsite containing 7 videos and animations, more than 15 longform articles, 17 LSAD projects, over 25 visual collections and 30 data visualisations, all accessible at [map.100archive.com](http://map.100archive.com)

3 Culture Night events in Cork, Letterkenny and Wexford, a walking tour at Open House Dublin, a soft launch as part of our 2018 100 Archive Selection event and a paper presented at Women in Design in NMI Collins Barracks.

Our 2018 Archive was selected from 414 projects, our second highest ever pool, submitted by 155 designers, the highest number we have ever had submit their work. Further to this, our 2019 Archive was selected from 371 projects submitted by 119 designers, some of the

highest figures we have seen since we began our annual open call in 2012.

Map Irish Design has revealed that the communication design industry in Ireland is large, with over 1000 designers registered on 100archive.com, varied in its outputs and valuable in its impact on business, culture and society in Ireland. Key findings are listed below, but we would encourage you to spend time on the site itself to see the extent of the project's discoveries. The project's reception in the press and engagement figures online and at events show the appetite for projects and activities that connect design to a wider public.

## Public engagement outcomes

# 5



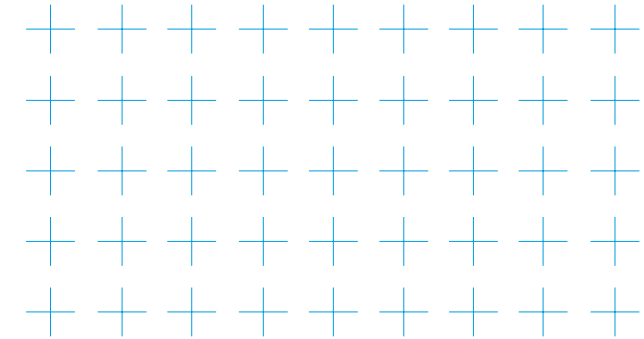
- 1 Design the Future printmaking workshop, Culture Night Cork
- 2 Designing Wexford workshop in progress
- 3 Designing Wexford Culture Night identity, designed by Lands
- 4 2018 100 Archive Selection Launch, image by Peter Rowen



## 5

Public  
engagement  
outcomes

Through Map Irish Design the 100 Archive engaged with a range of audiences in person, on the website, through social media and via the press.



## Physical event attendance

- **21 May 2019**, 2018 100 Archive Selection event was attended by **170 people** (220 registered)
- **25 May 2019**, Women in Design conference was attended by **80 people**
- **21 September 2019**, Culture Night Cork – Design the Future talks and family workshop were attended by **60 people**
- **21 September 2019**, Culture Night Letterkenny – Audition to be an An Grianán Ambassador drop in activity was attended by **60 people**
- **21 September 2019**, Culture Night Wexford – Designing Wexford family workshop was attended by **25 people**
- **13 October 2019**, Open House Dublin – Alphabet Streets walking tour was attended by **30 people**
- **Total physical event attendance: 425**

## Web engagement

As a web-based project, online engagement is an important metric. We have recorded engagement with Map Irish Design content before launch, on launch week and in the first month following launch. However, as a web-based project, Map Irish Design stands to receive audience engagement long after launch, and we look forward to seeing how engagement with the project develops from here on in.

Pre-launch Map Irish Design content (news relating to the project, updates and longform articles) was read by more than 1800 visitors to 100archive.com between October 2018, when we first announced our support from the Creative Ireland Programme, and April 2020. **map.100archive.com** had 145 visitors on launch day, 694 during launch week and 1,072 from 27 April to 26 May 2020.

Map Irish Design content on **100archive.com** (our 15+ longform articles) were read by almost 750 people between 27 April and 26 May 2020. In the first month since launch, video content saw over 780 views.

**145** Visitors on launch day

**694** Visitors during launch week

**1072** Visitors from 27 April to 26 May 2020

**750** Readers of our long form content on 100archive.com

## 5

Public  
engagement  
outcomes**Social media engagement**

The Map Irish Design campaign runs from mid April to end August, with regular updates and sharings of visual collections, video and animation, LSAD projects, articles and data visualisations. As of 26 August 2020, the audiences are as follows:

<b>Twitter</b>	<b>3,200</b>
<b>Facebook</b>	<b>1,070</b>
<b>Instagram</b>	<b>2,810</b>

**Email engagement**

Map Irish Design was announced by Mailchimp newsletter to 746 subscribers and through the 100 Archive's Intercom to 1,165 website users.

**Media coverage**

Due to lack of resource, the 100 Archive had never actively engaged in press activity before our support from the Creative Ireland Programme. As such, while we were excited by the prospect of sharing our work with regional, national and international press, we were also concerned that communicating what the 100 Archive typically does, and what Map Irish Design achieved, would be a challenge, particularly outside specialist international design press. To counter this we decided to approach press in two phases, using the 2018 Archive Selection

in May 2019 as a first phase, introducing local and national press to the idea of the 100 Archive and the concept of design as a lens through which to look at Irish life, society, culture and business. Then, one year later, we approached many of the same press outlets with information on Map Irish Design.

Our first phase in May 2019 was very successful, with press outlets all over Ireland jumping to celebrate the achievements of designers, businesses and cultural organisations, particularly in a local context. The 100 Archive had 15 appearances in regional newspapers and radio stations in Galway, Sligo, Limerick, Louth, Wexford and Dublin, a selection of which are attached. The 2018 Selection also received a full-page spread in the Sunday Business Post.

For the launch of Map Irish Design, a multi-faceted press campaign was led by Bernice Burnside of Bvisible Communications, with support from Aideen McCole. The intention was to publicise the project at national level, through international specialist online press, and at local/regional level, highlighting designers, studios and businesses included in the research. Selected press clippings from 2019 and 2020 are included in the appendix, and here is the full rundown of the 17 features and news items achieved:

**National, print and online:**

**Business Post Magazine**, 3 May 2020, 'Deep in uncharted territory' [Link >](#)

**National, online:**

**weareirish.ie**, 28 April 2020, '100 Archive project uncovers impact of design on Irish life' [Link >](#)

**womenmeanbusiness.com**, 29 April 2020, 'The Impact of Design on Irish life' [Link >](#)

**thinkbusiness.ie**, 29 April 2020, 'The impact of design on Irish society and business' [Link >](#)

**deadlybuzz.ie**, 29 April 2020, '100 Archive's "Map Irish Design" project is now live' [Link >](#)

**dexigner.com**, 25 May 2020, '100 Archive Launches "Map Irish Design"' [Link >](#)

**rte.ie/culture**, 22 May 2020, 'Mapping Irish Design – exploring uncharted territory' [Link >](#)

**rte.ie/culture**, 26 May 2020, 'Designing the Decade of Centenaries' [Link >](#)

**rte.ie/culture**, 28 May 2020, 'The Wonderful Quotidian – Inside the 100 Archive Selection' [Link >](#) (plus two more to be published in August)

## 5

Public  
engagement  
outcomes

## International, online

**Creative Review**, 19 May 2020, 'A new interactive platform charts Ireland's relationship with design' [Link >](#)

**It's Nice That**, 28 April 2020, 'Map Irish Design explores a decade of design in Ireland and its impact on society' [Link >](#)

**Communication Arts**, 18 June 2020, 'WEBPicks: Map Irish Design' [Link >](#)

## Local/regional, print, online and radio

## Carlow

**The Carlow Nationalist**, 6 May 2020, 'Elaine's in-depth research reveals a treasure trove of design projects' [Link >](#)

## Limerick

**Limerick Leader**, 30 April 2020, 'Limerick School of Art and Design collaborates on major new design research' [Link >](#)

**Limerick Post**, 30 April 2020, 'LSAD project to reveal the impact of design on life, culture, business and society in Ireland' [Link >](#)

## Louth

**Drogheda Independent**, 9 May 2020, 'Aideen leads out new research project on Map Irish Design' [Link >](#)

**LMFM online** 28 April, on air 7 May, 'Drogheda native leads the roll-out of new research project for the Irish design sector' [Link >](#)

## Waterford

**Waterford Live**, 8 May 2020, 'Report examines the impact of design on business and life in Waterford' [Link >](#)



1



2



3

- 1 2018 100 Archive Selection Launch, image by Peter Rowen
- 2 Alphabet Streets walking tour as part of Open House Dublin
- 3 Design the Future talks at Culture Night Cork

# Findings, evaluation and recommenda- tions

# 6



- 1 Making Ireland Modern exhibition, designed by New Graphic
- 2 Portrait of designer Ruza Leko
- 3 Portrait of designer Evan McGuinness
- 4 Still from interview of Mel O'Rourke of CI Studio, shot by Studio9

# 6

## Findings, evaluation and recommendations

As a research project, Map Irish Design revealed a host of findings related to design in Ireland and the Irish design industry. We also learned a lot about how the 100 Archive operates and how it could do so better in the future, how we might better deliver a project of this nature in the future, and how we might define and achieve our future ambitions.

### Findings about design in Ireland and the Irish design industry

The Map Irish Design website is a treasure trove of findings which we strongly encourage you to spend some time with. But for ease, here is a summary of some of our key findings:

#### 1. Cultural sector

While the cultural sector in Ireland may not offer design budgets of the size of other industries, it commissions a significant amount of high-calibre design. No other sector is more prevalent in the 100 Archive, with 39% of total submitted projects coming from the cultural sector.

#### 2. Social movements and Repeal

As well as business and culture, social and political movements are visible in the 100 Archive. The three referenda to dominate the news in recent years — Marriage Equality, Brexit and Repeal — all feature in some form, with Repeal being most dominant. The 100 Archive includes the official Together for Yes identity as well as 12 other projects, many initiated by designers to raise awareness and/or funds for the campaign.

#### 3. Architecture and construction

Few sectors have typified the boom, bust and boom again of Ireland's economy more than architecture, property and construction, and this is clearly mimicked in the work seen in the 100 Archive. Such work is almost absent in early years, with growth beginning again in 2013 and submissions for

construction and property development projects growing steadily since then. The exception is work coming from the areas of architectural education and the promotion and curation of architecture: this has been largely consistent, and abundant, since 2010. The joint fourth most prolific clients in the 100 Archive (after Roads Publishing, Science Gallery Dublin and NCAD) are the Irish Architecture Foundation and London's AA School of Architecture (whose publishing imprint was founded by an Irish designer).

#### 4. STEM and STEAM

A term first coined in the early 1990s, STEM — an acronym of Science, Technology, Engineering and Maths — is an education movement looking to encourage an interdisciplinary and applied approach to the aforementioned disciplines. The movement took hold and



## 6

Findings,  
evaluation  
and  
recommendations

an A for Arts was added in the mid 2000s, encouraging the integration of creative thinking. Its most notable manifestation in Ireland is the founding of Science Gallery Dublin in 2008, now a global network of universities dedicated to public engagement with science and art, as well as the main commissioner of STE(A)M work in the 100 Archive and the second most prolific client in our collections.

#### 4. Businesses and restaurants

Many types of businesses are visible in the 100 Archive but most notable might be restaurants, particularly for their apparent success. While the adage that 90% of restaurants close in their first year is a wild overstatement, we are all aware that the restaurant business is a tough one. Of the 62 restaurants around Ireland (and some overseas) whose identities were designed by Irish designers and submitted to the 100 Archive over the past 10 years, 87% were still in business before the shutdown. Further, all food businesses (restaurants, cafes, produce) which cited sustainability in their submitted design projects were still in operation pre-shutdown.

#### 5. Design industry

As of 2019, there were 1278 designers in Ireland and Irish designers overseas registered on the 100 Archive, who have worked in 930 studios worldwide. By 2019 they had submitted 2339 projects, with 786 of those projects reaching annual Archive Selections. In 2010, the first Archive Selection, the success rate was 40%. In 2018, the last Archive Selection analysed for Map Irish Design, that had dropped to 25%.

Of the types of work submitted, the most frequent occurrences are identities (32.5%), print (16%), publications (10.5%) and interactive (8%). Interactive projects, most often websites, are on a sharp ascent, with only 3 such projects submitted in 2010 and more than ten times that (32) submitted in 2018.

40.5% of designers registered on the 100 Archive site are female, which is quite a bit higher than the figure found in the National Framework for Design (2016) at 25%. However, the amount of work submitted and selected for the 100 Archive made by women is typically lower than that with an average of 30% of showcased designers being female. This reinforces the concern that the industry is very male-dominated.

an average of 30% of showcased designers being female. This reinforces the concern that the industry is very male-dominated.

When the 100 Archive began, it was completely dominated by submissions from designers in Dublin, with the next biggest proportion coming from Irish designers based overseas. Reassuringly, and indicative of a growing design culture around Ireland, the proportion of work coming from the rest of Ireland versus Dublin or overseas has more than doubled, from 8% in 2010 to 19% in 2018. Working with designers around Ireland on Culture Night 2019 events also demonstrated a willingness and enthusiasm in the broader design community to engage the public in design around Ireland.

## 6

Findings,  
evaluation  
and  
recommendations**Learnings about how the 100 Archive website and submission process works**

The practicalities of the research phase have taught us a lot about how the 100 Archive works and, more importantly, how it could work better in the future. A key finding has been that while the 100 Archive gathers a lot of interesting material, much could be improved in terms of data collection. When a designer submits a project, there is a lot more information they could provide, including a number of things which should be made required, even if all required fields are not displayed on the website's front end.

The project researcher made a number of recommendations for improvements, which will be implemented in the 100 Archive's new site build (ongoing), for example: when a designer joins the site (or updates their profile) they are encouraged to include a location, a DOB, their gender, the institution they studied in and their year of graduation. When a project is uploaded, a year of completion is required (currently this is not required and is typically assumed based on when it is submitted), and it should be tagged based on a pre-assigned list of tags, not an open field in which any tag can be created. Client context (e.g. cultural, commercial etc) will be adapted to

we now have  
a robust set  
of data from  
which to draw  
future research  
and curatorial  
activity

better and more clearly reflect the work submitted, as will type (e.g. print, website, signage etc).

It is important to note that, while always known, this project has highlighted that as extensive as the 100 Archive collections are, they are not an exhaustive view of communication design in the last ten years. In addition to the fact that not all data that should have been collected was collected, there are projects that were not submitted and designers who have not engaged. While we acknowledge the 100 Archive's limitations, it is important to remember that any collection will have its gaps or omissions. The 100 Archive is no different, however the unique nature of its selection process (created through an open call followed by a two-panel assessment process) means that the 100 Archive is arguably a more open and democratic means of creating a collection,

rather than the traditional top-down process engaged by many museums and archives worldwide. We don't capture it all, but we have created a framework through which to invite as much contemporary Irish design as possible, and we believe that is to be lauded.

**Learnings from the project: if we did it again, how would we do it?**

A number of challenges were faced by the Map Irish Design team. One was simply the scope of the project, chiefly the extent of raw material we had to work with. Delving into 2339 design projects to identify and clarify what they were, who made them, when and for whom, which client context they sat in, what themes they spoke to and what other data could be gleaned from them was an enormous task. Creating a data tool in which to do this took longer than anticipated, which had the knock on effect of delaying the research phase. However, doing a thorough job at this point means that we now have a robust set of data from which to draw future research and curatorial activity, as well as a better foundation on which to build our future collecting.

What should have been a phased project delivery (research completed and handed over to the design and creative team), ended up being a project

## 6

Findings,  
evaluation  
and  
recommendations

whose various strands were developed concurrently. While this meant a cross-fertilisation of ideas and perspectives (research feeding into design feeding into motion materials feeding back into research...), it did prove difficult in terms of developing the presentation outputs. How do you design a website when you don't yet know what content will be housed on it? How do you plan video content when you don't yet know what story it should tell? An approach we thought might save time (having strands develop simultaneously) was probably less than efficient, and a clearer delineation between the research phase and the creative production phase would have worked better. That said, having the team present and participating throughout, able to see the project develop and contribute ideas from start to finish, was a valuable approach.

It should be noted that, while recruiting the Map Irish Design team vastly increased the 100 Archive's capacity, it was still hard to deliver a project this significant and continue regular 100 Archive activity, with a huge amount of additional hours given by both the project team and the 100 Archive steering committee. We are immensely proud of the outcome of the project, but we may need to consider alternative ways of resourcing projects of this nature in the future.



1



2

- 1 Grandson Studio and Aideen McCole of the 100 Archive at the 2018 100 Archive Selection Launch, photo by Peter Rowen
- 2 Guest speaker Liza Enebeis of Studio Dumbarr at the 2018 100 Archive Selection Launch, photo by Peter Rowen

## 6

Findings,  
evaluation  
and  
recommendations

## Next steps for the 100 Archive

For the past three years the 100 Archive has been slowly working on a total redesign, redevelopment and rebuild of the main website. This work continues and is due to be completed towards the end of this year. All of the recommendations made by the project team are being taken into account in this, and as part of this wider project the extension funding granted by the Creative Ireland Programme in late 2019 will enable us to future proof the data tool used in the project and to update all 2300+ pre-2019 projects with the research data developed during Map Irish Design. This will make the 100 Archive a far more effective repository of design materials and associated data and as a result a richer resource.

The growth in regional engagement with the 100 Archive in recent years has been the heartening result of an increased effort on the part of the organisation to reach out to designers and studios outside Dublin. Collaborating with some of those designers to deliver three Culture Night events reinforced the sense that designers and studios outside Dublin are ready and willing to engage with us and work to build audiences for design. This is an area of activity we will look to maintain and increase in future years.

we believe that  
Map Irish Design  
is a valuable  
demonstration of  
the crucial role  
design plays in  
wider Irish society

The 100 Archive has always looked to position itself as a resource for industry, public and academia. We have engaged steadily with third level since our inception, but our LSAD collaboration as part of Map Irish Design was our most intensive, and arguably most successful, engagement with education to date. This is an area of activity which, with increased resource, we would look to build upon in the future. This may take the form of a continued collaboration with LSAD, and/or similar relationships with other communication design programmes. We have also begun a conversation with LYIT to connect to their Transition Year outreach programme, DICE\_TY Academy. It has been identified that the type of material developed through Map Irish Design could be the basis for resource materials for second

level, notably for Junior and Senior Cycle curricula for Art, Craft & Design and Design & Communication Graphics. This is something we are unable to pursue in the short term, but would look to prioritise in the longer term.

During Map Irish Design the 100 Archive contributed to the CIP's 'Creative Industries Roadmap' as well as the EGFSN report, 'Together for Design: Digital, Product and Strategic Design Skills of the Future'. We would look to continue to contribute to the advocacy work being done on behalf of the design sector in Ireland and we believe that Map Irish Design is a valuable demonstration of the crucial role design plays in wider Irish society, as well as an indication of how design could be disseminated as an artefact of social history and an element of Ireland's cultural heritage.

# Conclusion



- 1 Platform Summit identity designed by Kenneth Deegan at Pentagram
- 2 Still of interview with Rory Simms, shot by Studio9
- 3 Nyby identity and materials designed by Evan McGuinness at Bielke&Yang
- 4 Cosquare identity designed by Unthink



## 7

## Conclusion

Map Irish Design was a challenging but very rewarding project for the 100 Archive to deliver. It offered us the opportunity to do something we had wished to since our inception: to not simply gather design work but to use it to communicate what design is and does; to not simply showcase contemporary communication design, but to demonstrate its impact on life and society in Ireland. Map Irish Design gave us reason and resource to meaningfully collaborate with the design community, with third level and with a team of passionate and talented creative practitioners. It gave us the opportunity to present, through events, online content and press, not just the 100 Archive and its materials but the outputs of the Irish design industry.

Communication design can help Ireland, its businesses, cultural organisations, social enterprises and charitable and voluntary groups to emerge from the Covid crisis stronger than ever...

MAP IRISH DESIGN was the result of a significant investment of time, energy, expertise and passion by the 100 Archive, the project team and our wider network of colleagues and collaborators. But it also marks a valuable investment by the government, via the Creative Ireland Programme, into design as a vital creative

industry. We are immensely grateful for this investment and wish to acknowledge that now more than ever, the creative sector in Ireland requires far greater State support than it has ever received before, not just to survive, but to thrive. In return, our creative industries, including but far from limited to communication

design, can help Ireland, its businesses, cultural organisations, social enterprises and charitable and voluntary groups to emerge from the Covid crisis stronger than ever. Small investments result in major outcomes, of which Map Irish Design and its many findings are proof.

## Appendix

# Press Clippings 2019 and 2020



- 1 A'dam Toren hoarding designed by The Stone Twins
- 2 The Handmaid's Tale installation designed by Rory Simms at Pentagram
- 3 Vote for Women placards designed by Katie Kidd
- 4 Pivot Dublin publication designed by Red&Grey

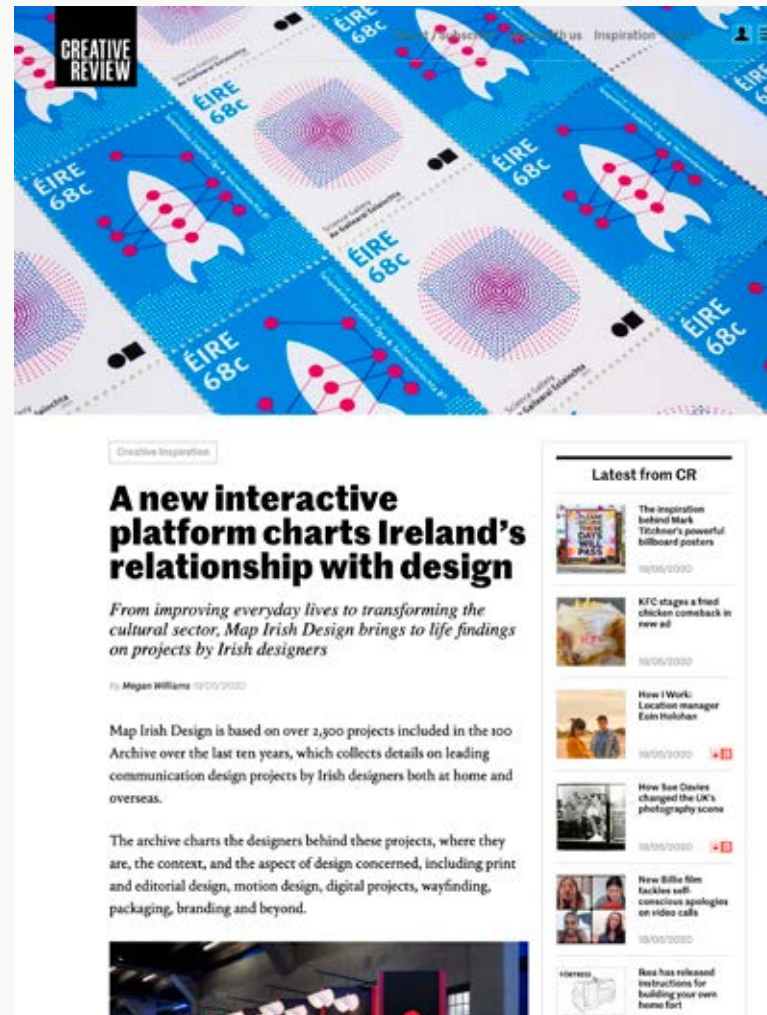
## Appendix

# Press Clippings 2019 and 2020





## Appendix

Press  
Clippings  
2019 and  
2020

**Client:** MediaConsult Yellow News  
**Source:** The Nationalist (Carlow)  
**Date:** 12/05/2020  
**Page:** 14  
**Reach:** 8081  
**Value:** 1651.8400

Elaine's in-depth research reveals  
a treasure trove of design projects

By Suzanne Pender

CARLOW resident Elaine McDevitt has led the research for a significant new project for the Irish communications design sector.

Launched last week, Map Irish Design helps to reveal the impact of design on life, culture, business and society in Ireland over the past decade. It examines more than 2,300 design projects gathered since 2010 for inclusion in the '100 Archive' an online collection of the best in Irish communication design from hundreds of designers at home and abroad.

Based in Carlow and working remotely for design and cultural clients, Elaine is an experienced research, awards and events professional who previously led the Institute of Creative Advertising & Design (ICAD). Her role as lead researcher on Map Irish Design involved trawling through the 100 Archive to expand the themes and make connections between projects, designers, clients and contexts, as well as developing and writing content for the Map Irish Design website.

One interesting finding from the research was the proportion of work coming from the regions. This has more than doubled from 6% in 2010 to 19% in 2018.

"It was great to observe how the amount of work being

submitted from around Ireland has been growing and how hubs like Carlow can increasingly have their presence felt," said Elaine. "It was also fascinating to delve into the vast amount of work submitted to the archive in such detail and see, in such solid terms, how design penetrates so much of Irish life."

Funded by the Creative Ireland Programme, Map Irish Design seeks to build a picture of communication design in Ireland: who makes it, where, with whom and why, spanning a host of media, outputs and contexts from posters for club nights to international corporate rebrands and from identities for small businesses to campaigns for major social movements.

Design for print, digital and web, typography, wayfinding and signage, packaging, identity and branding, editorial design, motion design and more are examined to show how business in Ireland continues to change, which social movements we care

about and how we express ourselves creatively and culturally. "Design completely surrounds us, such as the coffee cups we drink out of, the websites we visit, the shopfronts we pass by and the signs which help us navigate our towns and cities," said

Aideen McCole, who led the project for 100 Archive.

1 of 2

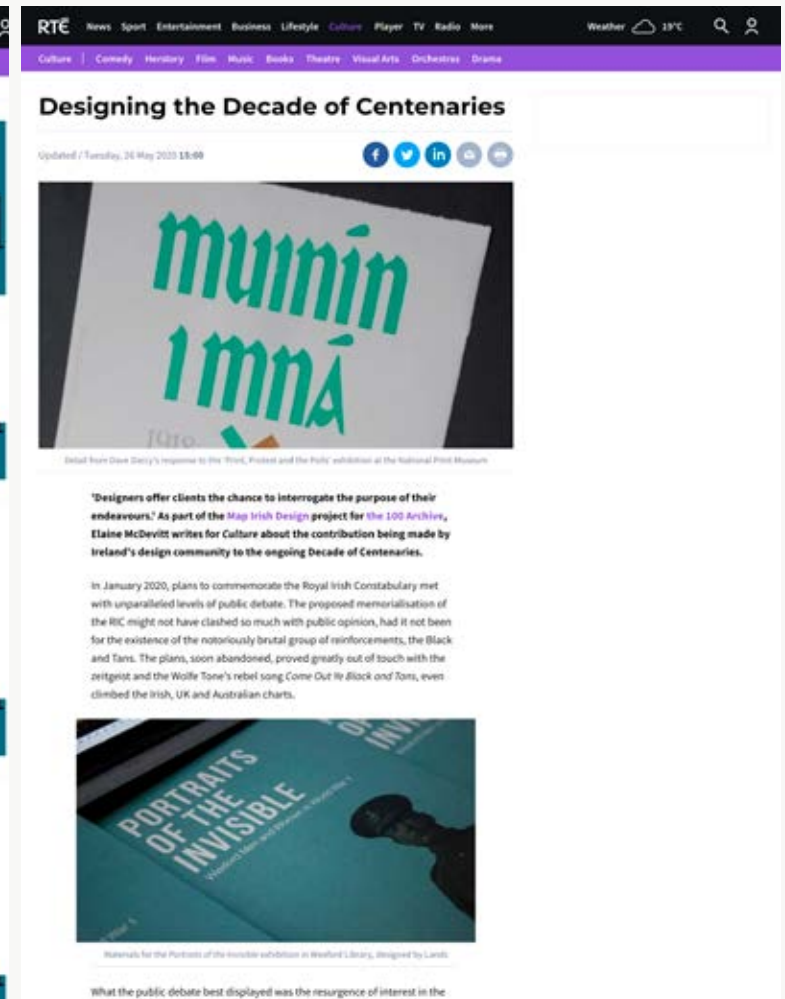
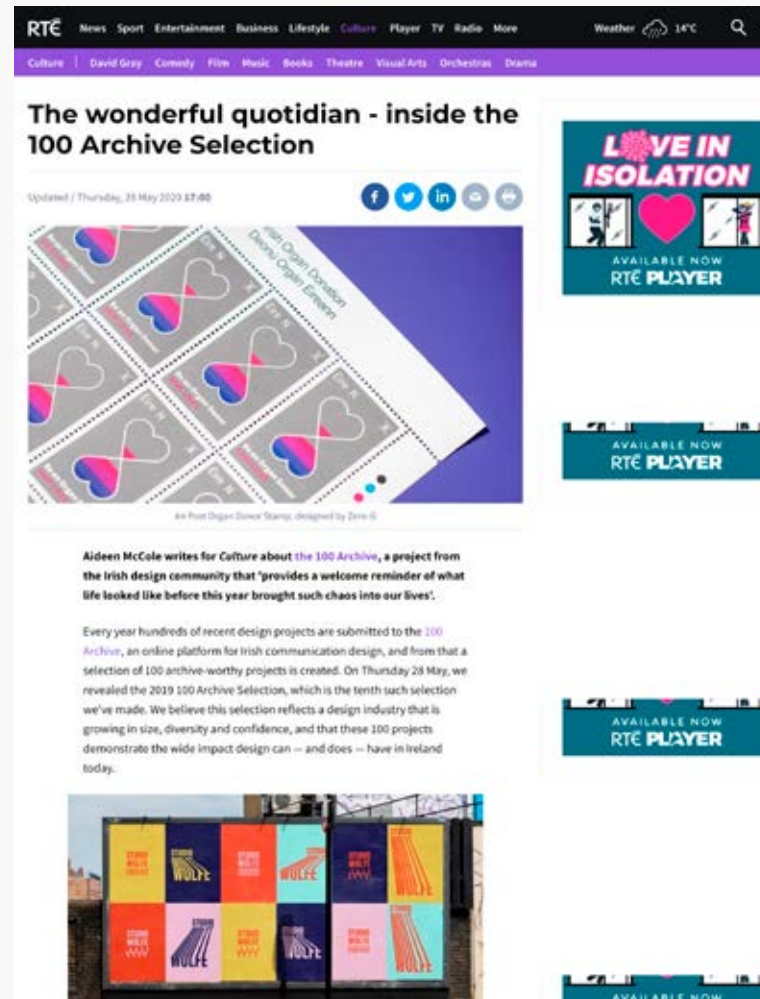
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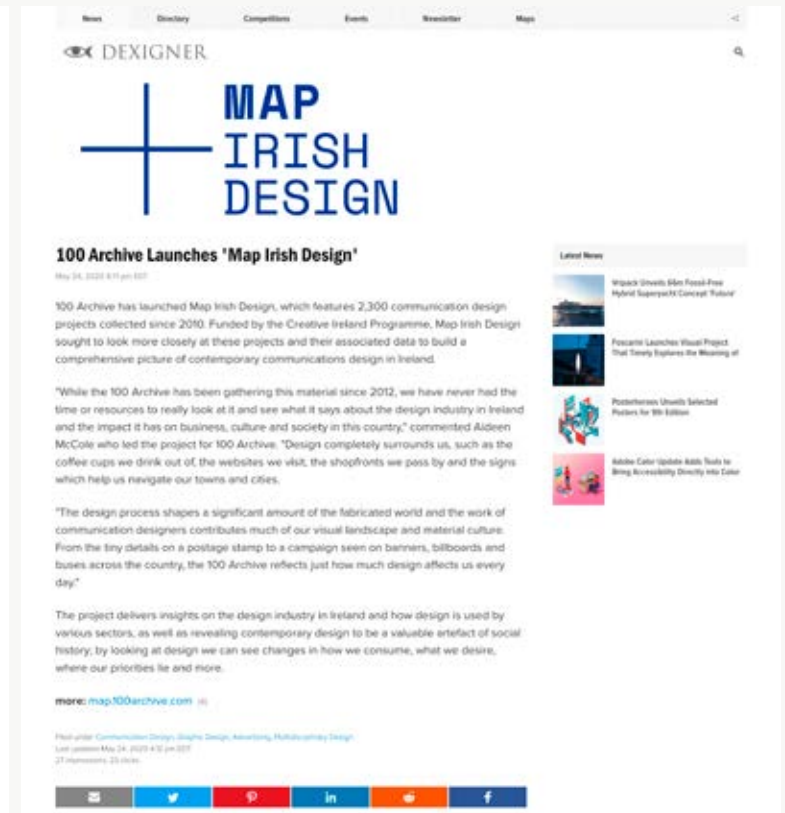
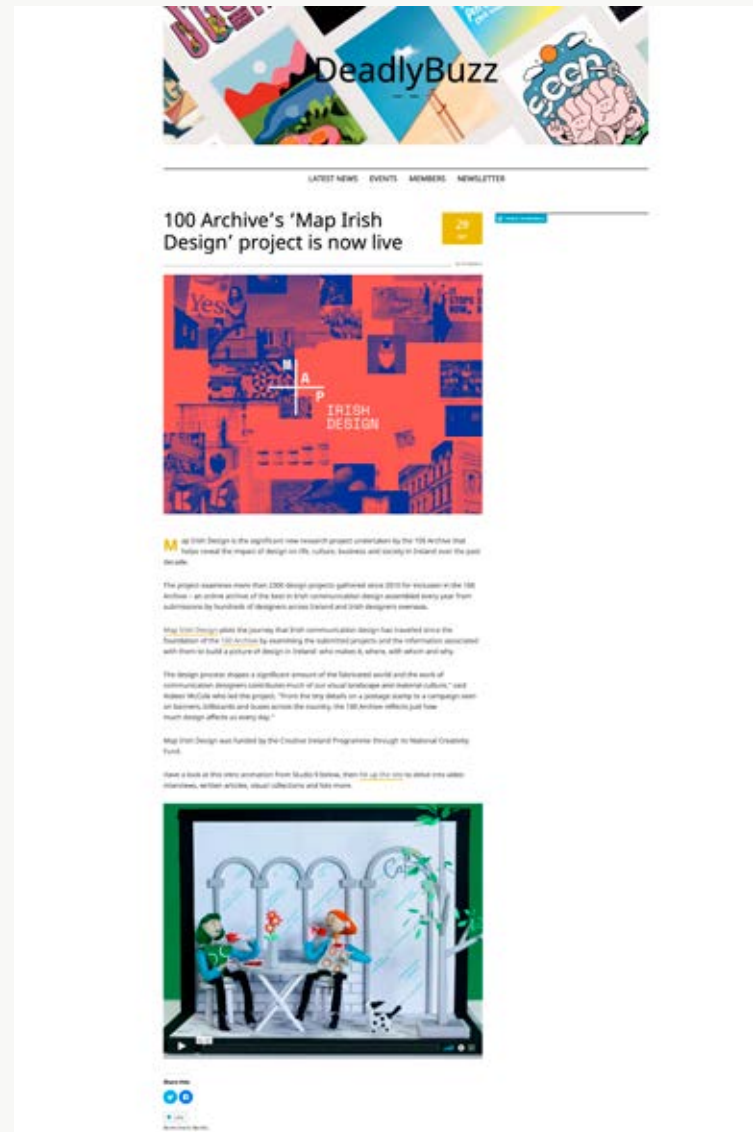
# Press Clippings 2019 and 2020





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# Press Clippings 2019 and 2020



## Appendix

# Press Clippings 2019 and 2020

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### Aideen leads out new research project on Map Irish Design

May 09 2020 10:00 AM

Drogheda native Aideen McCole has led the roll-out of a significant new research project for the Irish communications design sector.

Map Irish Design helps reveal the impact of design on life, culture, business and society in Ireland over the past decade by examining more than 2300 design projects gathered since 2010 for inclusion in the 100 Archive.

100 Archive is an online archive of the best in Irish communication design assembled every year from submissions by hundreds of designers across Ireland and Irish designers overseas in cities such as London, New York, Amsterdam, Oslo and other far-flung locations.

Funded by the Creative Ireland Programme, the research sought to look more closely at these projects to build a picture of communication design in Ireland: who makes it, where, with whom and why spanning a host of media, outputs and contexts - from posters for club nights to international corporate rebrands and even identities for small businesses to campaigns for major social movements.

Design for print, digital and web, typography, wayfinding and signage, packaging, identity and branding, editorial design, motion design and more are examined to show how business in Ireland continues to change, which social movements we care about and how we express ourselves creatively and culturally.

Available on [map100archive.com](http://map100archive.com), the research is presented as a rich digital media resource of videos, dynamic graphics, data visualisations and stunning imagery under the four themes of building culture, changing value, shaping the everyday and expanding our horizons.

"While the 100 Archive has been gathering this material since 2012, we have never had the time or resources to really look at it and see what it says about the design industry in Ireland and the impact it has on business, culture and society in this country. Design completely surrounds us, such as the coffee cups we drink out of, the websites we visit, the shopfronts we pass by and the signs which help us navigate our towns and cities," Aideen says.

"The design process shapes a significant amount of the fabricated world and the work of communication designers contributes much of our visual landscape and material culture. From the tiny details on a postage stamp to a campaign seen on banners, billboards and buses across the country, the 100 Archive reflects just how much design affects us every day."

Map Irish Design was funded by the Creative Ireland Programme through its National Creativity Fund.

"Design affects all of us, all the time, and I think that's been even more clear in recent times, from how we receive vital information - or dangerous misinformation - to the design of our cities. Can we all move around safely, with enough space for social distancing for example? Even the design of our

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### Drogheda native leads the roll-out of new research project for the Irish design sector

[All Scene & Heard](#)

Tuesday, April 28th, 2020 2:26pm

By Cathlene Rooney

Drogheda native Aideen McCole has led the roll-out of a significant new research project for the Irish communications design sector.

Launched today [Map Irish Design](#) helps reveal the impact of design on life, culture, business and society in Ireland over the past decade by examining more than 2300 design projects gathered since 2010 for inclusion in the [100 Archive](#).

100 Archive is an online archive of the best in Irish communication design assembled every year from submissions by hundreds of designers across Ireland and Irish designers overseas in cities such as London, New York, Amsterdam, Oslo and other far-flung locations.

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**Speaking about Map Irish Design, Aideen McCole who led the project for 100 Archive says,**

"While the 100 Archive has been gathering this material since 2012, we have never had the time or resources to really look at it and see what it says about the design industry in Ireland and the impact it has on business, culture and society in this country. Design completely surrounds us, such as the coffee cups we drink out of, the websites we visit, the shopfronts we pass by and the signs which help us navigate our towns and cities," Aideen says.

"The design process shapes a significant amount of the fabricated world and the work of communication designers contributes much of our visual landscape and material culture. From the tiny details on a postage stamp to a campaign seen on banners, billboards and buses across the country, the 100 Archive reflects just how much design affects us every day."

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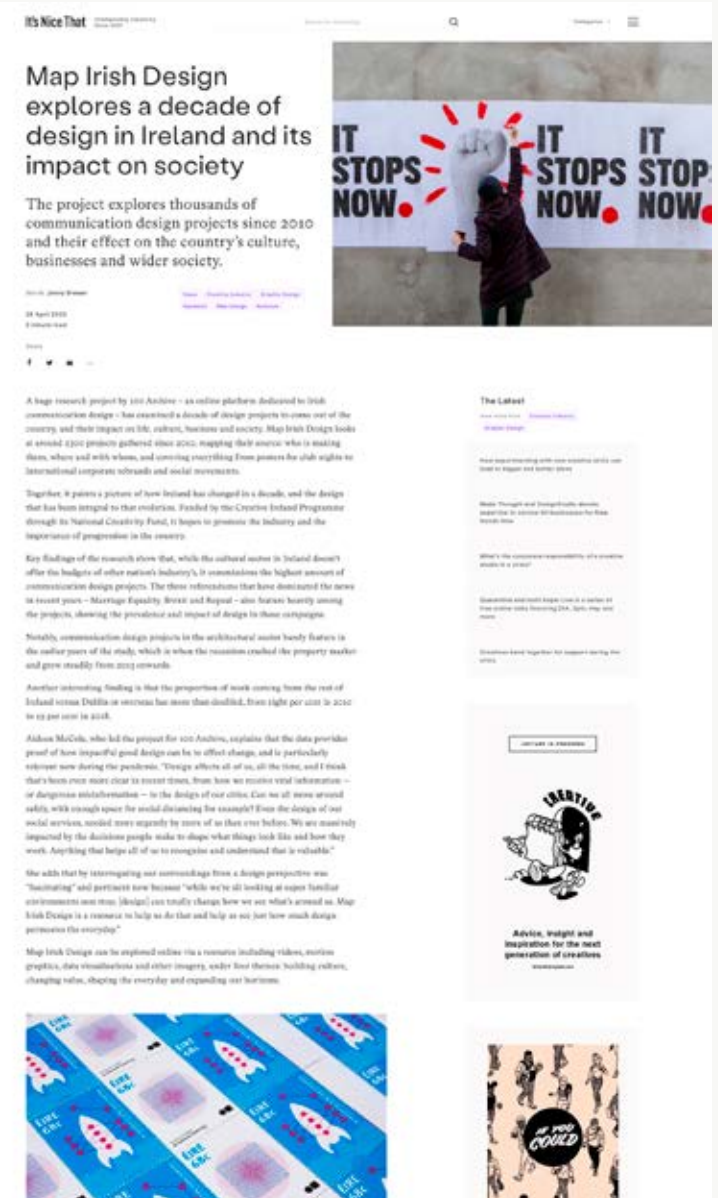
**Man arrested following drugs seizure in Drogheda**

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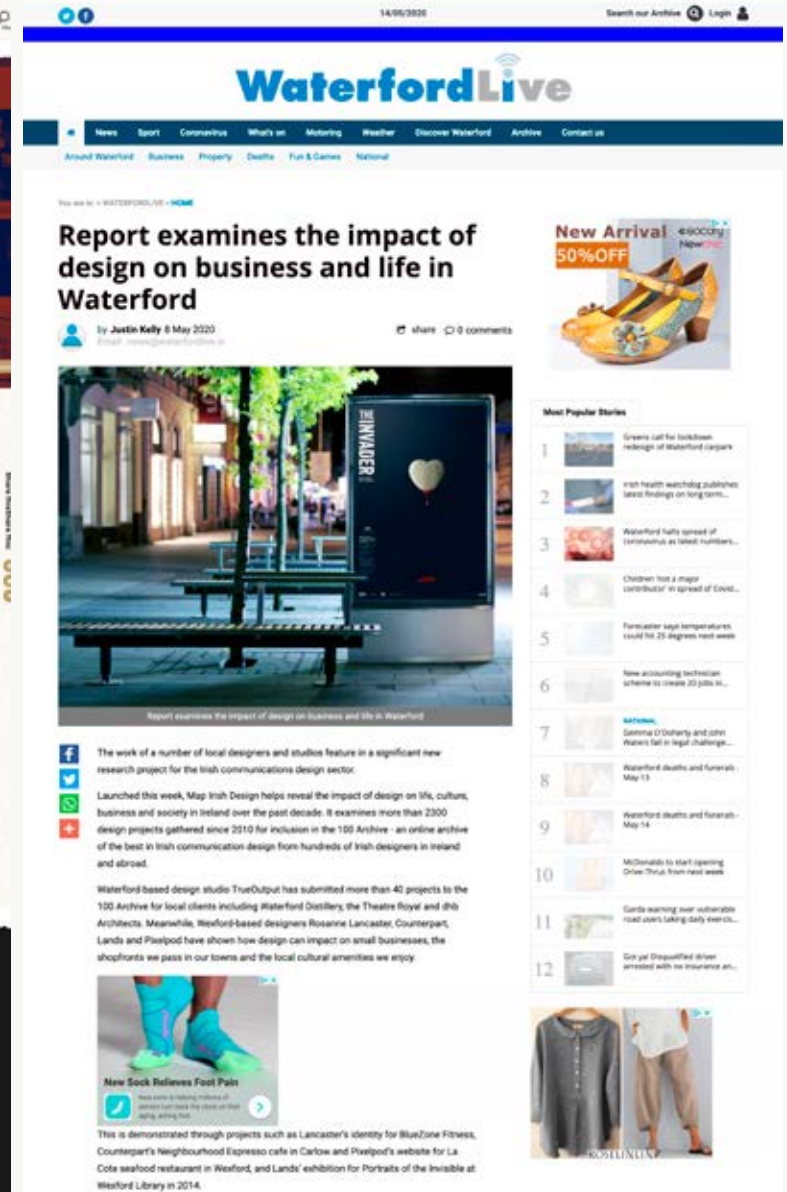
**Dundalk Stadium's All-Weather track rework to be finished by June**

# Press Clippings 2019 and 2020





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Press Clippings 2019 and 2020

29th April 2020

WMB NOW

29TH APRIL 2020

100 Archive

The Impact of Design on Irish life

29TH APRIL 2020

100 Archive

This week saw the launch of a significant new research project called Map Irish Design. The project was undertaken by the 100 Archive and helps reveal the impact of design on life, culture, business and society in Ireland over the past decade. Map Irish Design examines more than 100 design projects gathered since 2010 for inclusion in the 100 Archive. This online archive is the first in Irish communication design assembled every year from submissions by hundreds of designers across Ireland and Irish designers overseas in cities such as London, New York, Amsterdam, Oslo and other far-flung locations.

Funded by the Creative Ireland Programme, the research sought to look more closely at these projects to build a picture of communication design in Ireland, who makes it, where, why, when and why opening a host of media, subjects and contexts. From posters for civil rights to international corporate identities and from identities for small businesses to campaigns for major social movements.

Available on [map.100archive.com](http://map.100archive.com), the research is presented as a rich digital media resource of essays, dynamic graphics, data visualisations and stunning imagery under the four themes of Building culture, changing values, shaping the everyday and expanding our horizons.

Speaking about Map Irish Design, Andrew McCulloch who led the project for 100 Archive says, "While the 100 Archive has been gathering this material since 2010, we have never had the time or resources to really look at it and see what it says about the design industry in Ireland and the impact it has on business, culture and society in this country. Design completely surrounds us, such as the coffee cups we drink out of, the websites we visit, the shopfronts we pass by and the signs which help us navigate our towns and cities.

The design process shapes a significant amount of the fabric of our world and the work of communication designers contributes much of our visual landscape and material culture. From the tiny details on a postage stamp to a campaign seen on banners, billboards and buses across the country, the 100 Archive reflects just how much design affects us every day."

Map Irish Design was funded by the Creative Ireland Programme through its National Creativity Fund. Director of the Creative Ireland Programme, Terie Barrett, says, "Design is at its many iterations is integral to how we live our daily lives but we are often oblivious to it. However great design always makes us think. It captures our imagination, changes thinking and behaviour and sets a standard for others to follow. Creative Ireland is delighted to support Map Irish Design. Not only does it shine a light on Ireland's extraordinary design community, it celebrates their work and will provide inspiration for future generations of designers and makers."

The project delivers insights on the design industry in Ireland and how design is used by various sectors, as well as revealing contemporary design to be a valuable artefact of social history, by looking at design we can see changes in how we consume, what we desire, where we live and how we move.

Pointing to the particular relevance of the project right now, Helen McCulloch states, "Design affects all of us, at all times, and I think that's been even more clear in recent times. From how we receive vital information — or dangerous misinformation — to the design of our cities. Can we all move around safely, with enough space for social distancing for example? Even the design of our social services, needed more urgently by more of us than ever before. We are massively impacted by the decisions people make to shape what things look like and how they work, anything that helps all of us to recognise and understand that is valuable."

"I would add that to begin interrogating our surroundings from a design perspective is fascinating, and to do this now, while we're all looking at super familiar surroundings can also, can totally change how we see what's around us. Map Irish Design is a resource to help us do that and help us see just how much design permeates the everyday."

Some key findings include:

**Cultural sector**

While the cultural sector in Ireland may not offer design budgets of the size of other industries, it commissions a significant amount of high-quality design. The cultural sector is more present in the 100 Archive, with 19% of total submitted projects come from the cultural sector.

**Social movements and Appeal**

As well as business and culture, social and political movements are visible in the 100 Archive. The three references to domestic violence in recent years — Marriage Equality, Brexit and Refugee — all feature in some form, with Appeal being most dominant.

The 100 Archive includes the official Together for Her identity as well as 12 other projects, many self-initiated projects by designers to raise awareness and/or funds for the campaign.

**Architecture and construction**

Five sectors have ignited the boom, bust and boom again of Ireland's economy more than architecture, property and construction, and this is clearly reflected in the work seen in the 100 Archive. Such work is almost absent in early years, with growth beginning again in 2013 and submissions for construction and property development projects growing steadily since then.

The exception is work coming from the areas of architectural education and the promotion and creation of architecture: this has been largely consistent, and abundant, since 2010.

**Businesses and restaurants**

Many types of businesses are visible in the 100 Archive but most notable might be restaurants, particularly for their signage and branding. While the design that 80% of restaurants close in their first year is a wild overstatement, we are all aware that the restaurant business is a tough one.

Of the 62 restaurants around Ireland (and some overseas) whose identities were designed by Irish designers and submitted to the 100 Archive over the past 10 years, 87% were still in business before the shutdown. Further, all food businesses (restaurants, cafes, producers) which chose sustainability in their submitted design materials were still in operation in the shutdown.

WMB NOW

First week articles in the categories below:

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YOUR BUSINESS

IN YOUR OPINION

ThinkBusiness.ie

Marketing

Startups Planning Growing Business Planning Finance Marketing HR Sales Search

OPS W. IT STOPS NOW. IT STOPS NOW.

The impact of design on Irish society and business

100 Archive has undertaken a major research project that helps reveal the impact of design on life, culture and society in Ireland over the past decade.

Map Irish Design examines more than 100 design projects gathered since 2010 for inclusion in the 100 Archive.

100 Archive is an online archive of the best in Irish communication design assembled every year from submissions by hundreds of designers across Ireland.

"Design completely surrounds us, such as the coffee cups we drink out of, the websites we visit, the shopfronts we pass by and the signs which help us navigate our towns and cities"

Funded by the Creative Ireland Programme, the research sought to look more closely at these projects to build a picture of communication design in Ireland who makes it, where, why, when and why opening a host of media, subjects and contexts. From posters for civil rights to international corporate identities and from identities for small businesses to campaigns for major social movements.

Design, for print, digital and web, typography, branding and signage, packaging, identity and branding, cultural design, motion design and more are contained in these five features in Ireland continue to change, which social movements to see about and how we respond creatively and culturally.

8 Irish media reviews

Anna McCulloch, who led the project for 100 Archive, talks about the project.

Available on [map.100archive.com](http://map.100archive.com), the research is presented as a rich digital media resource of essays, dynamic graphics, data visualisations and stunning imagery under the four themes of Building culture, changing values, shaping the everyday and expanding our horizons.

"While the 100 Archive has been gathering this material since 2010, we have never had the time or resources to really look at it and see what it says about the design industry in Ireland and the impact it has on business, culture and society in this country," explains Andrew McCulloch, who led the project for 100 Archive.

"Design completely surrounds us, such as the coffee cups we drink out of, the websites we visit, the shopfronts we pass by and the signs which help us navigate our towns and cities."

"The design process shapes a significant amount of the fabric of our world and the work of communication designers contributes much of our visual landscape and material culture. From the tiny details on a postage stamp to a campaign seen on banners, billboards and buses across the country, the 100 Archive reflects just how much design affects us every day."

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"Design is at its many iterations is integral to how we live our daily lives but we are often oblivious to it. However great design always makes us think," said the director of Creative Ireland Programme, Terie Barrett.

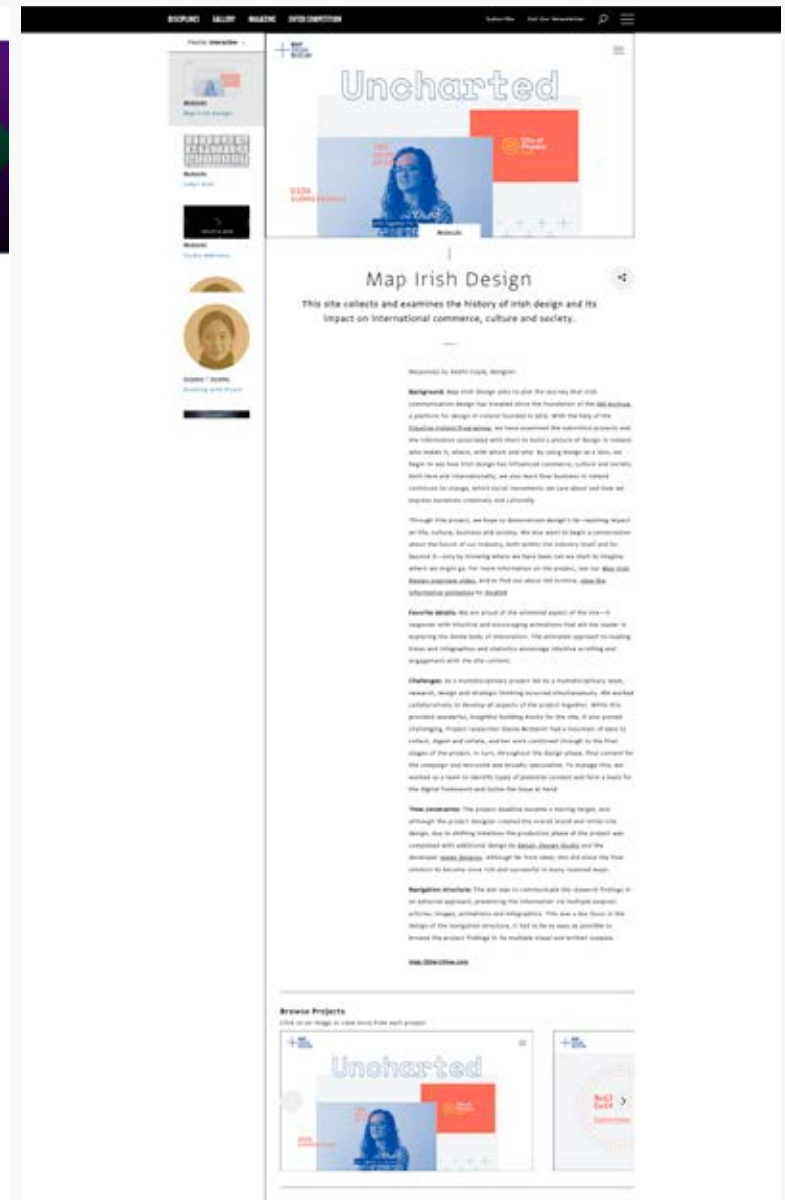
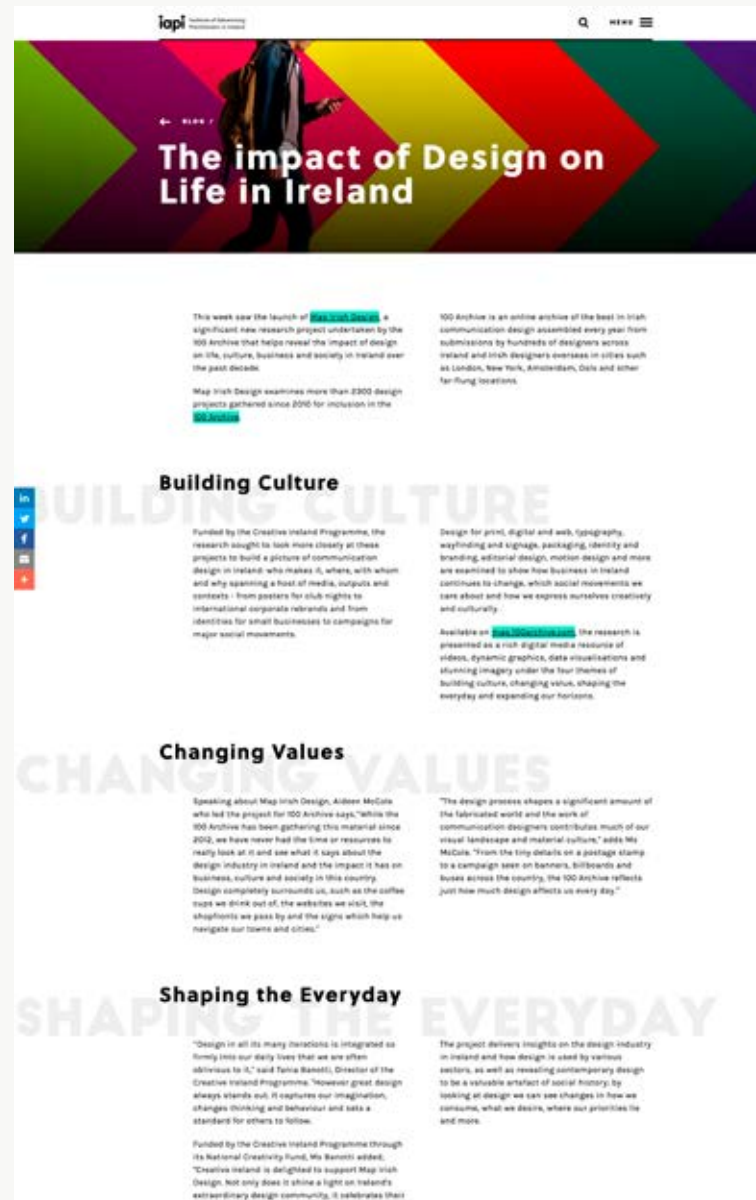
"To capture our imagination, changes thinking and behaviour and sets a standard for others to follow."

"Creative Ireland is delighted to support Map Irish Design. Not only does it shine a light on Ireland's extraordinary design community, it celebrates their work and will provide inspiration for future generations of designers and makers."



## Appendix

# Press Clippings 2019 and 2020



COVER

- 1 Still of interview with David Joyce and Clío Meldon of Language, shot by Herbert Martinson
- 2 2018 100 Archive Selection Launch, image by Peter Rowen
- 3 It Stops Now campaign designed by Piquant Media

