

# NCAD Graduate Network



## NCAD-UCD Strategic Alliance

At a special meeting of the Board of NCAD held on October 29th, 2010, it was agreed to enter into a new Academic Alliance with UCD. Discussions are taking place with staff from both NCAD and UCD to consider a variety of matters of mutual interest between the two institutions. A formal Memorandum of Agreement was signed by the Director of NCAD, Professor Declan McGonagle, the President of UCD, Dr Hugh Brady, and the Tánaiste, Ms Mary Coughlan, T.D. on 30th November, 2010 in Leinster House.

### MAN: Medicine Design Centre

The first cohort of students registered under the MAN: Medicine Design Centre, which runs courses and research in design in areas related to healthcare, graduated on 1st November, 2010 with an MSc in Medical Devices Design. This Masters programme is run in collaboration with TCD and UCD.

### Gorey School of Art

The College finalised a Memorandum of Understanding with Gorey Educational Trust whereby NCAD will deliver the MFA in Gorey in return for the provision of accommodation for the course.

For more information on postgraduate studies at NCAD telephone: (01) 6364200 or e-mail [postgraduate@ncad.ie](mailto:postgraduate@ncad.ie)

***MAY WE TAKE THIS OPPORTUNITY  
TO WISH ALL OUR GRADUATES A  
VERY HAPPY CHRISTMAS AND A  
PEACEFUL NEW YEAR.***

### Change to a 3+2(+3) Programme Structure at NCAD

An Bord discussed and endorsed Academic Council's decision to move to a 3 year undergraduate degree structure with a progression of continuation to a two-year Masters and beyond that to a further three-year Doctoral/PhD process. A Steering Group, consisting of the Director, Professor Declan McGonagle and the Head of Research and Postgraduate Development, Dr Siún Hanrahan was set up as was a Consultation Group representing all Faculties and Departments. Each Faculty and all staff were invited to make submissions to the Consultation Group. A College-wide Implementation Forum will be held in December/January to discuss both the implications and implementation of 3+2(+3).

### Graduate Web Directory

The Graduate Web Directory continues to be one of the most popular pages on the NCAD website. If you wish to have your website included contact Marion on [lynchm@ncad.ie](mailto:lynchm@ncad.ie) with full details.



## NCAD Gallery

### A CALL FOR EXHIBITION/ INSTALLATION PROPOSALS FROM NCAD GRADUATES, 2008-2010

In the context of the 2011 Year of Craft, the committee of the NCAD Gallery invites exhibition proposals from NCAD alumni of all faculties, who graduated in the years 2008, 2009 & 2010. The written exhibition proposal should detail plans for an exhibition/installation of recent work, to take place at the NCAD Gallery in June 2011. The Crafts Council of Ireland has designated 2011 year of Craft, and the NCAD Gallery programme will reflect that subject area in 2011. The Gallery programme will focus on the interrogation as well as celebration of the term 'craft' in relation to art and design. Those making proposals should bear that focus in mind.

Proposals will be accepted from individual artists/makers, or from curators, or those wishing to organise a group exhibition. In the case of group or curated exhibitions, the curator/organiser and all proposed artists must have graduated from NCAD within the designated time frame 2008, 2009 or 2010.

All proposals must be accompanied by a CV and relevant visual support material including digital or printed photographs.

**Proposals must reach NCAD Gallery by Friday 14th January 2011.** Please address your proposal to :

Rayne Booth  
NCAD Gallery  
100 Thomas Street,  
Dublin 8.

If you require further information please email [boothr@ncad.ie](mailto:boothr@ncad.ie)

#### Contact Information

Please ensure you keep us up-to-date with your contact details, particularly e-mail which we mainly use to keep in contact with our Graduates.

If you wish to make contact with a graduate, fill out the Catch-up-with-Colleagues page on the NCAD website.

**Organise a Reunion:** Contact Marion at [lynchm@ncad.ie](mailto:lynchm@ncad.ie) or on (01) 6364261.

## The Arthouse Studio Award for NCAD Graduates

Laois County Council in association with the National College of Art and Design announce **The Arthouse Studio Award for NCAD Graduates**. The Arthouse Studios, Stradbally have been developed by Laois County Council and are expected to open in March 2011. The award is intended to support an emerging artist/designer to develop their professional practice whilst engaging in a residency project and community context. The successful recipient is expected to take up the studio award to coincide with the opening of the Arthouse Studios.

The Award includes:

A bursary of €10,000 for the residency project. To be paid in instalments.

A studio with accommodation at a rent of €200 per month or a studio without accommodation for €120 per month for a one-year period. (depending on availability of apartment) Light and heat are extra.

Administrative and curatorial support through Laois County Council Arts Office.

Inclusion in exhibition programmes with Laois County Council.

Services offered within the complex include a studio space, exhibition space, rehearsal space, kiln, garden space, a digital room, broadband and library facilities.

Guest Lecturing opportunity on the subject of the Award in the NCAD.

Criteria

Must have graduated in the past 3 years from the NCAD

Should the applicant require the use of the kiln they must have appropriate training in kiln use and firing.

Applicants must be open to engaging with the local community in order to raise awareness and appreciation of art and design.

The successful applicant must sign a tenancy agreement with Laois County Council.

**The closing date for receipt of applicants for this year's Award was 10th December, 2010. The announcement of the successful applicant will be made early in the New Year.**

## Student/Graduate Achievements

NCAD graduates and students continue to enjoy success both at home and abroad. The amount of news coverage for NCAD graduates is considerable and on almost a daily basis we get news of your success stories. Here are just a few from 2010:

### **AIB Prize**

The 2010 AIB Prize, worth €20,000 was won by Mark Swords who graduated in 2004 with an MA in Fine Art.

### **Institute of Designers in Ireland Graduate Designer Awards 2010**

Aris Venetikidis was named the Institute of Designers in Ireland Graduate Designer of the Year for 2010. Aris graduated with a BDes in Visual Communication in 2005 and an MA in Design in 2010.

### **Fashion Innovation Awards 2010**

Laura Gilsenan, 3<sup>rd</sup> Year Fashion student was selected as the Student Designer of the Year at the Fashion Innovation Awards in held in Galway in March, 2010. Laura was chosen from a shortlist of thirteen student designers.

### **'Buy My Dress'/Downs Syndrome Charity**

Mona Atkinson, 3<sup>rd</sup> Year Fashion student was the winner of the Red Dress competition in conjunction with the 'Buy my Dress' drive organised by Downs Syndrome Charity.

### **The Nokia Young Fashion Designer Awards Winner 2010**

Emmy Slattery, 4<sup>th</sup> Year Fashion student, impressed the panel of international guest judges with her winning design and was awarded the coveted Nokia Young Fashion Designer Award 2010, as well as receiving €5,000 and media profiling opportunities for the year

### **Persil Irish Fashion Design Award 2010**

Sile O'Shea, 4<sup>th</sup> Year Fashion student was the winner of the Persil Irish Fashion Award 2010 worth €10,000. Sile and runners up were all featured in a Sunday Independent colour supplement and had their garments on show in Marks & Spencers on Grafton Street.

### **Miele Project 2010**

The winners of the Miele project winners were Ian Slattery and John Costello. The prizegiving reception was held at the Miele showrooms at Citywest on March 5th. The winners visited the Miele HQ in Germany to present their work to Senior Management and the design team.

### **RDS Student Art Awards 2010**

Taylor Art Award: Laura Dowling, 4<sup>th</sup> Year Visual Communication student

Freyer Award: Luke Deignan, 4<sup>th</sup> Year Fine Art Print

RDS James White Award for Drawing (shared): Anne-Marie Lynch, 4<sup>th</sup> Year Fine Art Print and Samantha Ratana-

rat, 4<sup>th</sup> Year Fine Art Print.

### **River Island Design Bursary 2010**

Sile O'Shea, 4<sup>th</sup> Year Fashion Design student won the 2010 River Island Bursary worth £3,000 plus a three month internship with River Island's studios in London.

### **Languages through Lenses (European Video Competition)**

The European Commission, ELIA (European League of Institutes of the Arts) in partnership with PRIX EUROPA and in co-operation with CILECT (International Association of Film and Television Schools) issued a call for proposals for the production of new short videos to promote foreign language learning and the positive aspects of multilingualism in Europe. An international panel of experts evaluated submissions from all over Europe. 15 applications were selected from students in their third, fourth or fifth year of study at ELIA and CILECT member institutions in the 27 European Union Member States and in Norway, Iceland, Liechtenstein and Turkey. Sarah Eva Manson, 4<sup>th</sup> Year Fine Art Print student was one of those whose submission 'Choose Wisely' was selected. Sarah received €5,000 production grant for the video.

### **Mittelmoda Fashion Awards 2010**

Congratulations to Averil Blakely and Amanda Grogan, who were selected as two of the 24 finalists in the Mittelmoda Fashion Awards. Over 800 designers from all over Europe enter this competition each year.

The College was delighted to learn that Amanda Grogan, 4<sup>th</sup> Year Fashion Design student was the overall winner of the top Mittelmoda Prize worth €10,000. She was presented with her prize at the international finals in Gorizia, Italy. Amanda is the first Irish fashion student to win this international design competition which was founded in 1993.

### **Arthritis Ireland Easy to Use Design Awards 2010**

This was the first year of the 'Easy to Use' project with Arthritis Ireland, Pfizer and NCAD's 3<sup>rd</sup> Year Industrial Design Students.

In what was a unanimous decision by the judging panel – which included entrepreneur Sean Gallagher from RTE's Dragons' Den – the overall winners were Alan Harrison and Ben Millett for their innovative design, The Kug, a clever combination of a kettle and a mug.

Professor Declan McGonagle, Director, NCAD, said "The 'Easy to Use' project with Arthritis Ireland and Pfizer has been an excellent learning experience for the students. The project demonstrates how designers can take a leading role in the creation of smart user and lifestyle oriented products responding to the needs of arthritis sufferers. Working with the problems of 'real people' in the 'real world' with 'real constraints' is the best possible training for young designers as they emerge to make their way as leaders in the 'smart economy.'"

The following article was published in *The Irish Times* -  
Thursday, March 11, 2010

### *It's the culture, stupid!*

OPINION: Remaking society will only work if creativity of the young is hardwired into the process, writes **DECLAN MCGONAGLE**

SINCE THE economy in Ireland is now to be reset, this could also be a moment for the culture to be reimagined and the society remade. We regularly comfort ourselves with the idea that our deep and renowned culture – our “long story” – is intact, but I would argue this is an unreliable assumption. It is clear that many of our inherited economic, cultural and societal assumptions, and how those fields work and for whom, no longer hold.

But remaking this society will only work if the creativity of young people is connected to the process. Hence the crucial importance of education, especially at postgraduate and research levels. This is the bargain that the educational and other cultural sectors strike with the State: that, in return for public resources, the sector will provide a high quality education, as a public value.

As education is the platform from which we negotiate the future, this bargain has to stand in bad times as well as good. The very first argument is not merely about larger or smaller amounts of money and where that money might go, but about the will of the State to invest in the continued development of those capacities that create and sustain public value.

When these capacities are fully extended – and there are powerful examples of this happening in art and design – they can also reconnect those people who are on the margins or actually outside the society, some of whom, as a result, function as predators upon the society rather than citizens within it. Because they do not participate, they are disconnected from shared values and have no stake in a shared social process. It is this deficit in their experience, from early in life, which holds them beyond society and, in turn, absorbs huge resources from the State and from communities.

We must, of course, have a functioning, invested economy, but without viable educational provision and an invested culture, we will not have a functioning society. The stakes are that high in this period.

Remaking begins with the question, what kind of society do we want? This must be followed by, what kind of economy and culture are necessary to sustain that, and then, what kind of organisational and institutional provision will be needed as supports? These questions need to be applied across all sectors.

I would argue that this moment needs to be understood, and acted upon, as being at least as important as that other seminal moment at the end of the 19th and early 20th centuries – when the arts were central to the generation of a vision of Ireland and Irishness, which led ultimately to independence. That process was cultural at root, and functioned as a form of emancipation, and not just consumption.

The arts formed the vision and the vision formed the State. Now that vision needs to be remade, and the emancipatory potential of culture and the arts recovered and reasserted for this project. While the original vision of Ireland is still debated, the role of the arts in making the vision which informed actions in the “real” world is not denied. The arts were situated, and so were the actions.

If the arts could play that role then, why not now? Taking our sense of Irishness as a question rather than a statement opens up new possibilities for moving away from the cultural, social and economic railway lines which brought us to this cul de sac, which need not be terminal. So, if received thinking has failed us, where will the new necessary forms of thinking come from?

It is particularly important for society to address this question through the educational sector. We need to think long, rather than short, of a new Ireland as an inclusive project, if only to respond to the evidence, in the present, that it is not.

It is interesting how the shifts in strategies for learning, which are under way in some educational settings, at NCAD and in other third-level art and design institutions, rhyme with the key theme which emerged from the Global Irish Economic Forum at Farnleigh, about the importance of culture and the arts. I am arguing here for culture in the broadest, not the narrowest, sense – what we make and do to add value to the quality of our lives – to which the arts are core.

Following Farnleigh, the Minister of Arts, Sport and Tourism seemed to be emboldened in his Departmental brief, but he needn't have awaited the benediction of figures from the private sector to take arguments for a values-driven culture which are embodied by NCAD's strategic thinking and others in the educational and arts sectors. It's clear that new developments in art and design, in particular, offer not only new possibilities to expand the reach and depth of engagement with the global Irish diaspora, but also possibilities to engage and empower individuals and communities in Ireland.

To achieve this fully, the art and design sector will have to rise to the challenges of change and reinvention in order to speak and be heard in the society, the economy and the culture. If knowledge and engaged creativity represent the end product, art and design can be the means. This is how Ireland could reset itself as an island of situated innovation, and how Irishness could be reimagined as “smart” in today's world. We could embrace a worldliness rather than the unworldliness of our long story, its stereotypes and their impersonations of culture.

We have the long story of Irishness colliding with the short story of the Celtic Tiger boom and bust, but now we need a new story. In my view that is supplied by the “visual”, in the broadest sense, and its engagement and creative interactions with analogue and digital technologies – user-centred design, socially engaged art practice, art(s) and health, input to the design and functions of cities, towns and civil space, and the role of the lone artist or designer. This means describing art and design, not as decorative and therefore dispensable, but as central and indispensable to a reset economy, a reimagined culture and a remade society.

If we are to strike a “new deal”, first with the society and then with the State, the process of remaking has to start within education and within cultural settings. An overdue analysis of art and design's contribution to new national policy objectives would be a useful start, understanding that those objectives must, in the future, be built around social and cultural profit-making and public value, rather than the facilitation of private profit-taking.

This new story is not only possible but is now absolutely necessary, so it is not only the culture, stupid, it's the visual!