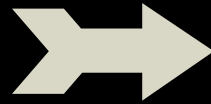




Portfolio submission
brief for entry into the
NCAD 2010





Portfolio Submission Brief

This is the second year of the National College of Art and Design Portfolio Submission Brief.

The main purposes of the brief are to create:

- **Fairness** by providing an equal opportunity for all candidates to address the same topics of enquiry.
- **Clarity** by removing doubt as to what is required in order to gain entry to the National College of Art and Design.

The brief clearly outlines the expectations of visual study at third level in the identified terms of volume, quality and intensity of work.

The brief tests the candidate's abilities over a number of clearly identified criteria, and is designed to encourage the structured development of a cohesive body of work.

The brief provides opportunities for candidates to demonstrate individuality within a framework. This is intended to be a good indicator as to how they might be expected to perform at third level, where similar structures prevail.



In 2010, applicants to CAO Course Code AD111 in NCAD must submit a portfolio to:

The National College of Art and Design
100 Thomas Street
Dublin 8

by 5pm on Friday 5th February, 2010.

Applicants must also have applied prior to 1st February to the Central Applications Office. You should consult the current CAO Handbook which is available online at <http://www.cao.ie/>

Course AD111 is a restricted course and late applicants cannot be considered.



Portfolio Presentation

- The portfolio must be attested to by the School Principal or Art Teacher or another responsible person (not a relative), as being the applicant's own work.
- Each individual applicant's work must be presented flat and contained within **one portfolio cover**.
- Items submitted separately cannot be accepted.
- Portfolios must be carefully marked with the applicant's name and address on the top left-hand corner both inside and outside.
- Individual pieces in the portfolio must also be marked with the applicant's name and address. It must be securely packaged, but easily opened.
- No work framed in glass will be accepted.

N.B. Portfolios in excess of 10 kilos will not be accepted. If moving images on disc are included in the portfolio, total viewing time cannot exceed 2 minutes.



Guidelines for the Portfolio Submission Brief

This brief is thought-provoking and challenging across a number of key areas. It rewards evidence of curiosity, visual questioning and sustained enquiry.

The Brief focuses on 3 aspects of Visual Enquiry:

01 Observation

The process of actively looking. That is: noticing, describing, analysing - trying to visually unravel, record that which you see, hear or notice.

02 Creative Process

The exploration or invention of new possibilities, based on aspects of observational research.

03 Invention & Problem Solving

The opportunity to solve specific problems of a practical nature, to produce work which relates directly to your environment or personal circumstances, or to demonstrate your skill in working in three dimensions across a range of media and methods.

Visual Notebook

In addition you must maintain a visual notebook, which should underpin your ideas as they develop. The notebook should be essentially visual but can contain written elements where necessary as explanation. The notebook should record your incidental ideas / thoughts / notions which arise during the period of time working on the brief.





Criteria for Assessment

01 Critical Observation

Students should demonstrate an ability to visually record, describe, explain and analyse their subject in response to a range of source material.

02 Inventiveness and Curiosity in Research

Students should demonstrate an awareness and curiosity for visual material that is of interest to them: finding, collecting and organising source material. These can be documented in any visual format.

03 Creative Thinking

Students should provide evidence of a creative process in their work. Where and how has the student challenged her/himself to look at things differently? How were decisions made and why? Work should show evidence of a lively and engaged creative process.

04 Commitment

Students should demonstrate an ability to sustain the development of ideas through experimentation / exploration of subject / sources in a variety of circumstances.



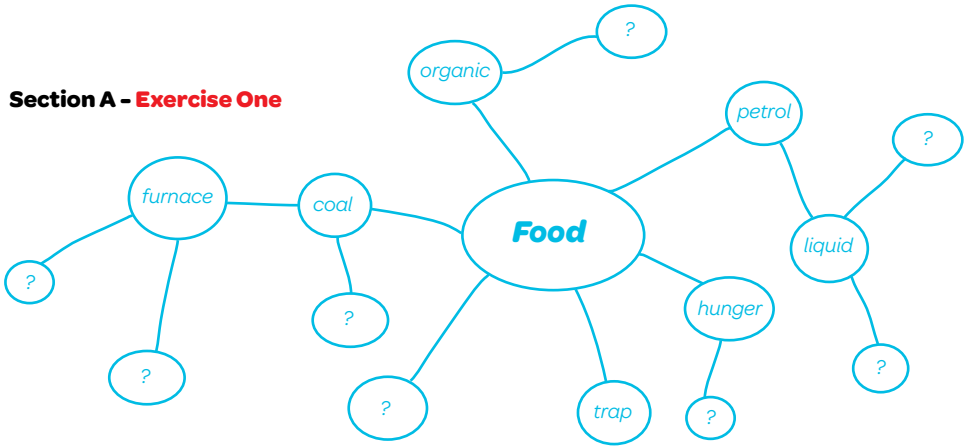


Section A – Observation

Take the following themes as broad starting points for your work:

Food, Mechanisms, Memories, Habitats.

Section A - Exercise One



Make a visual list of as many different examples as possible for each of the themes (“Brainstorming”). Present your ideas in the form of “mind-maps”. A mind-map is a way to show, in visual form, the relationships between different ideas. Produce one mind-map for each of the four themes above.

Identify as many unusual and interesting examples as possible (e.g. Is coal a kind of food for a furnace? Is petrol a drink for a car? Is your eyelid a mechanism? Is a footprint a memory? Is the bottom of your bag a habitat?) Things identified in your mind-maps are called **items** in the rest of this brief.

Required: 1 sheet for each mind-map.

Total: 4 Sheets





The Brief

Section A -
Exercise Two

Section A - Exercise Two

a) Choose one item from each mind-map and get a physical example of it. Place each of these four items into an environment or context where you would not normally expect to find it. Make observational studies of these items in these four new contexts.

Required: 1 sheet of studies for each of the four objects.

Total: 4 Sheets

b) Return to the mind-maps from exercise one. Take apart or carefully dismantle any two of the items.

Visually record (through any medium of your choice) all of the pieces arranged in 2 new ways such as stacked, pushed in a corner, hung, floating – or according to criteria such as material, colour, size or weight. (Components from items can be mixed together or kept separate)

Required: 1 sheet of studies for each arrangement.

Total: 2 Sheets

c) Consider one of your mind-map items under **3 different conditions**. These conditions could be physical (e.g. compressed, dried out, soaking wet, expanded, frozen, heated). They could also be visual (e.g. under bright light, in deep shadows, coloured light, through a magnifying glass).

Make observational studies of the item under these conditions using a range of untypical / alternative media (e.g. needle and thread, collage, clay, moving image).

Required: 1 sheet of observational studies for each condition.

Total: 3 Sheets

**Total required work for Section A:
13 Sheets**

Still photography and moving images can be used to describe, explain, record and invent within this exercise. Any 3D work should be photographed, with prints included on sheets related to the exercise. If you include moving images, please note that work on disc should be referenced on relevant worksheets and the total viewing time must not exceed 2 minutes.





Section B – Creative Process

Look again at the themes for the brief, and the mind-maps you've made. Think about the possibilities if **any two** of your items (chosen from different mind-maps) were to interact, borrow from, or influence each other.

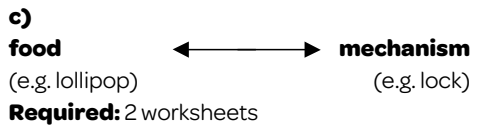
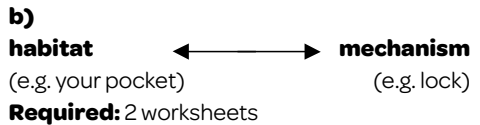
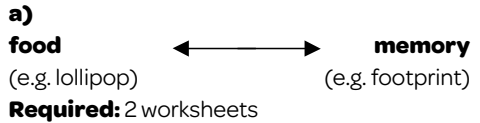
For example what is the visual or physical result of a piece of food interacting with / becoming a mechanism? Could a mechanism become a piece of food? Could a memory become a habitat? Can a habitat be somewhere to keep a memory? How? There are no 'correct' answers or expected responses. We would like to see what you come up with.

We would like you to deliver your ideas through what we call 'Ideas Worksheets'. Ideas Worksheets are a way of visually 'thinking out loud'. On a worksheet, we would like you to use drawings, diagrams and short notes to explain your ideas visually.

A good worksheet is one where your ideas are clear and understandable without anyone having to explain in words what you have in mind.

We would like you to make three connections.

For example



So what happens if a lollipop took on some of the characteristics of a lock and vice versa? Remember the arrows work in both directions (food becoming a mechanism can be different to a mechanism becoming food!) These are only examples – you should come up with your own ideas.

Total Required Work for Section B: 6 Worksheets





The Brief

Section C - Invention and Problem Solving

Section C – Invention and Problem Solving

This task presents you with problem solving challenges. Your work can be carried out in two or three dimensions, or it can be a combination of 2D and 3D processes and / or moving images. Again, if you do include moving images on disc, please note that the total viewing time must not exceed 2 minutes and must be clearly labelled and referenced within the portfolio (see notes for formatting of digital media).

Invent / demonstrate or illustrate ways to do TWO of the following:

- a) Unexpected ways to divide a room
- b) Design items of clothing / accessories that a vehicle (or any form of transport) could wear
- c) Record four “*underneath*s” not normally seen – e.g. bottom of fridge
- d) Show what “*half-destroyed*” means
- e) “Put wings on ‘it’...”
- f) Record through drawing three different places where “lines” cross
- g) Make a map of your face
- h) Make a sandwich (edible or not)
- i) Make two “tools” out of found materials

Work can be done in any form or combination of drawing, collage, models and/or various media. Presentation should be in the form of ideas worksheets showing developments from initial stages. Relevant and informative photographs of any 3D work should be included on the worksheets. Produce two worksheets for each task.

Total Required Work for Section C: 4 Worksheets





The images used in this brief are the work of recent Core Studies students.
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Formatting for moving images / sound

Moving images: QuickTime or WMF
(Windows Media Format)

Sound: MP3

Digital work must be submitted on DVD
or CD only.

Glossary of terms

Visual notebook

A visual notebook refers to the concept of note making in a convenient, portable form. This need not be a "book" as such or it need not be just one. It could be a camera or a box, bag etc used in conjunction with a book. In other words any convenient device which allows you to note / record your observations and ideas.

Ideas/Worksheet

A worksheet is a larger format (A1 or A2) for accumulating visual information, ideas and experiments related to a particular theme or topic. Any medium or device can be used – drawing, collage, photographs, diagrams; whichever is appropriate (although written information should be kept to an absolute minimum). For convenience in packing, the worksheets should be essentially two-dimensional and therefore should contain photographs of any three dimensional information, experiments or developments.

Drawings

Any form of descriptive, explanatory, projective, reflective notation in a format or medium, which clarifies observation, enquiry and understanding.

Check List for Applicants

Important: You must complete this section and attach it to the inside front cover of your portfolio.

1. I have completed

Section A (13 Sheets)

Section B (6 Worksheets)

Section C (4 Worksheets)

2. Each section is clearly labelled

3. I have included a computer disc.

Yes No

If yes, the disc is for

Mac PC

4. I have included notebooks

associated with work on the brief

5. Work authenticated by:





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