



Portfolio Submission Brief

for entry into
NCAD 2014



National College
of Art & Design

A Recognised College of
University College Dublin

Welcome to the National College of Art and Design portfolio submission brief for 2014.

The Brief is written in order to help you prepare a portfolio of Visual work that shows your potential for a career in the world of Art and Design. Maybe you enjoy drawing and painting. Perhaps you are very good at making things. You could enjoy creating moving images, or inventing new games. You might be fascinated by looking and observing the world around you, then responding to it visually, or solving the everyday practical problems that we encounter in our lives. You don't have to have studied art in school to apply. This brief will help you to show your abilities, energy and motivation in getting started on your chosen path.

The Common First Year at NCAD gives you options for entry into many different worlds. It is a route to studying Fine Art which includes Media, Painting, Print and Sculpture. It is also a gateway to studying Ceramics and Glass Design, Fashion Design, Jewellery and Metalwork, Textiles Surface Design, Textile Art & Artefact and Visual Communication. In addition you can also choose to study Design or Fine Art with Education and qualify to teach Art in a second level school.

Lots of different people do art and design. Some do it because they are culturally aware; others want to experience new forms of visual expression or communication.

Some people bring longer term work and life experiences; some come straight from school.

The main purposes of the brief are to create:

- Fairness by providing an equal opportunity for all applicants 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 applicant'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 applicants 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 2014, applicants to CAO Course Code AD101 or AD202 in NCAD must submit a portfolio to:

THE NATIONAL COLLEGE OF ART & DESIGN
100 THOMAS STREET, DUBLIN 8
BY 4.30PM
ON FRIDAY FEBRUARY 7TH 2014

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 www.cao.ie

Courses AD101 and AD202 are restricted courses and late applicants cannot be considered.



AD101 First Year Art & Design **(Common Entry)**

Degree Options:

- Fine Art
(Fine Print, Media, Painting, Sculpture)
- Ceramics & Glass
- Fashion Design
- Jewellery & Metalwork
- Textile Art & Artefact
- Textile & Surface Design
- Visual Communication
- Joint Honours Design
or Fine Art and Visual Culture

AD202 Design or Fine Art & Education **(Second Level Teaching)**

Degree Options:

- Joint Honours in Design and Education
- Joint Honours in Fine Art and Education

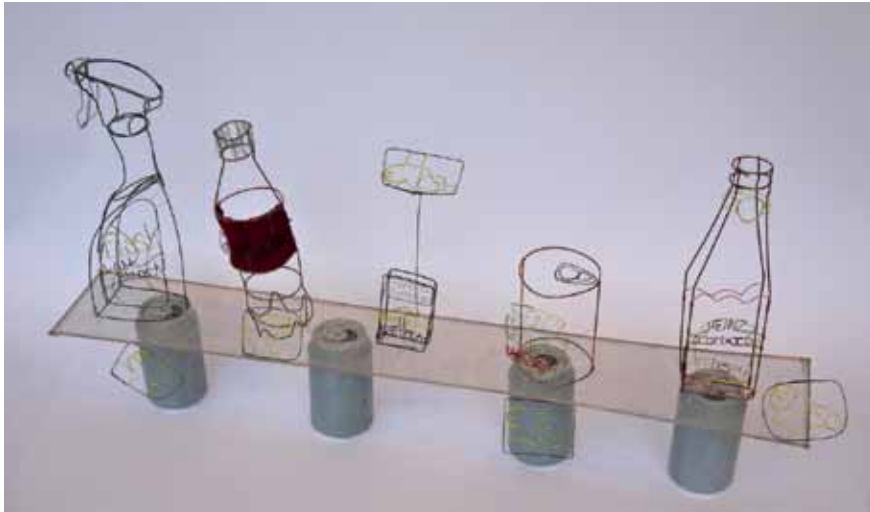
Presentation

Portfolio Presentation

- The portfolio must be signed 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, including any sketchbooks. It must be securely packaged, but easily opened and resealed.

- No work framed in glass will be accepted.
- Do not include any material that could leak out, burst open, or be hazardous in any way.
- A1 or A2 white sheets of paper or similar lighter materials are adequate for presenting work, but avoid using heavy boards, sugar paper or mounting work on both sides.
- Any 3D work should be carefully photographed in a way that clearly shows its scale, range of materials and making process. Remember to photograph your made pieces from a variety of angles to allow us to fully appreciate your making skills and use of materials.
- All exercises have a minimum required number of A1/A2 sheets clearly stated.

N.B. Portfolios in excess of 10 kilos will not be accepted. If sound or moving images are included in the portfolio, please see our guidelines on formatting digital files on page 11 of this brief.



Guidelines

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:

1 OBSERVATION

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

2 CREATIVE PROCESS

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

3 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.

Mind Mapping

Mind Mapping is used as a tool to help you visualise the ideas you have in response to the Themes given on page 7. A Mind Map starts with a central Theme. Brainstorming that Theme enables you develop a map of your thinking that's individual to you. We ask you to use a mixture of images and words.

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. Your notebook can also show us how you might expand ideas that you don't have time to develop fully elsewhere in your portfolio. Any small drawings, diagrams or studies that help communicate your observations, thoughts and ideas are welcome.

Contextual Research

Contextual Research is an important part of your Visual Notebook, so we ask you to identify some Artists and Designers who inspire you. Show us the connections you see between your ideas and images and the people / subjects you research. Please see our glossary of terms on page 11 of this brief for further information on visual notebooks.



Assessment

Criteria for Assessment

1 CRITICAL OBSERVATION

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

2 VISUAL RESEARCH – INVENTIVENESS AND CURIOSITY IN RESEARCH

Applicants 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.

3 CREATIVE THINKING

Applicants 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.

4 CAPACITY TO SUSTAIN WORK - COMMITMENT

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

In order to achieve a balanced measurement of the applicant's general overall ability, all sections of the brief A, B, C are assessed under the listed criteria. Being able to demonstrate some ability for observation, research, ideas development, use of media and capacity to sustain work applies to all sections of the brief.

THE BRIEF STARTS HERE

Section A Mind Mapping & Observation

From the following five themes, choose three as broad starting points for your work:

JUNCTIONS

IDENTITY

STRUCTURE

VESSEL

PROTECTION

EXERCISE 1

MIND MAPS

Make a visual list of as many different examples as possible for each of the themes ("Brainstorming"). Present your examples 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 your three chosen themes.

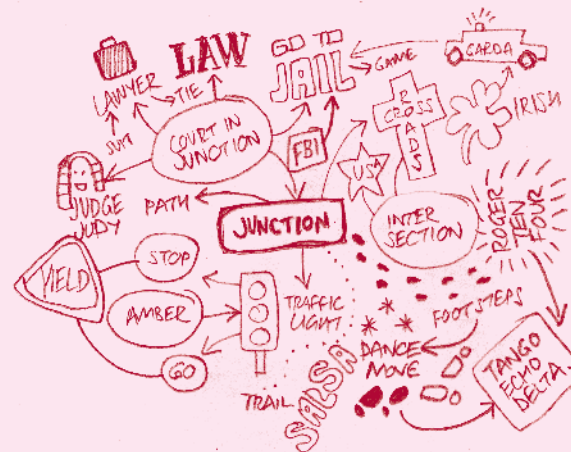
To make your mind-maps as visually interesting as possible, try to integrate a mixture of words and images.

Identify as many unusual and interesting examples as possible (e.g. Could your choice of shoes be part of your identity? Is a rubbish bin a vessel? Are the white lines on a road a protection?) Your mind-maps should be thorough and comprehensive, as other parts of the brief are based on their contents. Things identified in your mind-maps are called ITEMS in the rest of this brief.

Minimum requirements:

1 sheet for each mind-map

Total: 3 Sheets (minimum)



THE BRIEF CONTINUES...

Section A (continued)

EXERCISE 2 OBSERVATION

- A Choose two items from your mind-maps and get a physical example of them. Place each of these two items into an environment or context where you would not normally expect to find it.

Make observational studies of the items in these new contexts.

Minimum requirements: 1 sheet of studies for each of the two objects.
Total: 2 Sheets (minimum)

- 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 a new way 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).

Minimum requirements: 1 sheet of studies for each arrangement.
Total: 2 Sheets (minimum)

- C Consider one of your mind-map items under 2 different conditions. These conditions could be physical (e.g. compressed, dried out, soaking wet, expanded, 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).

Minimum requirements: 1 sheet of observational studies for each condition.
Total: 2 Sheets (minimum)

TOTAL REQUIRED WORK FOR SECTION A: 9 SHEETS (MINIMUM)

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 sound or moving images are included in the portfolio, please see our guidelines on formatting digital files on page 11 of this brief.



THE BRIEF CONTINUES...

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 Vessel item becoming an Identity item? Can a Junctions item be a Protection item? 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 TWO CONNECTIONS.

For example

A	<u>VESSEL</u>	<u>IDENTITY</u>
	(e.g. canoe)	(e.g. passport)
	Required: 2 worksheets	
B	<u>JUNCTIONS</u>	<u>PROTECTION</u>
	(e.g. seam)	(e.g. shelter)
	Required: 2 worksheets	

So what happens if a canoe takes on the characteristics of a passport and vice versa? Remember the arrows work in both directions (a junction item becoming a protection item can be different to a protection item becoming a junction item).

These are only examples – you should come up with your own.

TOTAL REQUIRED WORK FOR SECTION B: 4 WORKSHEETS (MINIMUM)

Section C Invention / Illustration / 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.

INVENT / RECORD / MAKE AT LEAST ONE OF THE FOLLOWING:

- A Draw/paint/record /make 4 halves
- B Make 60 one minute drawings of Birds or Fish
- C Draw/paint/record /make exactly one third of yourself
- D Draw/paint/record /make the front and back of a particular street
- E Drown a word
- F Invent 4 new parts for a Swiss Army type knife
- G Show what the opposite of a camel is
- H Put an extra wheel on something and show what it does
- I Design something for a specific animal to wear

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.

If sound or moving images are included in the portfolio, please see our guidelines on formatting digital files on page 11 of this brief.

Remember you can use mind-mapping to develop your ideas in this section.

TOTAL REQUIRED WORK FOR SECTION C: 2 WORKSHEETS PER TASK (MINIMUM)



THE BRIEF ENDS HERE

Formatting for moving images / sound

Please ensure that all video or audio files play on Windows Media Player or Apple QuickTime Player. It is best to check the discs on a computer other than the one on which they were prepared. Digital work must be submitted on DVD or CD only. A maximum of two discs can be submitted. Total running time of each digital file must not exceed two minutes. Digital work must be clearly labeled and referenced in the body of the portfolio. Do not write in pencil or put stickers or labels on discs. Use only permanent marker on the disc surface.

Glossary of terms

VISUAL NOTEBOOK

A visual notebook can mean any convenient format which allows you to visually note, record or expand on your observations and ideas. It can be a notebook bought in an art supplies shop, or a homemade notebook – the main factor being that its contents supports the work in your portfolio; helps us understand that in which you are interested; and how you think and work.

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.

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 (9 Sheets)
 - Section B (4 Worksheets)
 - Section C (2 Worksheets per task)

- 2 Each section is clearly labeled including any notebooks

- 3 I have included a computer disc(s).
 - Yes No

If yes, the disc(s) is for
 Mac PC

- 4 I have included this number of notebooks informing and supporting my work on the brief

- 5 Work authenticated by:

Position (ie principal, teacher, tutor, other)

Organisation

- 6 I have attended one of the NCAD information evenings
 Yes No

- 7 I have attended the NCAD open day
 Yes No

The college reserves the right to visually document work from applicant portfolios.

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