

Squirrel*

* to move in an inquisitive and restless manner

FROM THE HOD



Gene Bawden
Head of Department, Design

With only three weeks of semester left, there is a flurry of activity happening across the Faculty. Final assignments are being delivered; large graduating projects are being realised; essays are being proof read (we hope). Time management is a really important consideration throughout the semester, but it assumes a special significance at this time. Time management is nothing new to any of us, but our current situation has added an additional layer of complexity to our daily undertakings. But, we have been doing it for a while now, and we've worked out what works best for us, individually. Now is the time to deploy what ever skills you have to negotiate your way towards the end of semester: designated 'making' or 'writing' times; making a priority list (a personal favourite); mapping out a timetable for the next 3—4 weeks; and importantly, taking proper breaks away from the computer to nurture your own wellbeing. On that note, next Friday Monash will be observing the Grand Final Eve public holiday. There may be no Swanston Street parade, but you do have a day to do with whatever you wish. Make the most of it, and enjoy.

Grand Final Public Holiday Friday 23 October

In 1880 Thomas William Sherrin was working on patching up a damaged rugby ball, but in the process decided to invent a better ball by giving it indented ends which led it displaying a better bounce.

After the initial production and working on different types of ball, the KB or 'Kangaroo Brand Sherrin' ball remains to this day the highest standard, full-size match ball still in production.

In 1897 Sherrin put the ball into production in a workshop in Collingwood and soon played a significant role in the popularity of the sport. Sherrin had created what was the first of its kind, a ball specially crafted for Australian Rules football. The Sherrin brand was later sold in 1972 to Spalding, but still retains the historic Sherrin name on each ball.

The promotional image, right, is part of Mimmo Cozzolino's 'Symbols of Australia' archive. Swipe to the last page to see more of his incredible collection of historic Australian brands and images on Instagram.



WOTTA WATCH

“After moving to Paris in 1926, **Alexander Calder** began to fabricate dozens of tiny figures and props for what would become his most beloved work—titled in French ‘Cirque Calder’, and in English ‘**Calder’s Circus**’. Making use of simple, available materials such as wire, wood, metal, cloth, cork, fabric, and string, he constructed ingeniously articulated animals, clowns, and acrobats. In total, the circus consists of an elaborate troupe of over seventy miniature figures and animals, nearly 100 accessories such as nets, flags, carpets, and lamps, and over thirty musical instruments, phonographic records, and noisemakers. In Paris, Calder’s audience would sit on a low bed or crates, munching peanuts and using the noisemakers while Calder choreographed, directed, and performed Calder’s Circus, narrating the actions in English or French.”

— Whitney Museum of American Art. Tap the image below to watch Calder perform his Circus in the 1950s.

» Watch the conservation of **Calder’s Circus** by the Whitney Museum



Above: Alexander Calder, Calder's Circus, 1926–1931 Whitney Museum of American Art.

NED'S SHORT PICK

Covid19

The Furrow

Tap the image to watch the video, and tap here to see details about the project that involved over 30 creatives and animators from different parts of the world.



Above: The Furrow, "Covid 19" (<https://vimeo.com/421374000>)



Master of Design: an opportunity to advance your design practice

Quite a few of you are keen to know more about continuing into our Master of Design, and the opportunity to undertake studies in a specialist area of practice.

As one of our Bachelor of Design graduates, you could be eligible for one semester of credit*.

We are holding an online information session for the **Master of Design** course next Thursday. Come along to hear about this prestigious program that will allow you to focus on a specialist area of design to gain advanced level knowledge and skills in Multimedia and Interaction design.

For those of you looking to build networks, develop advanced research skills or simply feel you need to dedicate the time to focus on your practice, please join us at the information session.

Register in advance for this meeting through [this link](#).

After registering, you will receive a confirmation email containing information about joining the meeting.

Event details:
Thursday 22 October
from 5:00—6:00 pm

Right: Master of Design course Structure.
*’ denotes the semester you may apply to be credited, if you successfully complete a Monash Bachelor of Design.

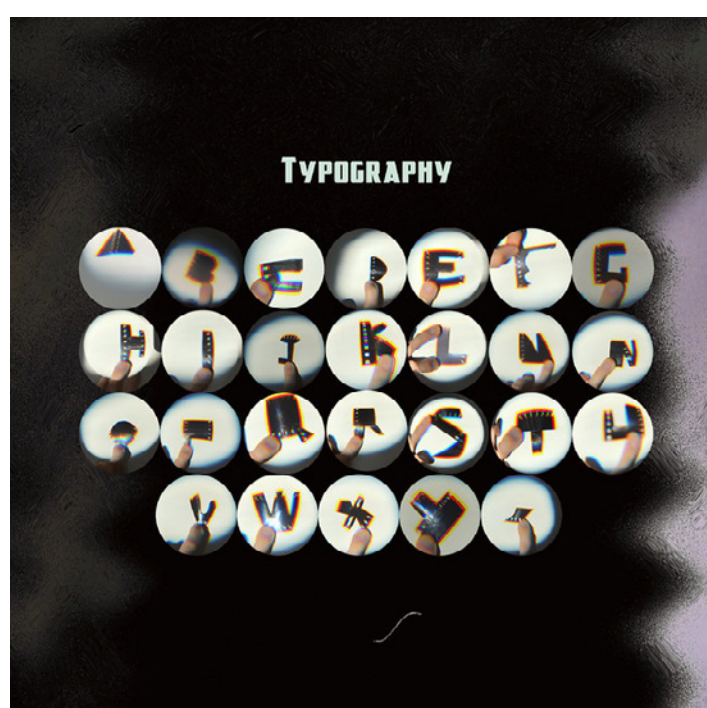
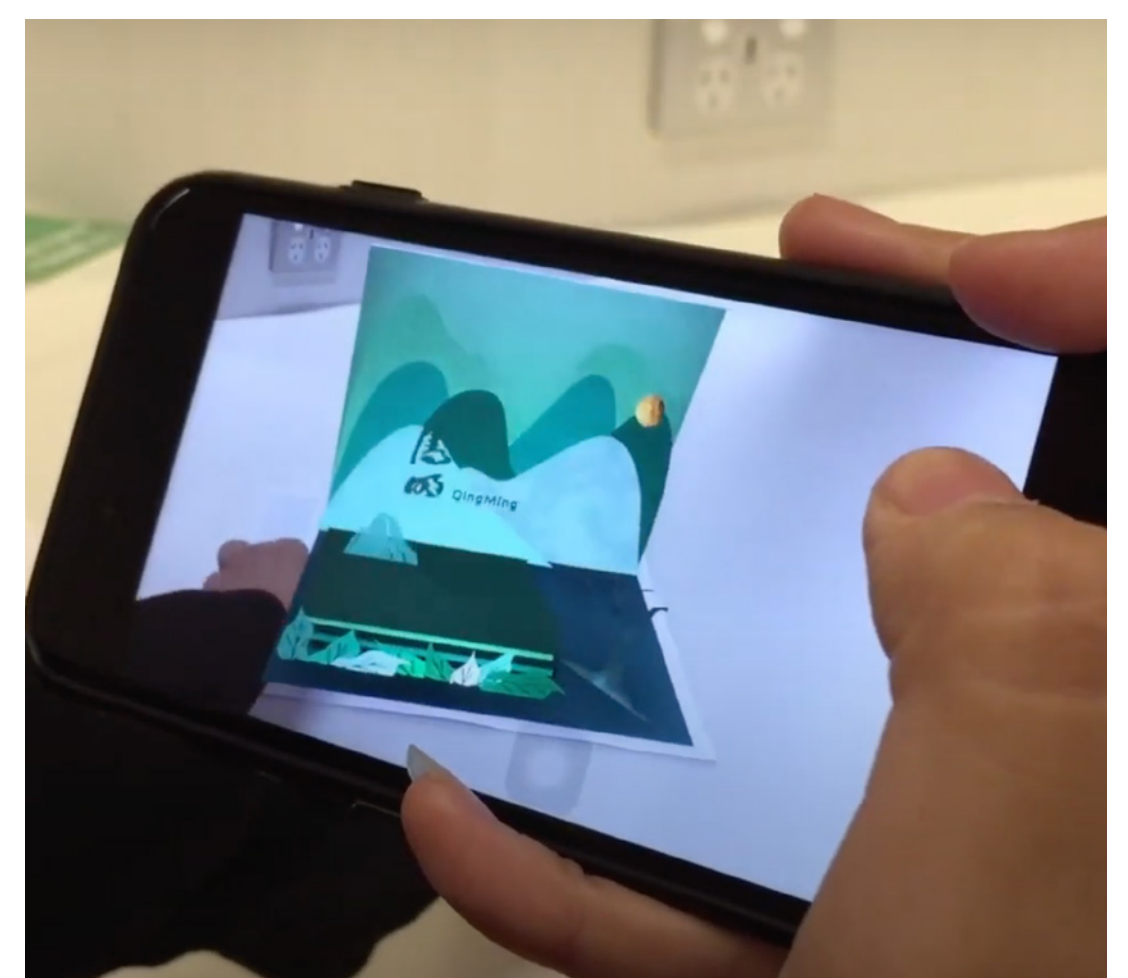
Below: Oral Care Monitor, Yuliang Duan; Melbourne Zoo internship, Xin Chen, Dongyu Liu, Riri Haruka, Jiongxin Wang and Ankit Khokhra

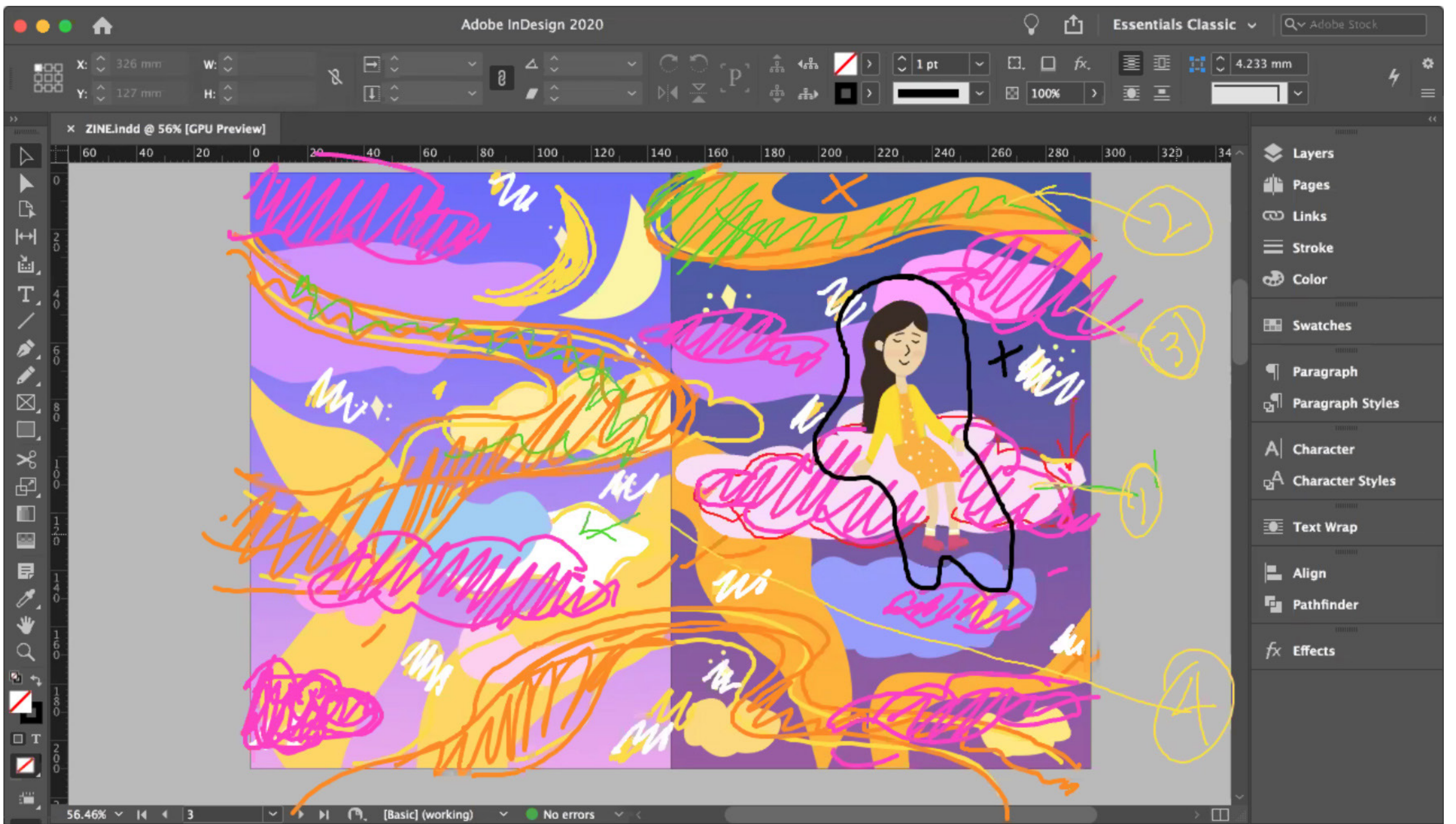
Middle: Animation by Xiaoyu Quan; Traditional Chinese Festivals Augmented Reality, Xueqi Li (tap on each image to connect to YouTube)

Bottom: Film typography, Ming Yang; Last kilometre home UX design, Xiaoyi Yue.

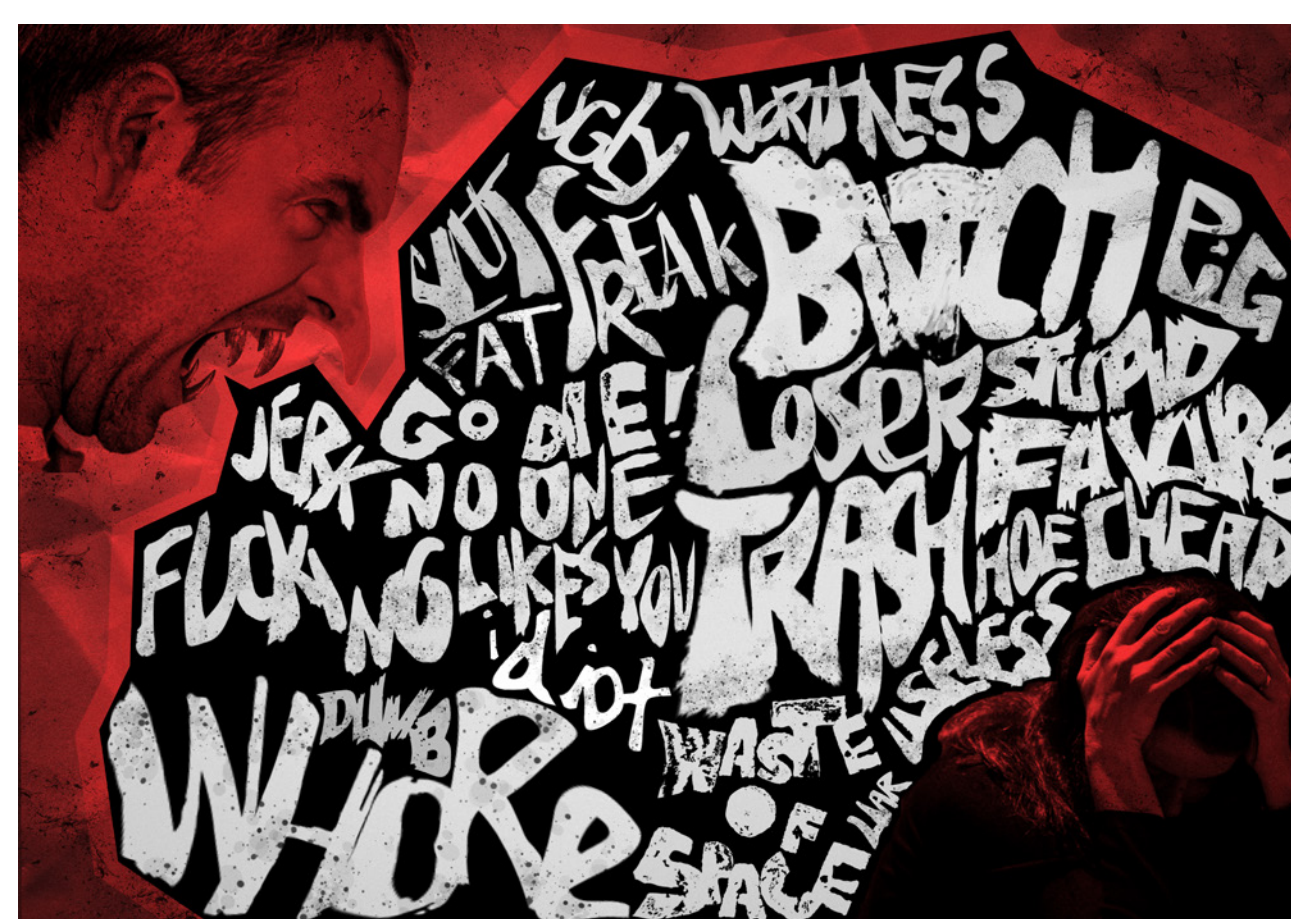
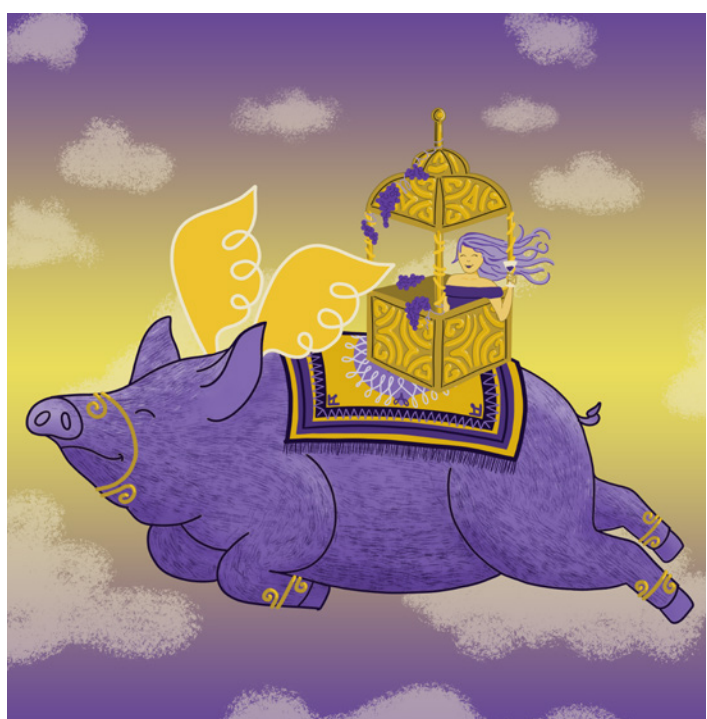
Bottom Right: Rejuvenate Aged Care Centre, Outdoor courtyard, Maliny Phang, Clara Alverina Chandra, Cung Thuy Anh Nguyen

1	Sem 1*	Design technologies and processes (12)	Design thinking (6cpts)	Design Fundamentals (6)
	Sem 2	Design Studio Specialisation (12cpts)	Design research Seminar (6cpts)	Complimentary unit (6cpts)
2	Sem 1	Design Studio Specialisation (12cpts)	Exegesis (6cpts)	Complimentary unit (6cpts)
	Sem 2	Design Studio Specialisation (18cpts)		Design Management (6)



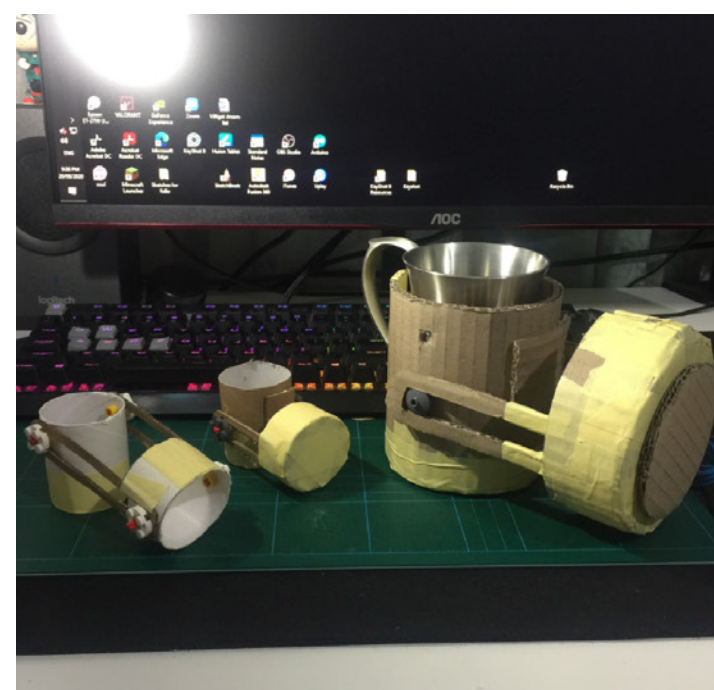


Ned and Tracie, lecturers in Contemporary Illustration (VCO1203), shared with 'Squirrel' the visual feedback process they've adopted in their studio teaching. Both Ned and Tracie annotate in different colours on their students' work-in-progress while making suggestions on scale, cropping, hierarchy and other basic principles of image making while sharing the screen with the whole class. Above we see an initial illustration concept by Mikaela Neocleous, (Year One Communication Design) being annotated (Ned — yellow, green, black; Tracie — orange, pink, white.)



Clockwise from top left:
 Sophia Hawkins Grace: 'It Is Okay To Not Be Okay'
 Jefry Tanjaya: 'Faith does not mean Ignorance'
 Bree Mitchell: Self Initiated project
 Yinfeng Long: 'Vogue Musts', Modern Monsters
 Chee Ker: 'Verbal Abuse', Modern Monsters
 Rebecca Nel: 'High On The Hog'

Contemporary Illustration



Top: Gary Vongdachit, Rendering and card prototype of a pack for a silver goblet.
Above: Yiwei Guo, figurine in perspex box.
Left and below: Daniel Roccioletti, wine package.
Far left (top): Cindy Ve, small ornament pack.
Far left: Mikayla McDonnell, Doc Martens pack.



Packaging Design

Lecturer:
Mel Coombes

Students of Packaging Design were asked to package a precious object; one that holds special meaning to them. This is a speculative, experimental project that encourages students to think about a principle aim of packaging design, to keep its contents safe from damage.



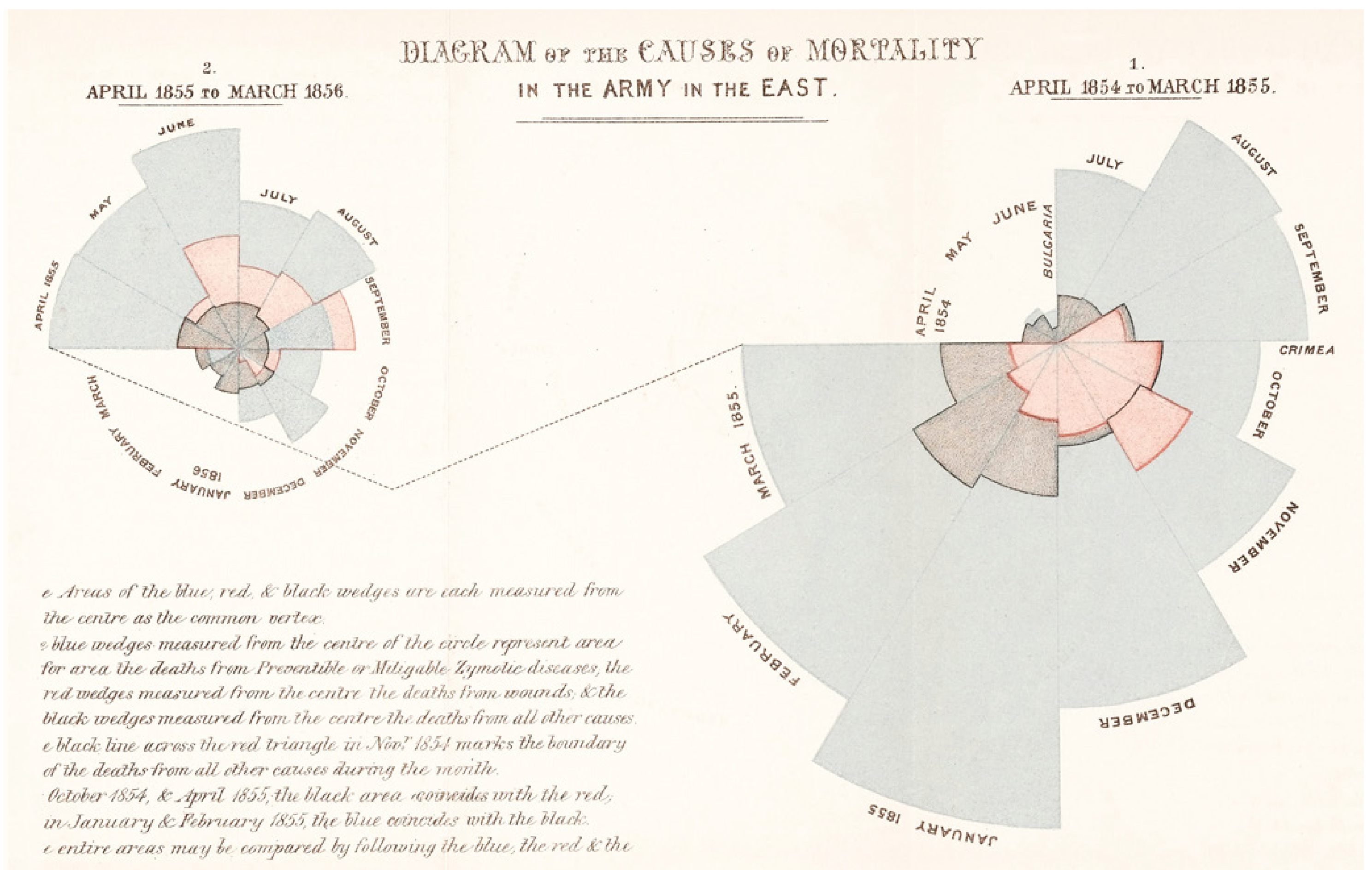
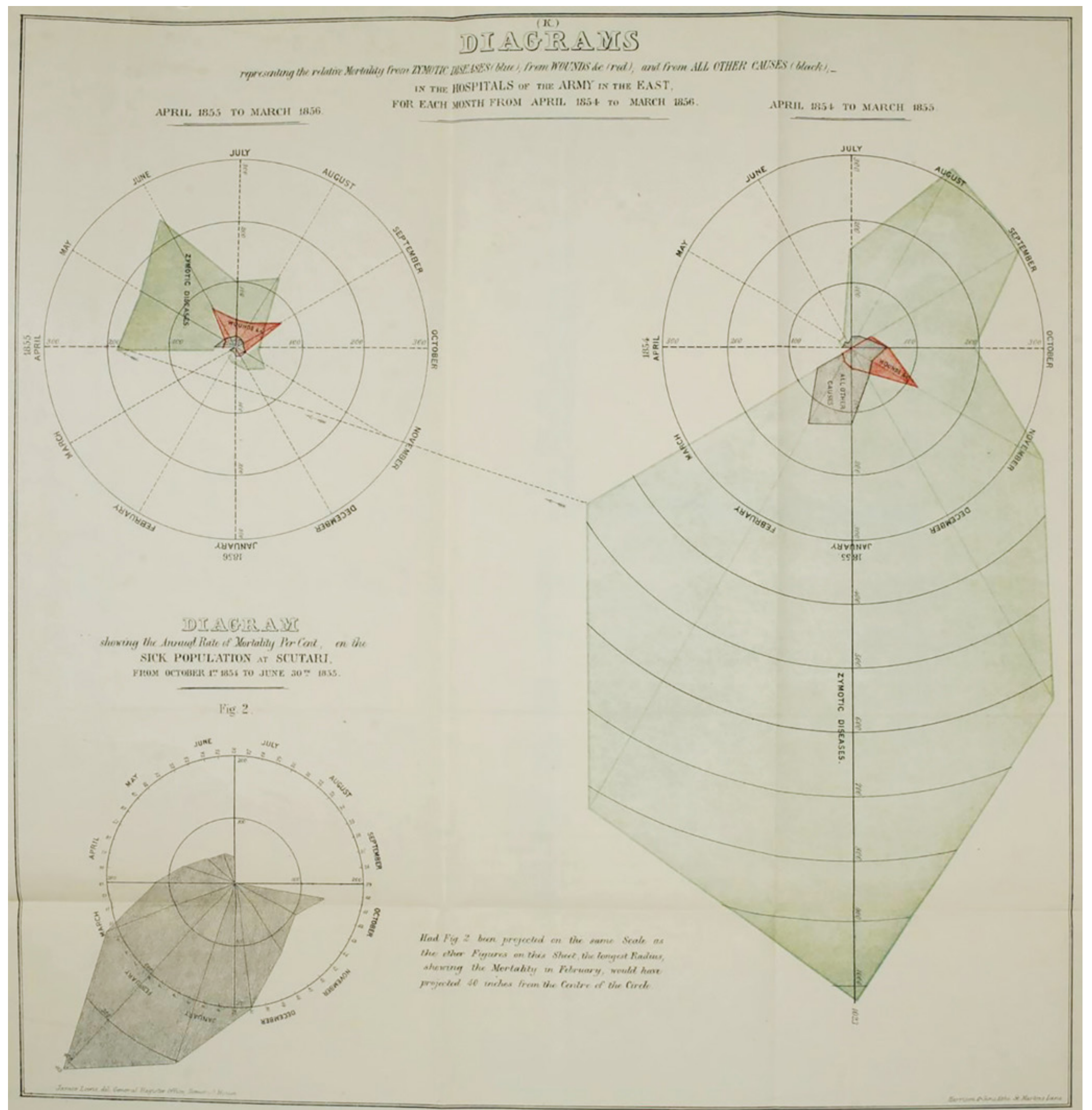
DATA WIZ



Nineteenth Century nursing pioneer, Florence Nightingale understood the power of visualizing data.

In the mid-1800s she used data visualisation techniques to illustrate that simple sanitation techniques, such as handwashing, could stop the spread of infectious diseases. While that's a particularly timely message given the ongoing coronavirus pandemic, it wasn't one widely known, or even believed, in the mid-nineteenth century.

Tap the icon above to connect to the full story in "Science News".



Top: "Bat's wing" diagrams compare causes of English soldiers' deaths during the Crimean War from April 1854 to March 1855. The length of each radial line is proportional to the death rate for that month, with a big spike in deaths in January 1855 (Image: Elmer Belt Florence Nightingale Collection/Univ. Of California). Above: Nightingale's most famous data visualization shows how many more English soldiers were dying of cholera and other preventable diseases (blue) than battle wounds (red) during the Crimean War. The left chart shows how simple health measures save lives. (Image: Wellcome Collection)

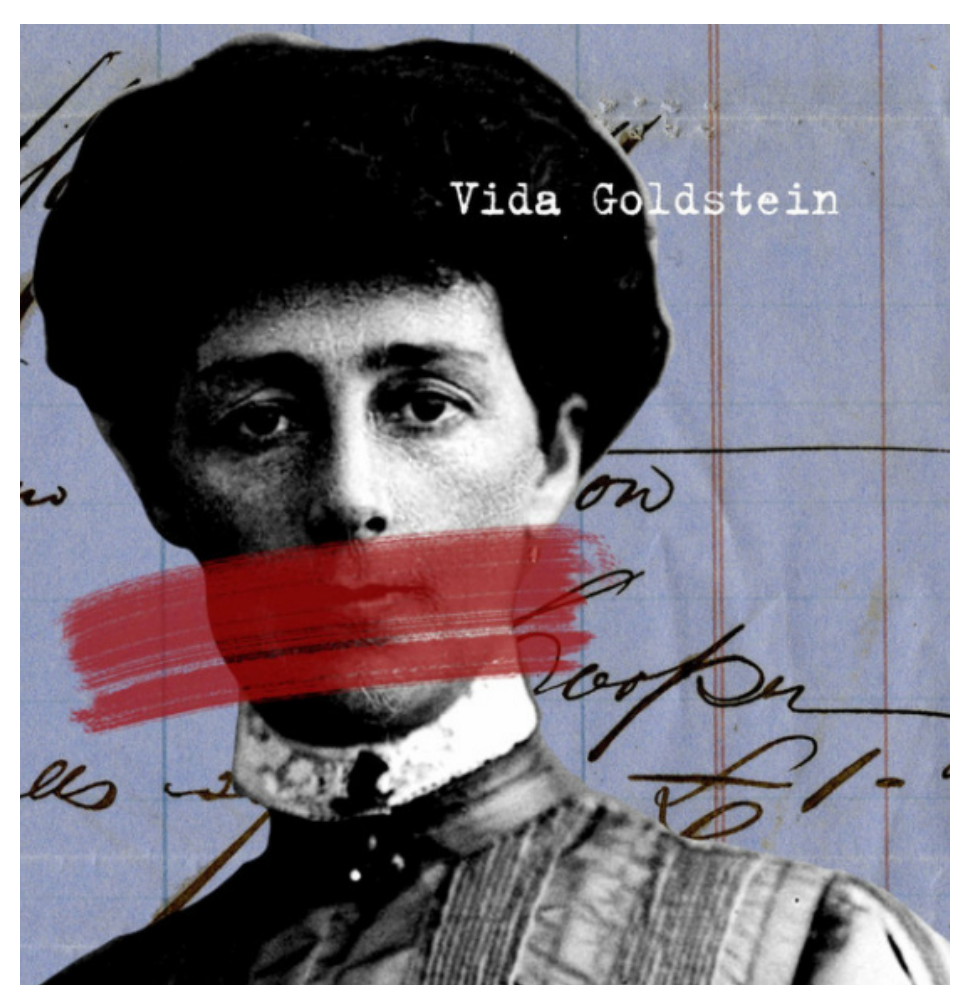
LISTEN UP

MTC Audio Lab
(Melbourne Theatre Company on Spotify)

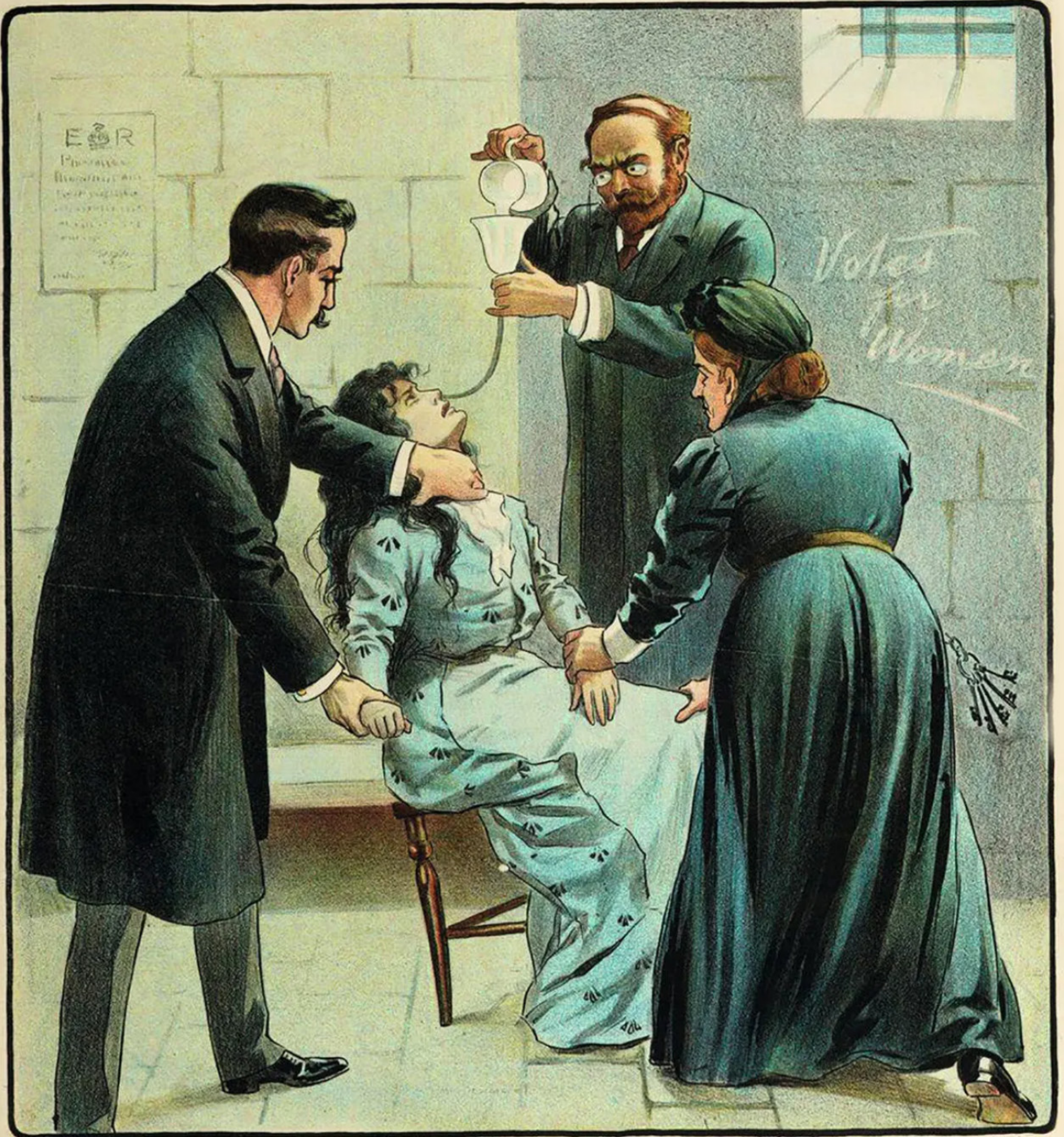
Vida Goldstein was an Australian suffragette and social reformer.

In 1900 she founded the Australian Woman's Sphere, a monthly journal which advocated for equal rights for women. With the support of the newly formed Women's Federal Political Association, Goldstein was one of four female candidates to stand for federal parliament in 1903, the first at which women were eligible to stand. While unsuccessful, she continued to campaign for women's rights and international peace, running in the 1910, 1913, 1914 and 1917 elections.

Click the image, right, to connect through Spotify to the MTC's Great Australian Speeches series.



TORTURING WOMEN IN PRISON



PUBLISHED BY THE NATIONAL WOMEN'S SOCIAL AND POLITICAL UNION 4 CLEMENTS INN STRAND W.C. & PRINTED BY DAVID ALLEN & SONS LR 180 FLEET ST E.C.

VOTE AGAINST THE GOVERNMENT

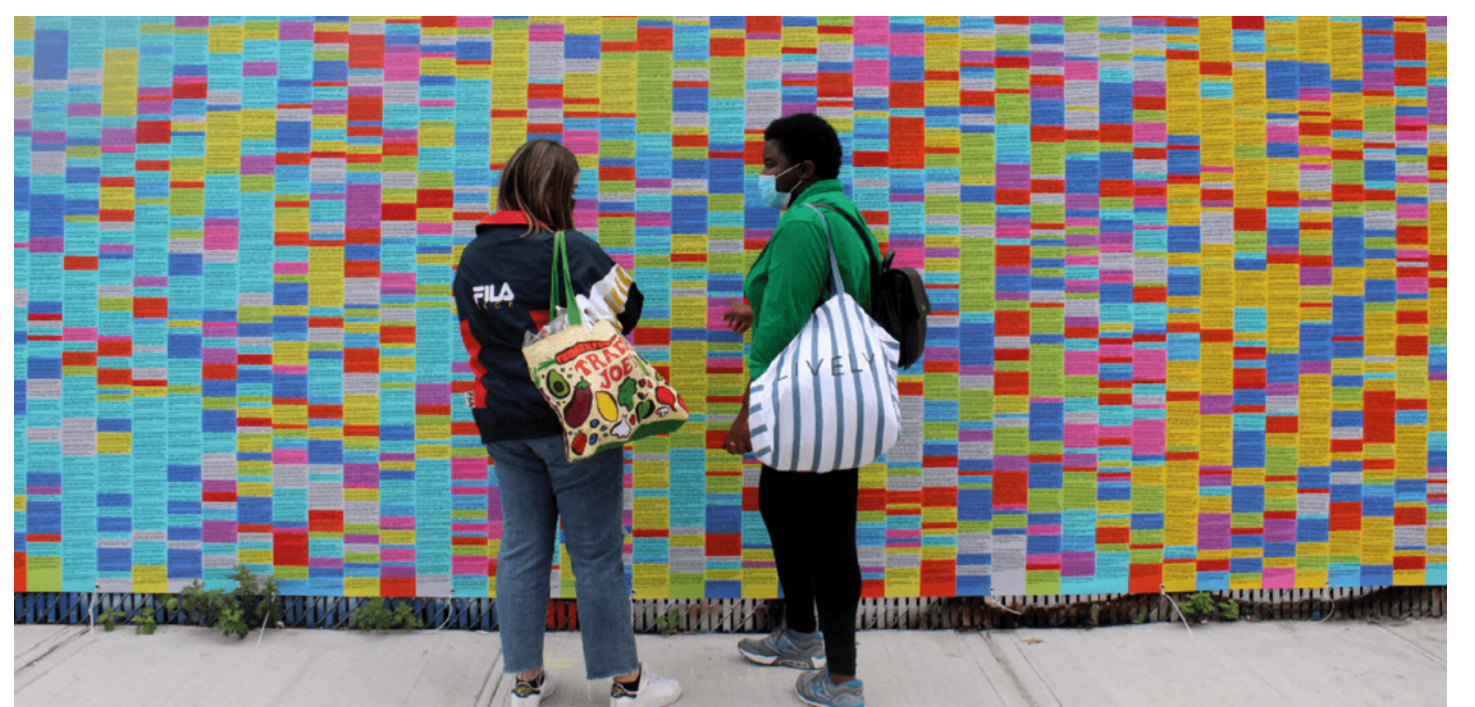
POSTER
POWER

Poster designs have long influenced our lives – from anti-slavery messages and sexual health awareness campaigns to political elections and film promotions. ‘100 Posters that Changed the World’, looks at the stories behind 300 years of design. **Connect** to The Guardian’s selection of iconic posters by tapping the icon, left.

Above: The Women’s Suffrage Movement in the UK used poster art for political purposes, with this 1907 example, showing the forced feeding of women in prison for demanding the right to vote. Photograph: Alamy

PEOPLE
POWER

‘Wall of Lies’ in Bushwick, Brooklyn Displays 20,000 Claims Made by President Trump. The 15mx3m outdoor mural displaying more than 20,000 false or misleading claims told by the president during his term in office was created by Tom Tenney, the executive director of non-profit internet radio station Radio Free Brooklyn, and Phil Buehler, a Bushwick photographer. Each of the false or misleading claims on display in the mural were recorded, fact-checked and categorized by The Washington Post during the president’s term and are displayed in chronological order, colour-coded by category (yellow for Russia, pink for Environment, green for Coronavirus etc). The wall was vandalised with ‘Vote Trump or Die,’ on October 8. — bkreader.com



GOOD READ

This week:

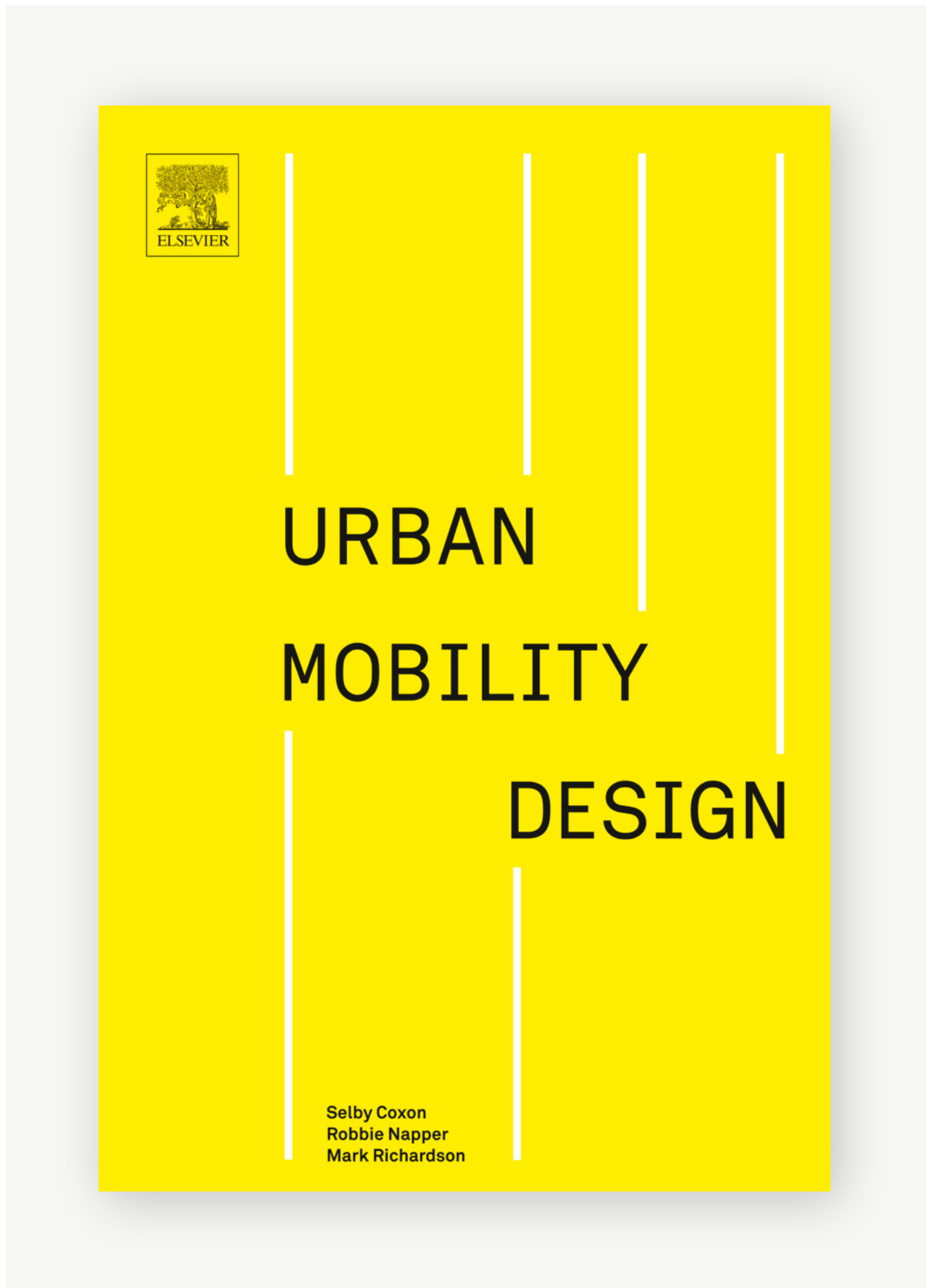
Urban Mobility Design

by Selby Coxon, Robbie Napper & Mark Richardson (Mobility Design Lab)

Focusing from the perspective of the user, Urban Mobility Design investigates how designed mobility and design processes can respond to and drive the emerging social and technological disruptions in the passenger transport sector.

Profound technological advances are changing the mobility expectations of city populations around the world. Transportation design is an under represented research area of urban transportation planning. Urban Mobility Design addresses this gap, providing research-based analysis on current and future needs of urban transportation passengers. The book examines mobility from a uniquely multidisciplinary perspective, involving a variety of innovative design and transportation planning approaches.

Urban Mobility Design is available in the Monash Library



Above: 'Urban Mobility Design', Selby Coxon, Robbie Napper and Mark Richardson, [Elsevier Publishing](#) (2019)



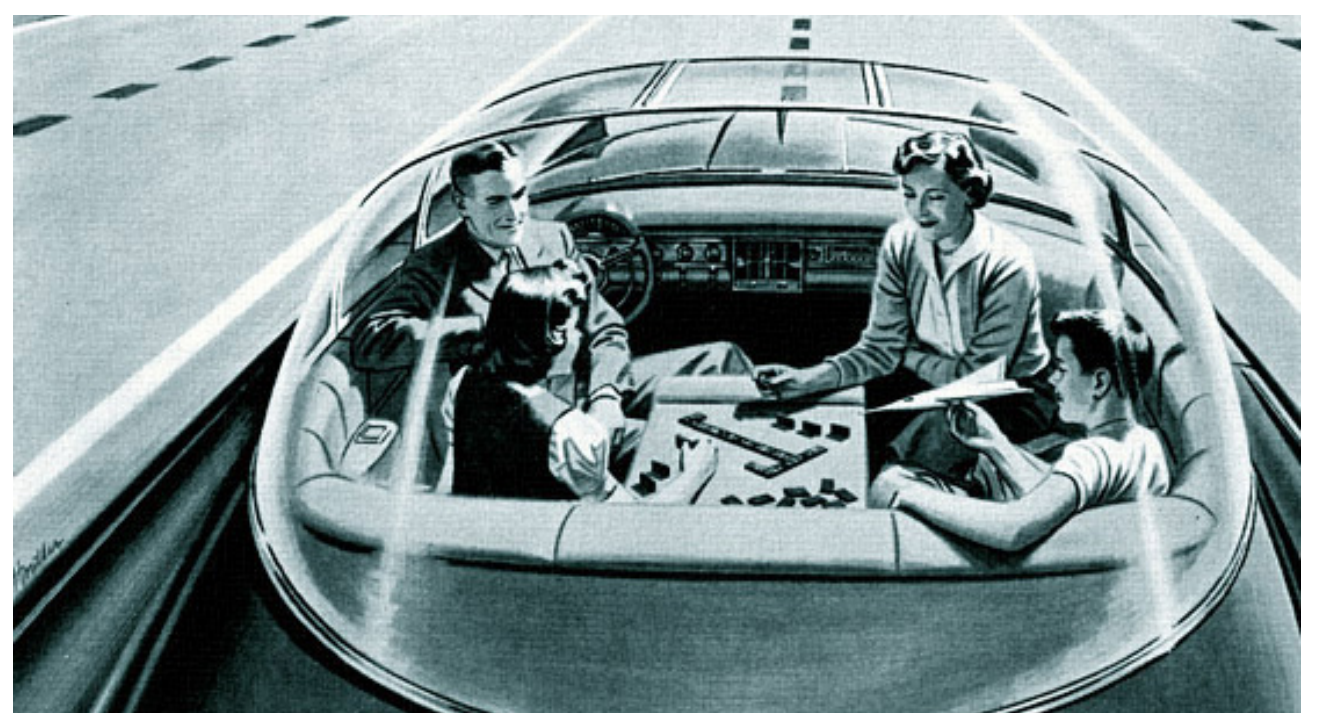
LISTEN UP

Boston Consulting Group

Podcasts on the Future of Mobility

Michelle Anderson, BCG partner and managing director, talks about how we'll soon be getting around in a five-part podcast series on the future of mobility and transportation technology.

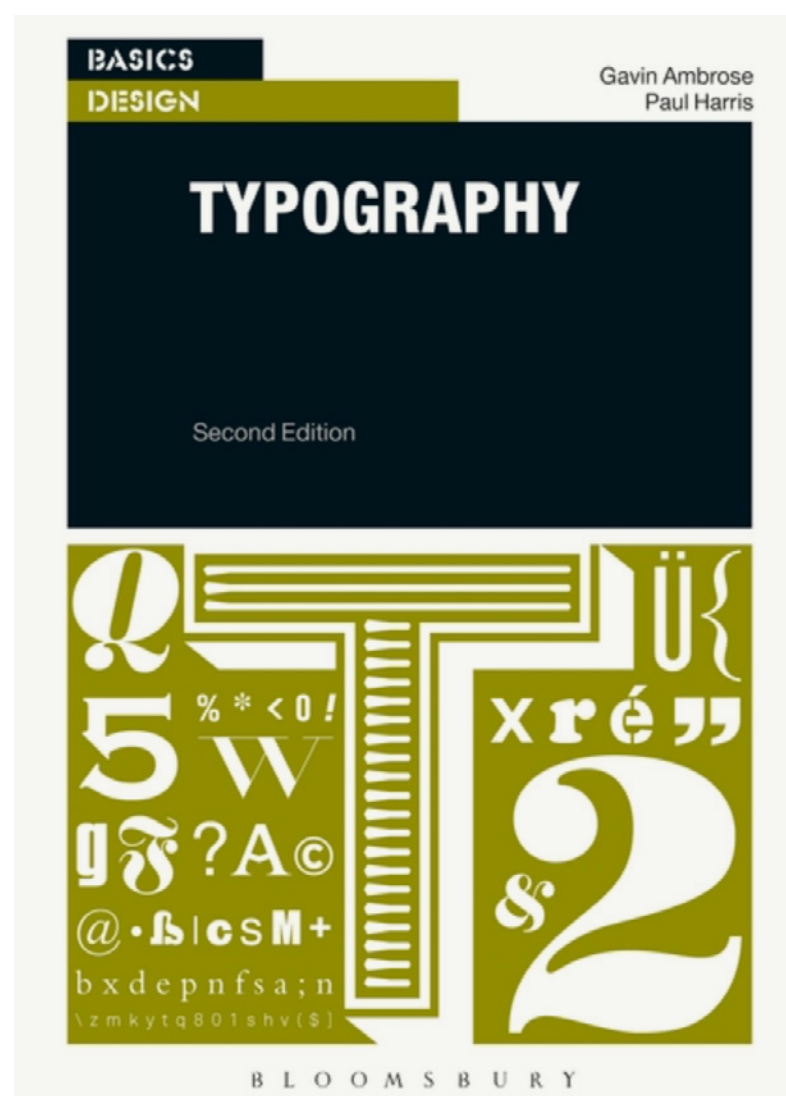
Click the image, right, to connect to BCG's series of talks on the future of personal mobility.



Above: America's Power Companies' advertisement from 1956.



BOOK REVIEW



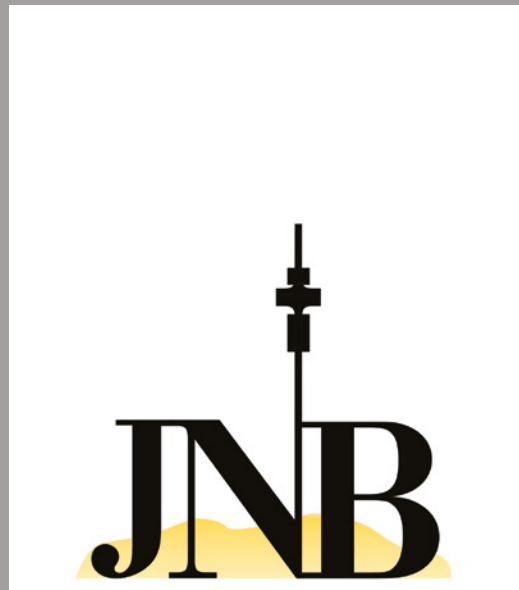
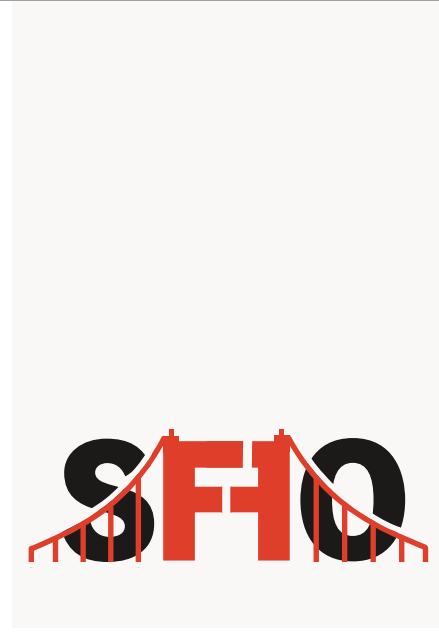
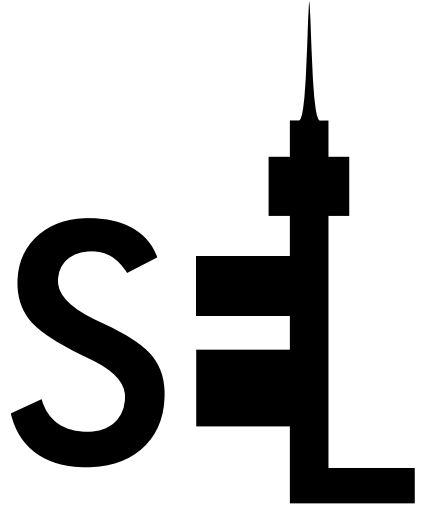
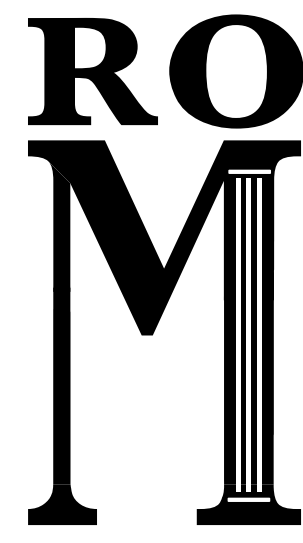
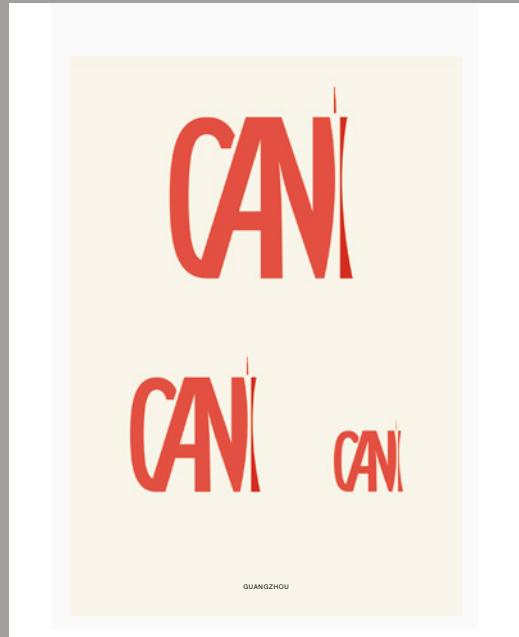
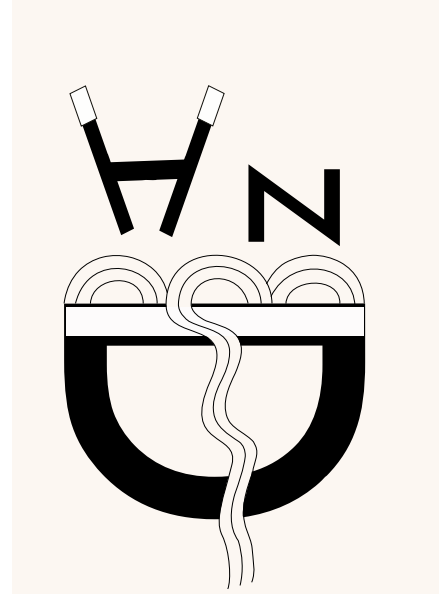
Typography By Paul Harris and Gavin Ambrose

"Typography is the most effective tool that graphic designers use to express ideas and convey a message. The ability to choose the right typeface for the right job, to design readable and legible pages, and to marry type and image to create visually compelling results are skills that every designer must master. This book introduces the student to the basic principles of typography with clear examples from international practitioners, interviews with designers and typographers, plus exercises to reinforce the concepts covered. With its attractive layout, approachable text and skillful use of typography on every spread, the author sets the standard to inspire the beginning student of design."

— www.bloomsbury.com

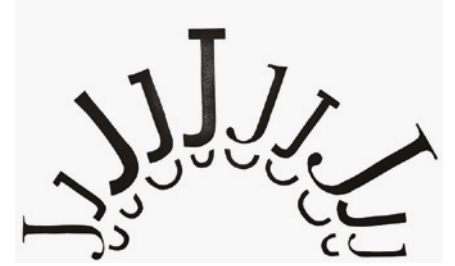
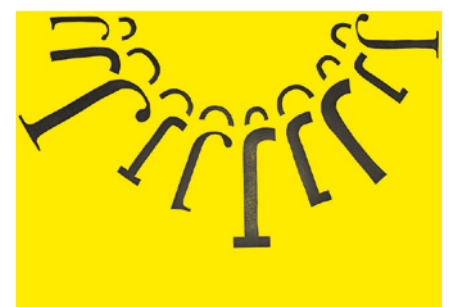
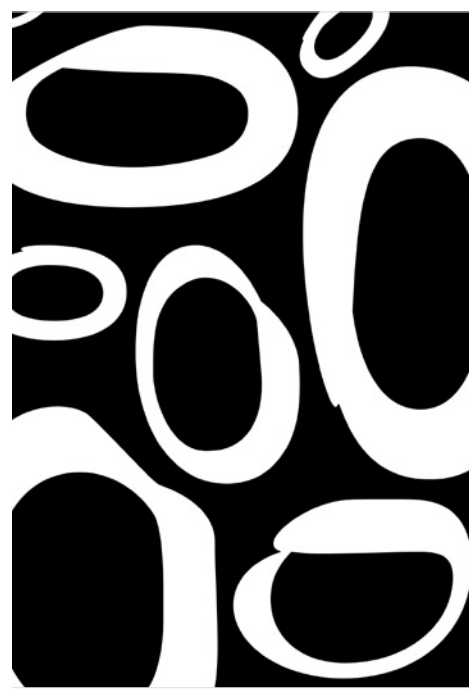
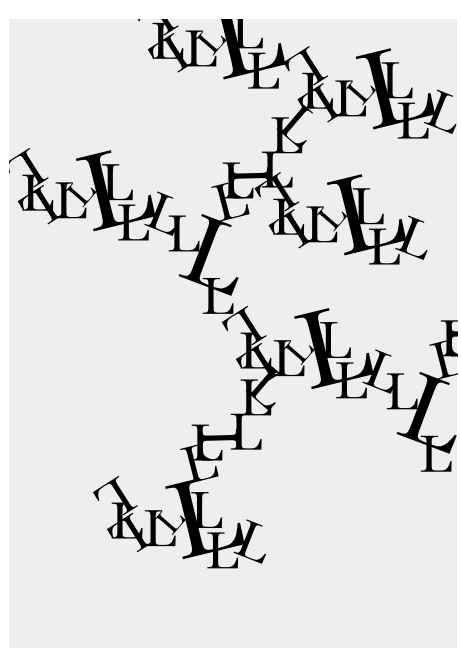
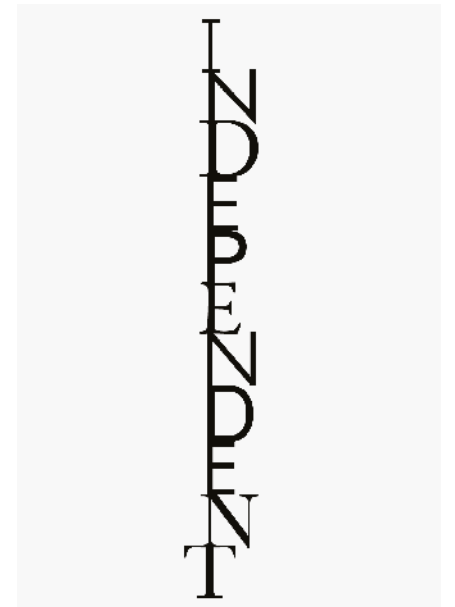
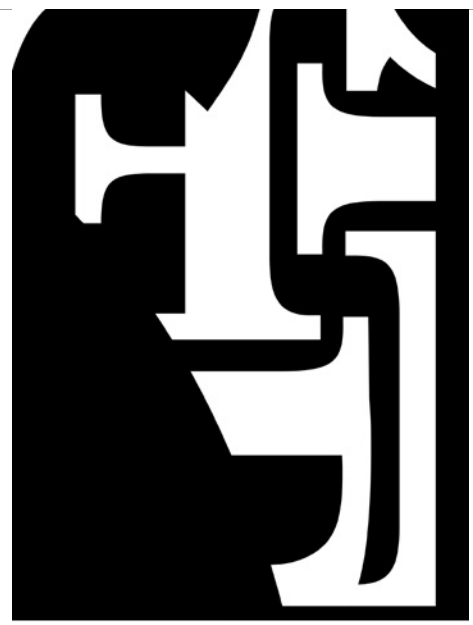
Student Examples

2020



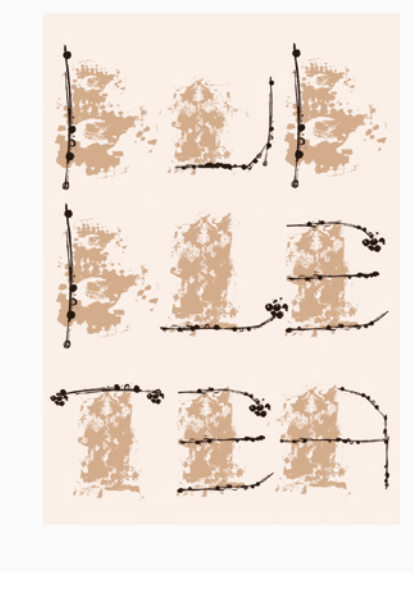
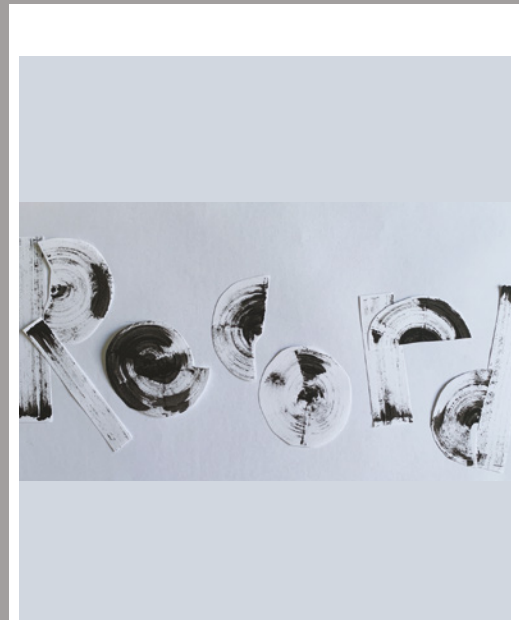
Student Examples

2020



Student Examples

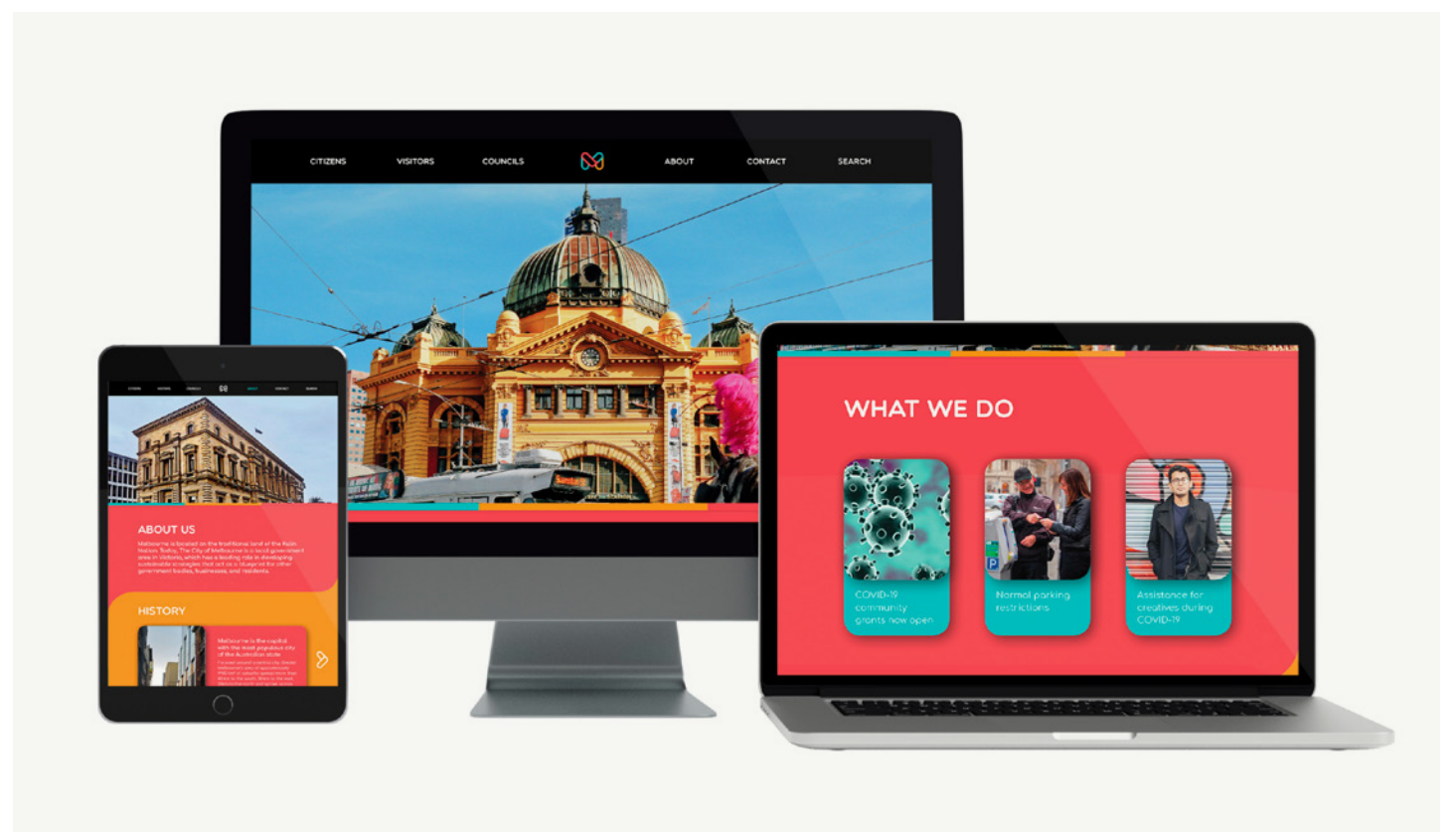
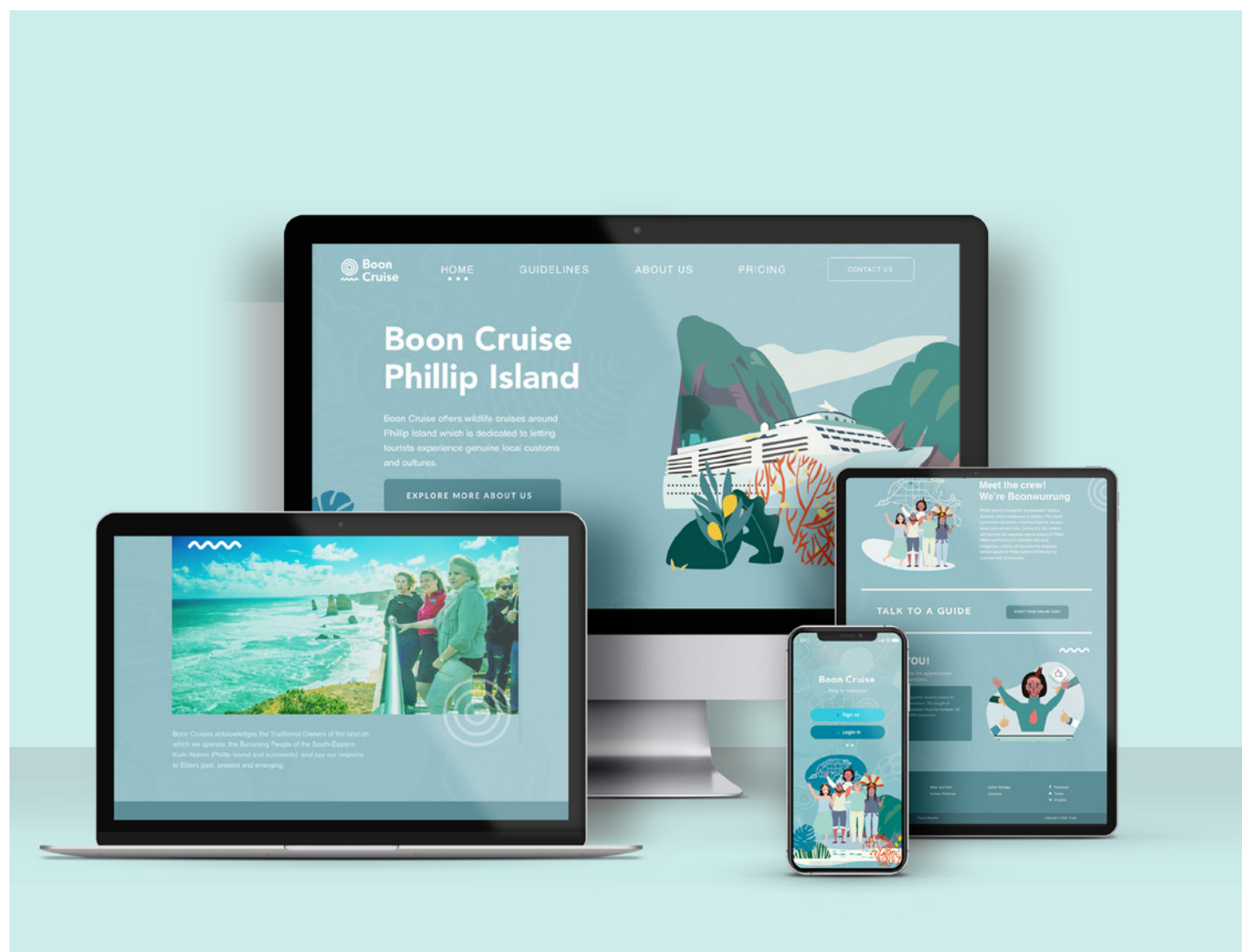
2020



First Year Lecturer, Kate Mansell, shared some of the student work from the Typography component of Communication Design 2 (CDS1002). The projects asked students to use type design to: re-imagine international airport codes (top); illustrate characteristics of letter-forms (centre); and, construct their own type using simple mark-making techniques (above).

ELECTIVE
FOCUS
CDS2511

**Branding
for designers**
Lecturer:
Dot Georgoulas



This week we celebrate more outcomes from 'Branding for Designers'. To read the full unit description tap the 'Focus' icon above to connect to the Monash Handbook entry.
Top: Branding applications for the Melbourne International Film Festival, Ruby Waldren
Left: Branding applications for Boon Cruise Phillip Island, Kailey Liu Lin
Above: Branding applications for City of Melbourne Duyen My Ly



This concept aims to create a side bag to carry your core everyday items. Offcuts of Mehler 900gsm PVC will be the main material used for construction. Although this bag will have a simple exterior appearance, the interior details will be the focal point. Organization and internal pockets are intended to be the highlight.

Anthony Campus 28891646

Form & Function

Anaerobic composting requires a water tank with bacteria that converts the green waste to biogas. This system could be integrated into the lamp post with a tank dug below the ground's surface to appear simple & sleek - however to ensure people notice the system to be prompted to use it, the first launched version need to be eye catching with functionality to be visually understood. Later versions can be integrated into the lamp post with a simple inlet. This version has a playful mouth like form to "feed" the green waste into. The system would be produced with locally sourced recycled plastic.

Various forms were explored, but the playful and yet simple rectangle design delivered on functionality and form. The top of the design is designed like an outer case that can slide up and down to accommodate for the expanding gas capture bag.

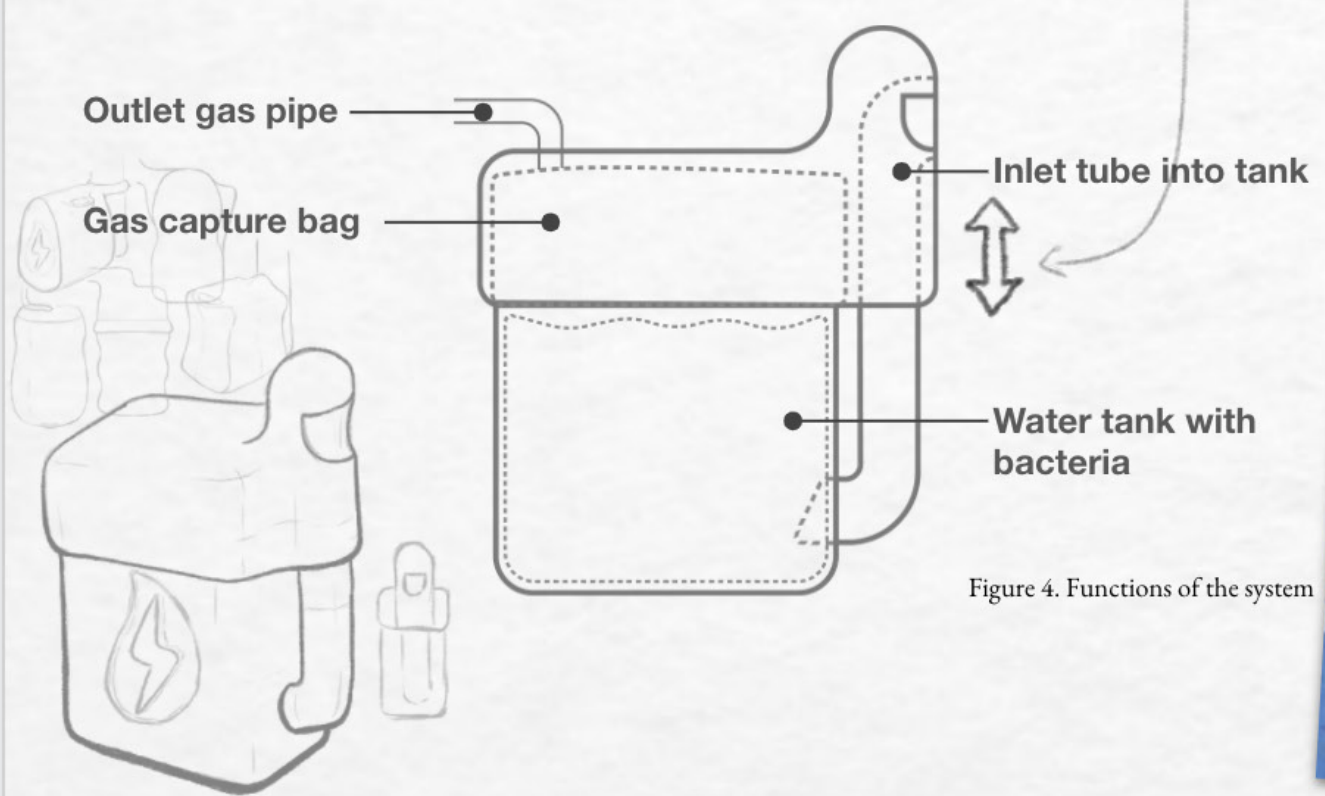


Figure 4. Functions of the system



Hannah DeBuhr / 29660890

IDN3002 / The Future of Waste



Design the future of Waste Lecturer: Rowan Page

This week we feature more iterative concept and development work from the students of Industrial Design Studio 5. This group has embraced the theme of the 'waste' and how we might use it, collect it, or reduce it in the first place. The role that design will play in the future of waste reduction is enormous, from the materials we use, how much we use, and what happens to the material at the end of its life cycle.

Contexts



Figure 5. Schools can use the Biogas lights to use green waste to light the school. Possible integration into classroom lighting through a separate gas to electricity generator



Figure 6. Government buildings could apply the system to display that they action their policies

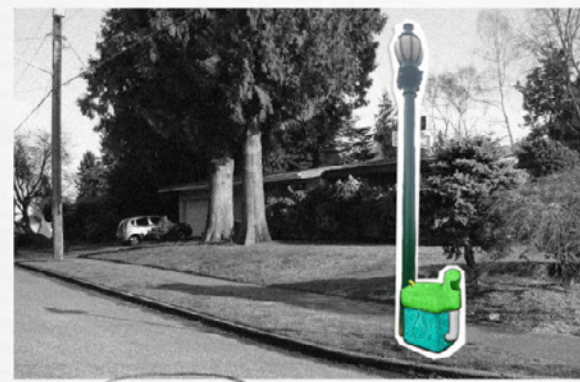


Figure 7. Rural application to ensure all green waste can be captured to become energy rather than becoming waste

It will allow various places to display their use of green energy, through the eye catching presence of the system.

The system would capture attention of people walking by with the application of branding to ensure easy searching for further information.

To ensure public understanding of the system, promotion & online/media presence to familiarise people with the system. This concept has been branded as "Bio Bright", with online promotional material informing "Your green waste is looking bright" creates an engaging and catchy branding to ensure brand recognition. The importance of brand recognition is to ensure correct usage of the product.

IDN3002 / The Future of Waste

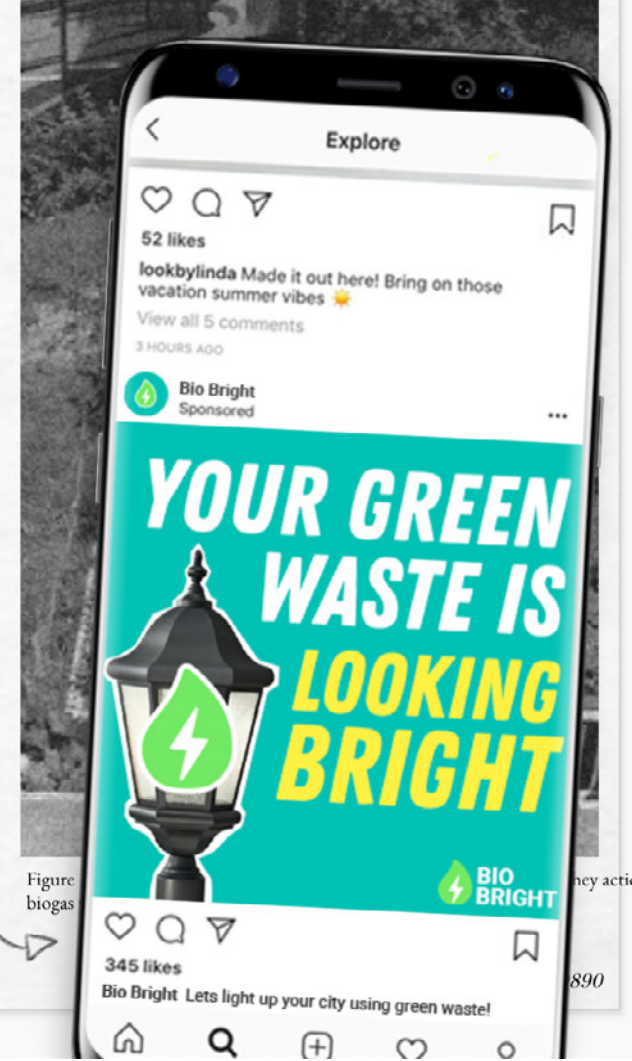
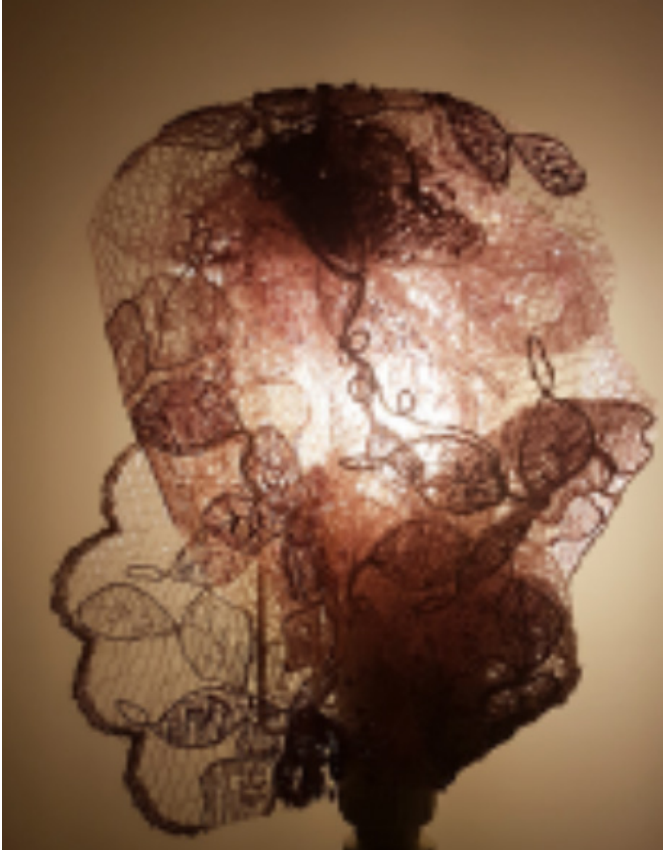


Figure 8. Bio Bright



Top:
Bag design for minimum waste and maximum capacity, Anthony Campus

Above:
Waste recycling and composting system, Hannah DeBuhr

Left:
Patchwork lamp, Rachel Pinto



**Monash Museum of Art:
Precarious Movements
Conversations**

Dates:

Tuesday 20, 27 October
& 3 November

Time:

8:00pm

Session 1.

Points of Tension:
Presenting Work Within
the Museum Space

Session 2.

Square Peg: Rethinking
and Reconfiguring the
Museum Collection

Session 3.

Preservation Through
Knowledge Transmission:
From Artist to Institution

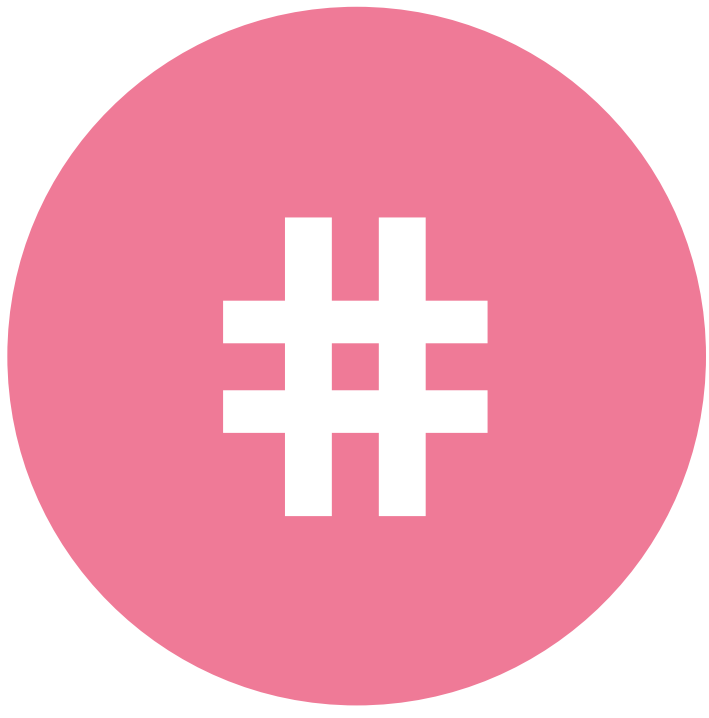
Connect to further details
and booking instructions
by tapping on the MUMA
icon above.

“Precarious Movements: Conversations

is a three-part program of live talks with artists, curators and conservators that reflects on what happens when works of a choreographic nature enter into the museum. Each session focuses on a particular phase of a work’s museum life cycle: how its presentation challenges existing display systems and program infrastructure; how its ephemerality and mutability confront current collection and acquisition frameworks; and how a choreographic work’s particular relationship to body, memory and social networks might shift institutional practices of archiving and preservation.

Co-presented by MUMA and the [Precarious Movements: Choreography and the Museum research group](#), this program reflects on the various types of knowledge transmission that occur at each stage of interaction between artist and museum, and how choreographic practices themselves might change the structural and material form of the museum. It advocates for the centrality of the artist’s voice and the capability of the museum to listen” – www.monash.edu/muma

Precarious Movements: Choreography and the Museum is a research project led by a group of independent artists, curators, conservators, and academics affiliated with UNSW, AGNSW, MUMA, NGV and Tate.



#symbols. of.australia

Mimmo
Cozzolino

mimmocozzolino.com.au

To read more about Mimmo Cozzolino and his ongoing "symbols of Australia" project head to his website above or connect [here](#).

To read his biography on Re:collection connect [here](#).

To see more from the Symbols of Australia Instagram account tap the '#' icon above.

