

Squirrel*

* to move in an inquisitive and restless manner

FROM THE HOD



Gene Bawden
Head of Department, Design

Respect and diversity are key to the healthy redevelopment of our cities and communities. As many of you explored in ‘Anxiety into Action’, your practice as designers can play a major role in promoting diversity; encouraging respect; and making visible the positive impact of inclusion — of cultures, gender identities, race, and Indigenous knowledges. There are two dates that prompted this weeks theme for Squirrel. Wednesday, 29 April 2020 marked the 250th anniversary of James Cook’s landing. For Australia’s Indigenous Peoples this was a date of irrevocable and catastrophic change that still resonates with their decedents today, and will do so well into the future. The other is May 17, International Day Against Homophobia, Biphobia, Interphobia and Transphobia (IDAHOBIT). It was only 30 years ago that the World Health Organisation removed homosexuality from the ‘Classification of Diseases and Related Health Problems’. We’ve come a long way, but there is still a way to go yet. You can be the designer that help paves that path, to facilitate change, equality and respect.

Right: The Australian Aboriginal Flag designed by Harold Thomas, Luritja People, 1971.

Originally designed for the land rights movement, the flag has become one of the most enduring and powerful pieces of visual communication ever created. Internationally recognised and respected, the flag is a symbol that connects multiple Indigenous nations, languages and spiritual beliefs, to Indigenous knowledges of land and country. The Flag was granted *Flag of Australia status*, by proclamation on 14 July 1995.

Swipe to pages 8 and 9 for events happening online at ‘Nirin’, the first First-Nations led Biennale of Sydney.





‘The Australian Dream’ (2019) is the remarkable story of Indigenous AFL legend Adam Goodes. Through the backdrop of Goodes’ journey, the feature documentary explores race, identity and belonging in Australia today. Watch it through ABC iview, available until 22 June, 2020. Tap the image below (iview.abc.net.au)



Above: Adam Goods in ‘The Australian Dream’ (2019). Image: iview.abc.net.au

» Watch the trailer

“Australian history provides no comfort, but we get caught up on colonial myths... In The Australian Dream there’s a moment where an Indigenous man tells Goodes certain messages can only get through when people are willing to listen. Even critics who gave positive reviews did make the film a challenge to sell to audiences with praise like “2019’s most essential movie”. Statements like “powerful” and “must see” are often vague descriptors that don’t always engage with the issues at play in any film.

Even when talking positively about Indigenous stories and art, there’s a condescending way Australian critics engage with the themes under the guise of an ally. The preachy tone of the conversation around The Australian Dream from the media made it sound too much like homework. The more you tell people they must act, the more likely they’ll resist every urge to do so; Australians have always been prone to rebellion.”

Cameron Williams, ABC News
To read the full review, tap [here](#).



Segregated By Design
At a little over 17 minutes, this is longer than most of Ned’s recommendations. But, it is a compelling animation that examines the forgotten history of how federal, state and local governments in the USA unconstitutionally segregated every major metropolitan area in America through law and policy.
Directed by Mark Lopez
Written by Mark Lopez & Richard Rothstein
Narrated by Richard Rothstein
Designed & Animated by Mark Lopez
Music, Sound Design & Mix by YouTooCanWoo

Tap the image to connect to the film or go to segregatedbydesign.com to watch and learn more about it.



Segregated By Design (<https://vimeo.com/328684375>)

THE OUTSIDE WORLD

Micah Scott established the Minus18 Foundation—Australia’s national support organisation for lesbian, gay, bisexual, transgender and intersex (LGBTI) youth – in 2011, just after he finished his Communication Design degree at Monash. Micah is now CEO of the organisation; was named LGBTI Person of the Year in the 2017 GLOBE Community Awards; and is a Monash Young Distinguished Alumnus.

In an interview with Monash Lens Micah observed, “All the graphic design around LGBTI youth was very ‘problem-focused’. The graphics and the imagery used was young people with their heads in their hands – posters of kids looking like they were sad. It painted them as victims. My own understanding was that I was associated with people who celebrated their identity, who loved those parts of themselves. I wanted to bring [images that] celebrated that identity.”

To read the full interview tap here.



Above: Micah Scott, CEO of Minus 18 (Image: Daniel Mahon). Go to the Minus 18 website if you like the merchandise and posters. Just tap any image

IDAHOBIT May 17

INTERNATIONAL DAY AGAINST HOMOPHOBIA, BIPHOBIA, INTERPHOBIA & TRANSPHOBIA.

30 years ago—on May 17, 1990—the World Health Organization removed homosexuality from the Classification of Diseases and Related Health Problems. International Day Against Homophobia, Biphobia, Interphobia & Transphobia (IDAHOBIT) celebrates LGBTIQ people globally, and raise awareness for the work still needed.

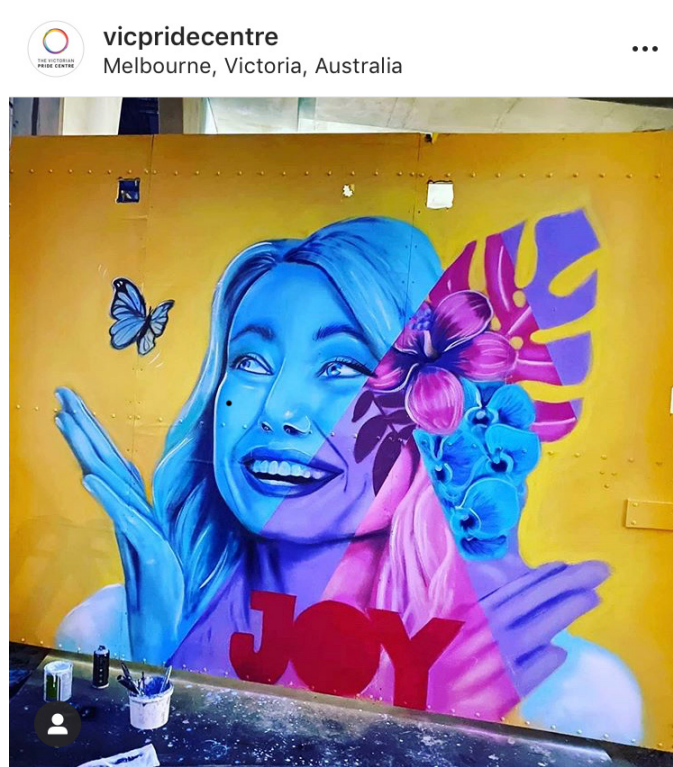
Like to participate or organise an event? Head to Minus 18’s dedicated site: idahobit.org.au or just tap the panel.

Monash also has a program of events: <https://www.monash.edu/diversity-inclusion/idahobit-week>



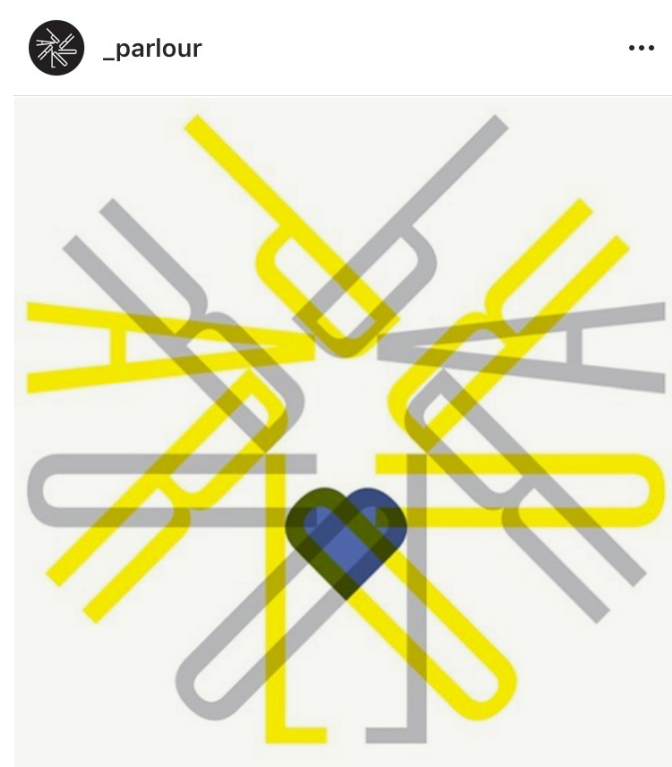
FOLLOW

Diversity in your social media feeds will allow you to explore the breadth of cultural, social and gender diversity needed to operate as a designer alert to the sensitivities of contemporary identity.



Victorian Pride Centre
Melbourne

» VPC website



Parlour:
Women, Equity and Architecture

» Parlour website



Indigenous ABC
Australia

» ABC website



**Monash University
Sound Gallery Sessions
a live streamed concert
series**

The Sound Gallery Sessions is a series of concerts that brings the joy of music live streamed from the David Li Sound Gallery at Monash University to your home. Every Wednesday evening throughout May you can experience live concerts by acclaimed Australian musicians. So, sit back, turn up the volume and enjoy.

Stream the concert via:

Monash University
[Facebook page](#)

or subscribe to Monash University's
[YouTube channel](#)

The line up:

**Wednesday 6 May
Mama Alto**

The acclaimed jazz cabaret diva, Mama Alto, returns to MLIVE for this special live streamed performance of her signature luscious vocal arrangements of exquisite jazz standards.
(see feature, right)

**Wednesday 13 May
Kylie Auldis**

Described as 'The high priestess of Melbourne soul', Kylie Auldist is one of Australia's most respected, accomplished and versatile performers with a truly joyous onstage presence.

**Wednesday 20 May
Deborah Conway and
Willy Zygiar**

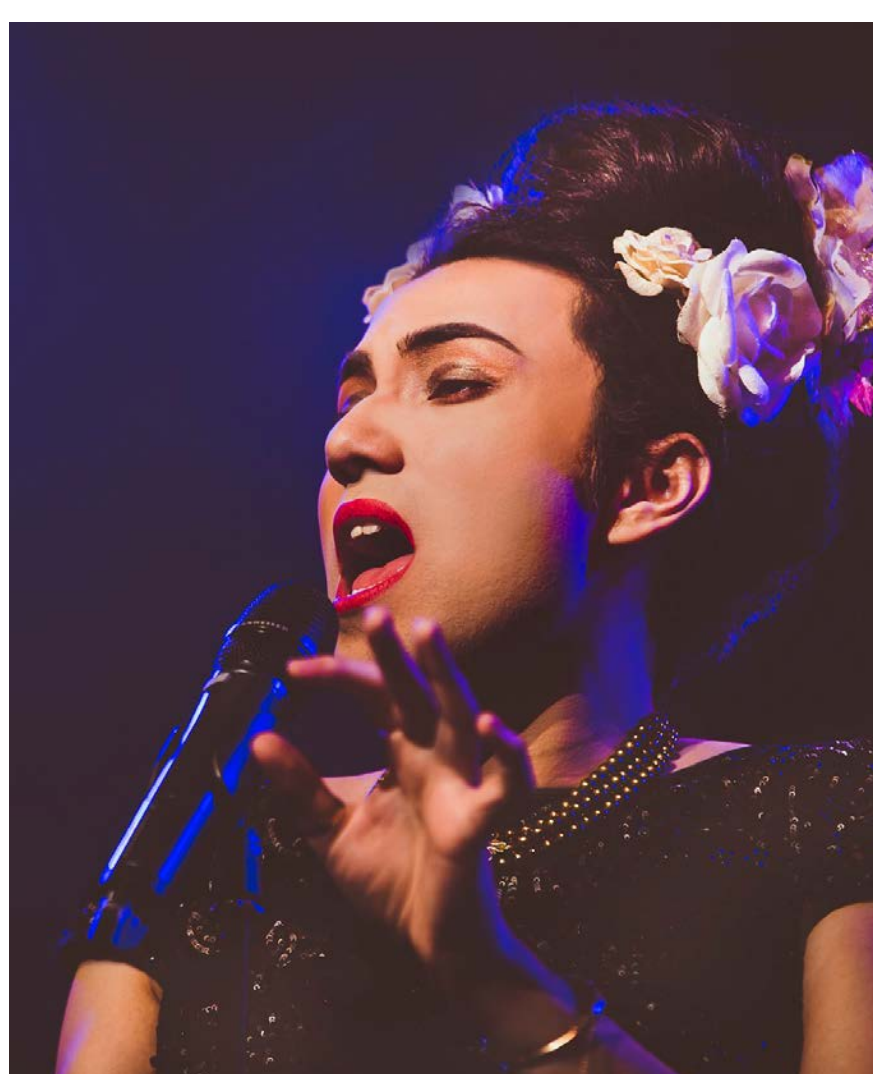
One of the greatest songwriting partnerships in Australia performing songs that chronicle the essential elements of life, love and loss.

**Wednesday 27 May
Yasmin Rowe**

Acclaimed British concert pianist performing a solo programme of some of the greatest composers.



Above: Mama Alto photographed by Trent Pace Photography. (All images from mamaalto.com)



Who is Mama Alto?

Mama Alto is a jazz singer, cabaret artiste & gender transcendent diva. She is a transgender & queer person of colour who works with the radical potential of storytelling, strength in softness and power in vulnerability.

Fierce, femme and fabulous, she has performed at beloved venues including The Butterfly Club, The Famous Spiegeltent, Gluttony, Hares & Hyenas, Melbourne Recital Centre, the National Gallery of Victoria, Melbourne Fringe, Midsumma (Melbourne), Stonnington Jazz, Sydney Gay & Lesbian Mardi Gras, Wonderland (Brisbane) & more.

Mama Alto was awarded the 2019 Australian LGBTI Awards Music Artist of the Year, the 2017 GLOBE Melbourne LGBTI Awards Artist of the Year, the 2016 Outstanding Access & Inclusion Award at Melbourne Fringe, and the 2014 Best Cabaret Weekly Award at Adelaide Fringe.

To sample Mama Alto's talent **connect to her Youtube channel by tapping here;** or head to her website: www.mamaalto.com **(or tap the image, right)**

**Monash
Artists
Give
Respect**



Help contribute to a community of respect by getting involved in the Give Respect X Respectful Communities Art Prize in 2020. Give Respect is a Monash student and staff collaboration that aims to increase respectful behaviour around our campuses. Entries can be visual art, photography, poetry: anything that can convince somebody that they need to think more deeply about behaving respectfully. Submissions are due August 31.

Tap the icon right to connect to the competition details

SHOW OF HANDS

Within an hour of posting the 'Show of Hands' project we had our first collaborative entry (right). First off the mark were students from Communication Design Studio 4 (CDS3001); Zihao Wang, Lipeng Wang and Lili Zhang; using Facetime

We're super keen to see your collaborative contributions so keep them coming.

Send a final digital submission: 300dpi, RGB .jpg, .pdf, or .mp4 and the list of collaborators who created the work: gene.bawden@monash.edu by May 8 (or earlier)



Thanks to everyone who contributed to the Anxiety into Action series. They were reposted and re-tweeted across the globe demonstrating to the world the engagement you have with the world and its environment. **Revisit the gallery anytime, just tap the image.**



Learn to dance AND OTHER STUFF

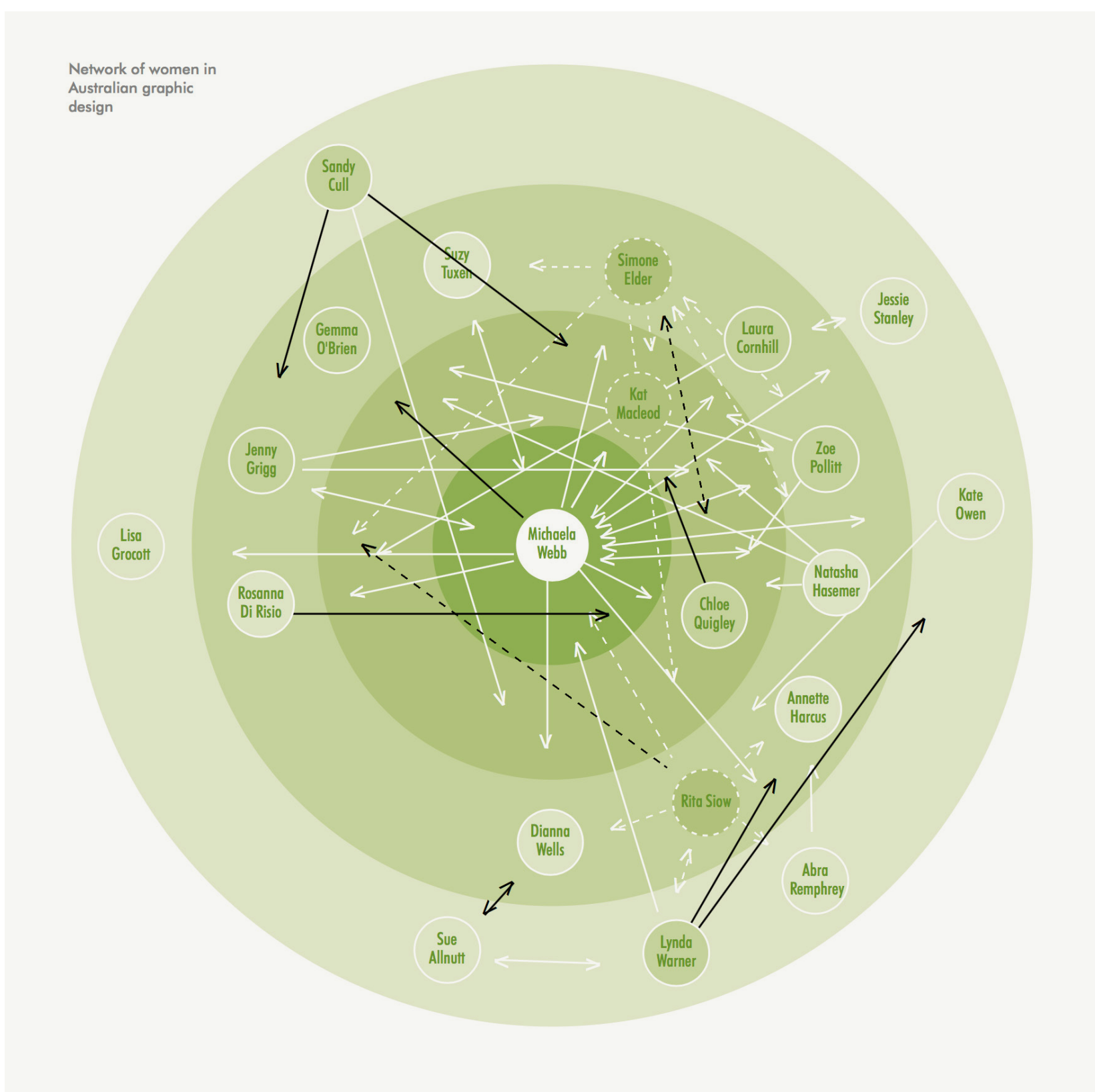
The Monash Dance Society has produced an online video series to keep its members moving.

The society has begun a two week period in which it will be releasing 20-minute dance tutorial videos for free to all members. The pre-recorded videos include 15 different styles of dance for viewers to engage with. To connect to this and all the on-line **Monash social initiatives** tap here or go to www.monash.edu/monashsocial

Above: Lindy Hop (image from diggmagazine.com)

Lindy hop can be described as a mixture of modern culture and last century trends. The hot jazzy dance is not only a combination of unique movements, but also has heritage that dates back to the mid-20th century and deals with discrimination. Lindy Hop is an example of how human connections can thrive regardless of social differences.

Tap here to read more from diggit magazine.



#affemation
Making heroes of women in Australian graphic design

Sue Allnutt Fiona Sweet Gemma O'Brien Jenny Grigg Jessie Stanley Kat Macleod Simone Elder Chloe Quigley Kate Owen

Jessie Stanley

Twitter Facebook

Visual Artist and Creative Director

After a year at the Melbourne studio Pidgeon and Gollings, in 2001, Jessie got on a plane to continue her career in Europe. Inspired by the signatories on the the First Things First manifesto, published in 1964 and re-visited in 2000, she interned at Fabrica, in Italy, and Studio Dunbar, in Holland. Returning to Melbourne in 2002, she began her own business called Foundry. Her work won an awards from the Type Directors Club of New York. Currently, she is pursuing a Master's degree in public art and is exhibiting ephemeral and sculptural works.

Jessie is outwardly connected with: [Rosanna Di Riso](#), [Laura Cornhill](#) and [Michaela Webb](#).

"Redefining, the role of graphic design - that's what I've always been interested in."



Above: The 'Affemation' interactive website that features the works of—and interviews with—many of Australia's leading female graphic designers. Among them is award-winning Monash Alum [Jessie Stanley](#) (above). Tap on the panel to connect or head to [affemation.com](#)

Jane is also an active member of the Creative Women's Circle. Creative Women's Circle (CWC) is a national association designed to support, champion and connect women working in creative industries and running their own businesses. Tap the logo below to connect with the website or head to [creativewomenscircle.com.au](#)

Jane is an avid social media communicator. Follow her on twitter by tapping the "in" logo, left.



As we continue to celebrate our Alumni community, we would like to introduce you **Dr Jane Connory**, who completed both her undergraduate Design degree and her PhD with us at Monash.

Jane's PhD focused on the 'invisibility' of women in the history and currency of Australian graphic design. She has been an incredible advocate for recognising and celebrating women's contribution to design, through education, awards and organisational structures. Visit her 'affemation' website featured above to experience the connectivity of women in Australian design, see their work, and listen to them speak.

Jane is now working for Swinburne University, but she recently did an interview with Sally Brownbill of the Brownbill effect. When asked about changes in Graphic Design industry since she stated out, Jane replied; "The good: The democratisation of design is a very good thing. The uptake of human-centred design, co-design and participatory design means old elitist processes are dying out and previously unheard voices are having a say.

The bad: The low levels of visibility for women in design haven't changed much since the 1960s. Design awards and the design histories we are taught are often skewed by their internal structures to favour men. The huge numbers of women graduating from design qualifications across the world need to see more women to strengthen their own sense of self-efficacy". To read the entire interview head to [www.thebrownbilleffect.com](#) or **tap here**.

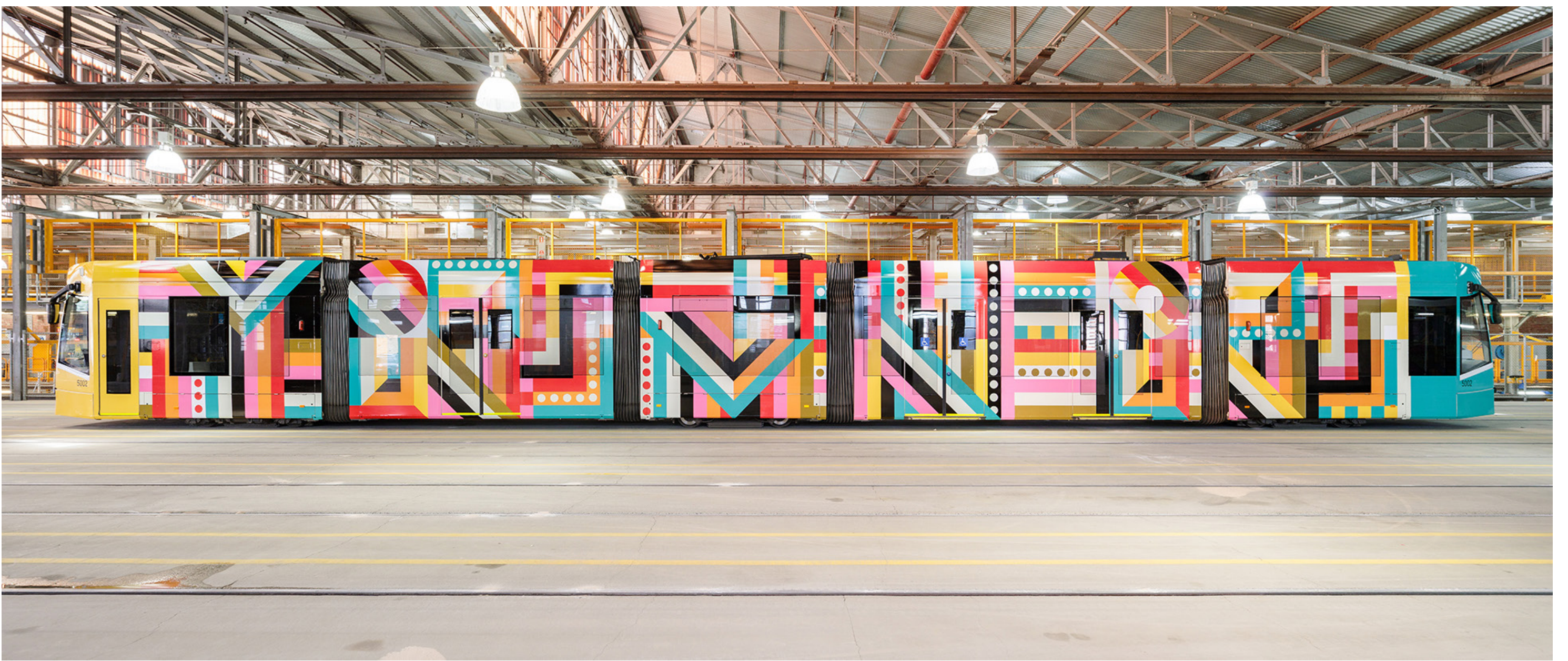
ICON WITH IAN WONG

Follow Ian on Instagram @ispyid or tap the panel

Women are rarely represented in the history of design. **Denise Larcombe** was one of only a handful of female industrial designers working in Australia when she joined Crown Crystal Glass in 1967. The Sydney glass maker Crown Crystal Glass based at Waterloo was the largest and most successful manufacturer of Australian domestic glassware in the last half of the 20th century. The company's award-winning products, many designed by Denise Larcombe, can frequently be found in many Australian households today.

Right: 'Oslo' port glasses by Denise Larcombe. Image Museum of Applied Arts and Sciences (<https://maas.museum>)





Above: XYX Lab 'Yours, mine, ours'. Gene Bawden and Isabella Webb (Image: Yarra Trams, tap the image to connect). **Below:** 'Yours, Mine, Ours', Gwangju Design Biennale Poster Exhibition, Korea, 2019.



As well as teaching design, the Department staff research in and through design. Over the next few issues we'll introduce you to our Research Labs.

XYX Lab is a team of designers and researchers exploring gender-sensitive design practices in cities. The Lab operates at the intersection of gender, identity, urban space and advocacy. They bring together planners, policy makers, local government, stakeholders and designers to make tangible the experiences of underrepresented communities in urban space so that their needs might be addressed in future civic planning.

The Lab designed an Art Tram as Part of the 2019 Melbourne International Festival. 'Yours, mine, ours' celebrates the diversity of the city by proclaiming it boldly in geometric typography. All the colours of diversity are included, from the LGBTBIQ rainbow to the colours of the Indigenous flag. The tram will be trundling around the city in 2020, so when its safe to do so, track it on TramTraker: 5002.



In 2019 MADA Design was fortunate to have two Melbourne Art Trams selected for production. Monash Alumnus, member of the Design Health Collab and industrial design lecturer, Nyein Chan Aung designed "The Last Supper", right.

The tram reimagines Leonardo da Vinci's 'The Last Supper' with people enjoying a meal at Melbourne's iconic Supper Inn Chinese restaurant. In doing so Nyein also celebrates the multicultural qualities of Melbourne; and the diversity of lived experiences we enjoy because of it.

When its safe to do so, tram-stalk Nyein's tram on TramTraker: 3532 and tap the image to connect to Nyein speaking about his process on YouTube.



LISTEN UP

If you missed out on the chance to visit the “A Mile In My Shoes” storytelling exhibition last year at the Arts Centre, you can Listen to all 35 stories by visiting their website or just tap the shoes, right.

“A Mile in My Shoes” was a travelling shoe shop where visitors were invited to take a walk in someone else’s shoes – literally. The season in November 2019 featured a library of audio stories from Melbournians based on the theme of water, contributed by people from all walks of life. Created by London-based artist Clare Patey of Empathy Museum, this project explores how empathy can both transform our personal relationships and tackle global challenges such as prejudice, conflict and inequality.

A Betty Amsden Participation Project, Presented by Arts Centre Melbourne By Empathy Museum



Above: 'A Mile in My Shoes'. Images: Arts Centre Melbourne

Nirin 22nd Biennale of Sydney

The 22nd Biennale of Sydney is artist- and First Nations-led, presenting an expansive exhibition of contemporary art that connects local communities and global networks.

This week Nirin launched a playlist curated by Ripple Effect – an all-female rock band from Maningrida, Northern Territory who sing in four different Aboriginal languages as well as English. The playlist also includes tracks by other strong female artists and Arnhem Land bands, alongside a few surprises.

To listen to Ripple effect on Spotify, tap the image.

Swipe to the next page to see more online events you can experience at Nirin, curated by Monash Fine Art’s Associate Professor Brook Andrew.



Above: The first release from Ripple Effect Band, this is the first EP to be recorded and released by an all women band from Maningrida NT. Four song, four languages (image: <https://rippleeffectband.bandcamp.com/releases>)



Above: Ibrahim Mahama, 'No Friend but the Mountains 2012-2020', 2020, charcoal jute sacks, sacks, metal tags and scrap metal tarpaulin, dimensions variable. Installation view (2020) for the 22nd Biennale of Sydney, Cockatoo Island. Courtesy the artist; White Cub (www.biennaleofsydney.art)



Ibrahim Mahama

Ibrahim Mahama's spectacular installations of sewn charcoal sacks are the result of his investigation of the conditions of the body in relation to both architecture and history. The practice takes many forms and one of the final products – the art – is equally displayed in marketplaces thus defying the artefacts' intrinsic value system. Mahama produces the large draping surfaces by carefully assembling sacks imported by the Ghana Cocoa Board and repurposed by charcoal sellers.

To read more and discover the recipe for fish curry, tap here

Wednesday, 29 April 2020, marked the 250th anniversary of Cook's landing. As an artist- and First Nations-led Biennale, NIRIN challenges dominant narratives surrounding histories such as this.

“NIRIN – the place I look to but cannot always see. The gravitational pull back to belonging and identity. The connection to spirit and the return to where the embers are always burning. Edge – the beginning. The point in time where something changes, where you cannot look back. The edge is the point of no return – a moment, a place, a sound, a breath, a feeling, an acknowledgement, an acceptance, a refusal. The start of something new.”

– Melanie Mununggurr



Above: Tony Albert, Healing Land, Remembering Country, 2020, greenhouse nursery, hand woven baskets, native plants. Installation view (2020) for the 22nd Biennale of Sydney, Cockatoo Island. Courtesy the artist and Sullivan+Strumpf, Sydney. Photograph: Zan Wimbe (www.biennaleofsydney.art)

Tony Albert

Tony Albert's project for NIRIN extends and expands upon his Blacktown Native Institution project, which aimed to support Aboriginal custodianship, to honour the Native Institution and their families, and raise awareness of the Stolen Generations in the broader community. For the project, Albert had local children gift written memories to the former children of the Institution, written on paper imbedded with native seeds.

To read more tap here



Left: Eric Bridgeman and Haus Yuriyal, SUNA (Middle Ground), 2020. Photo: Emily McTaggart (www.biennaleofsydney.art)

Eric Bridgeman

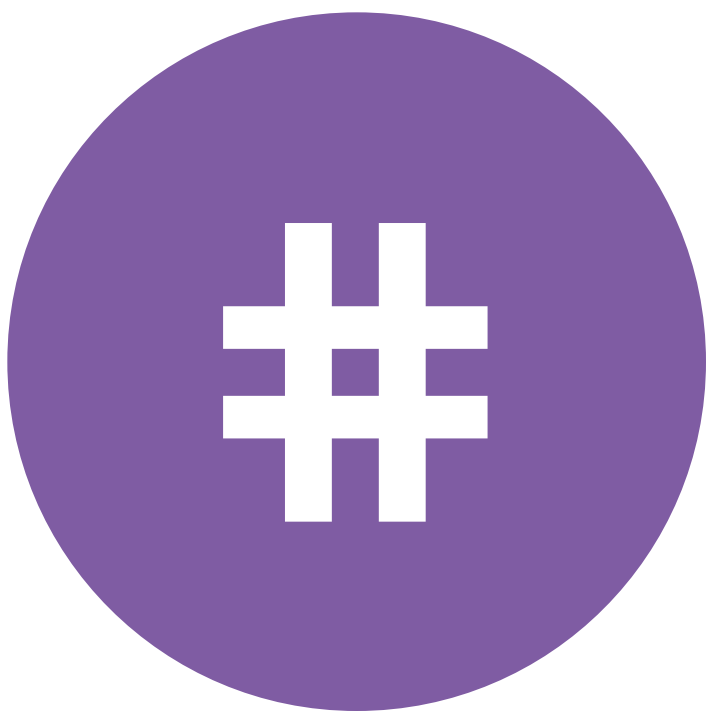
Eric Bridgeman is a multi-disciplinary artist based in Australia and Papua New Guinea. Eric Bridgeman and Haus Yuriyal present a replica of Bridgeman's home which was built for him by his family in PNG using traditional techniques and cultural knowledge. This house became an important meeting place for families and extended family.

To discover more tap here



Above: Nicholas Galanin's work engages contemporary culture from his perspective, rooted in connection to land. Shadow on the Land, an excavation and bush burial is an excavation on Cockatoo Island of the shadow cast by the Captain Cook statue in Sydney's Hyde Park.

Connect to the Nirrin Youtube channel to view all the interviews and videos associated with the Biennale. Tap the image.

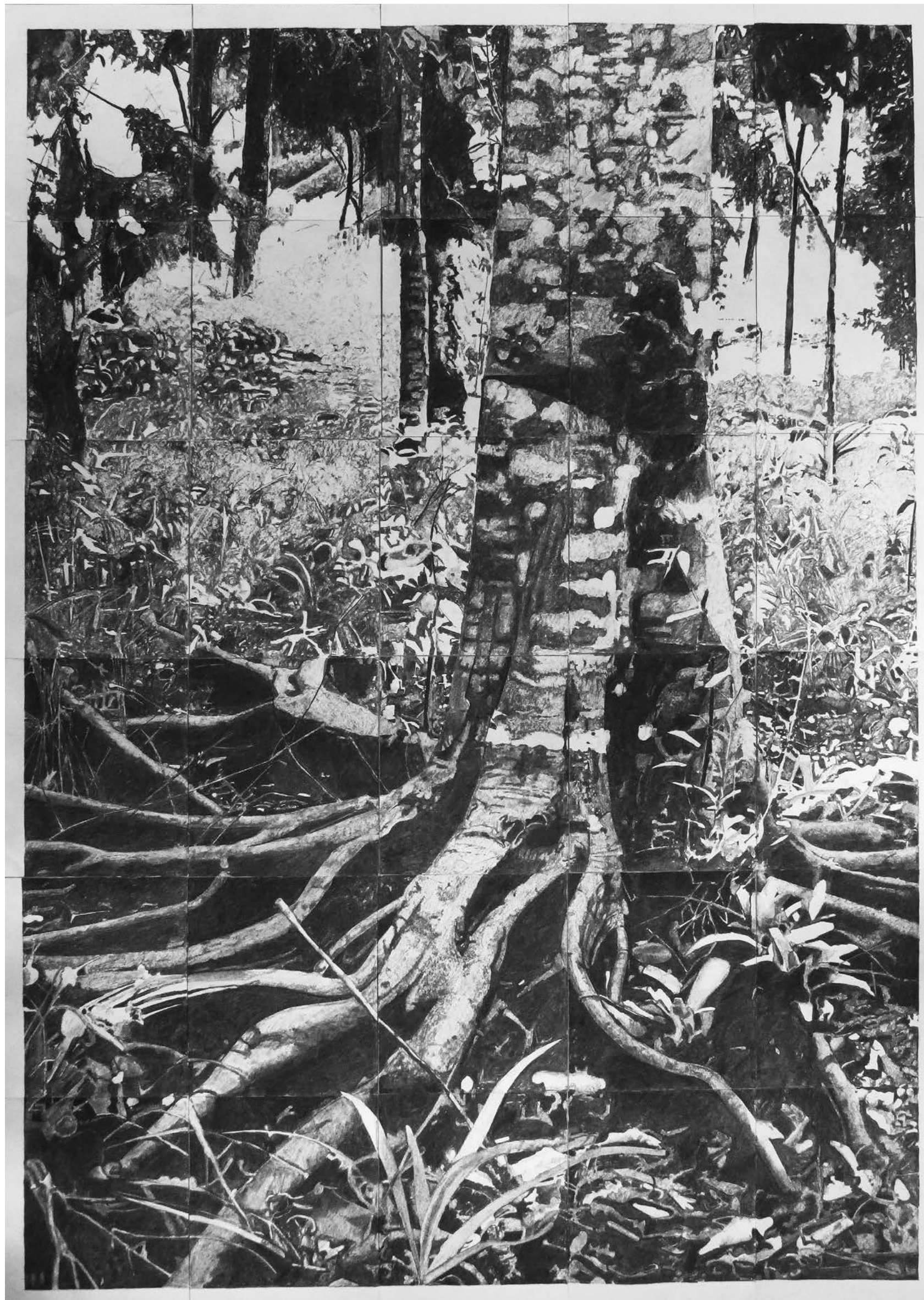


#mumamonash

Follow your faculty; follow the hashtags.

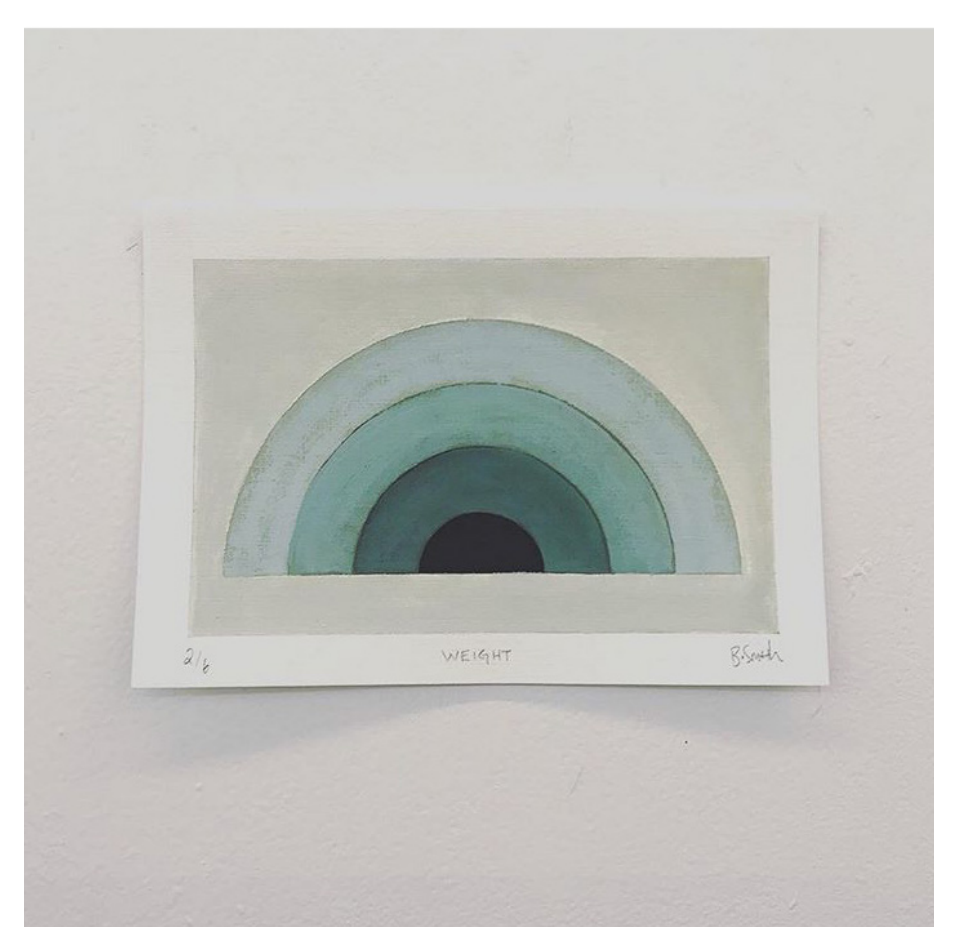
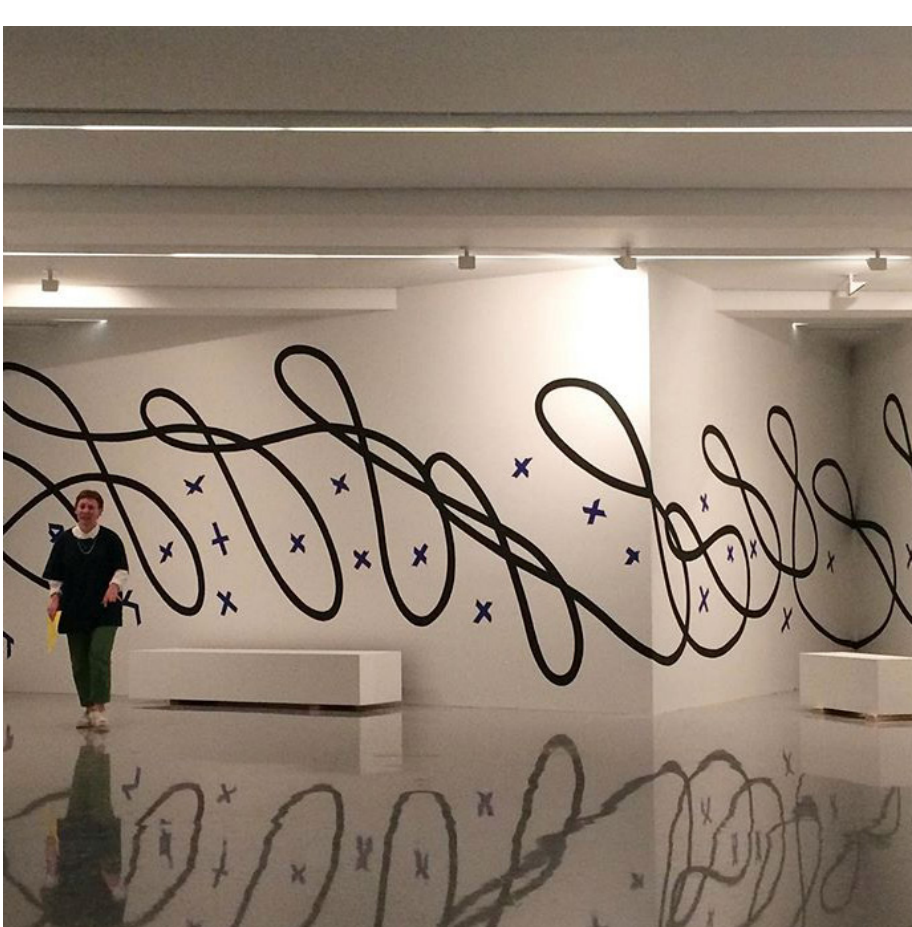
Monash University Museum of Art (MUMA) is committed to innovative, experimental and research-based contemporary art and curatorial practice. With a focus upon contemporary art since the 1960s, MUMA seeks to establish the museum as a dynamic site for cultural production, pedagogy and participation – through exhibitions, collection development, curatorial research, publishing, and academic and community engagement.

Like all galleries, MUMA is currently closed for on site visits, but you can access their collection online by tapping the 'MUMA ONLINE' tile below. Once we return to campus its easy to find them on the grand floor of Building F.



MUMA exhibits many renowned Australian and International artists, including MADA's Associate Dean, Indigenous, Brian Martin (Wominjeka Djeembana Research Lab)

Left: Brian Martin
Methexical Countryside:
Bundjalung #1
2015, charcoal on paper



When posting remember [#monashada](#) [#monashdesign](#) [#col1001](#) [#monashspatial](#) [#monashindustrial](#) [#monashcommdes](#)

DESIGN STAFF
WHO'S NEW



This year we have welcomed a number of new staff into Design. Over the next few issues we'll introduce them to you. This week we meet **Desiree Ibinarriaga, lecturer in Collaborative Design**

Desiree Ibinarriaga is a collaborative design lecturer at MADA, unit coordinator for Indigenous Research Methods and part of the Wominjeka Djeembana Lab Research cohort.

Mexican-Indigenous Mestiza, Desiree is a passionate designer, researcher, educator and traveller. She has over 14 years of experience in the design field, across diverse disciplines, such as furniture, interior, social and Indigenous design. Desiree's work focuses on better ways of partnership and communication between Indigenous and non-Indigenous people through design, by recognising the relationality between people and environment while acknowledging the world as a unit. Her teaching practice encourages students to develop understanding for Indigenous methodologies through a collaborative practice in real settings.



Since 2012 Desiree has collaborated with diverse Indigenous communities in Mexico and Australia. She developed the Critical Co-design Methodology that encourages collaboration between diverse Indigenous and non-Indigenous people while privileging Indigenous knowledges.



Name: Court Ladies Wearing Flowered Headdresses (Part)
Author: Zhou Fang
Date: Tang Dynasty
Source: Liaoning Provincial Museum
Material: ink and color on silk
Size: 45.5h x 175.5w cm

Materials:
Scarf, knit hat, stuffed toy, one of chopsticks, beef stick

Above: Design for Cultural Heritage (DGN5203). Masters students produce creative responses to a #museumathome challenge

Design for Culture and Heritage (DGN3203 DGN5203)

In this unit students will collaborate on design projects specific to the domain of culture and heritage. Using design skills, processes and technologies they will be challenged to prototype, visualise and present innovative design solutions that relate to the preservation and promotion of culture and heritage. Students will understand the value of co-creation and partnership as being vital to the outcome of design activities that showcase both cultural identity and historical legacy. The interdisciplinary and holistic approach of this unit includes, but is not limited to, exhibition/museum design, digital media design, interaction design, communication design, service and product design.

Tap to connect to the handbook entry

ELECTIVE
SPOT LIGHT



SDN2525 – Sensory design

Sensory design will expand your design practice to consider senses other than sight. Your introduction into the topic will include exploration and discussion of examples and techniques of sensory design, including an expanded understanding of senses such as hearing, proprioception and balance in relation to spatial perception. A series of sensory experiments will lead to you preparing a small-scale design proposal that uses sensory design techniques.

Tap here to connect to the handbook entry

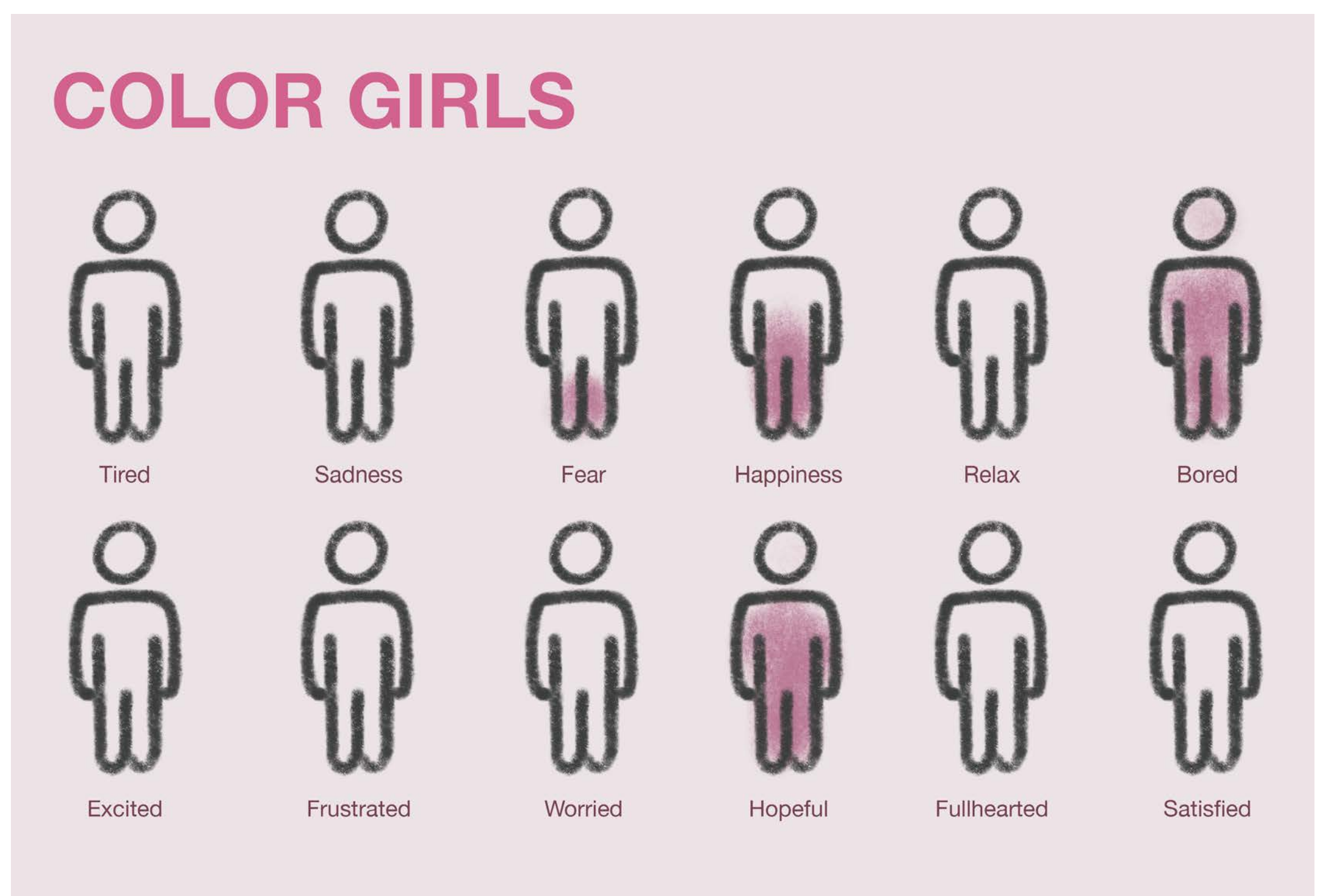


Above: 'Ten Types of Fog'; Little Wonder, Gyungju Chyon and John Sadar (<http://www.littlewonder-design.com>. Tap the image to connect)

DGN3108/DGN5204 Design for social impact

In this unit you will be introduced to design practice for social impact. A project-based studio, you will collaborate with external partners working in spaces of social impact, such as health, urban safety wellbeing organisations or similar on specified design projects. Using design skills, processes and technologies you will engage in research, including user-centred and ethnographic approaches and prototyping. You will be challenged to make, visualise and present design interventions that aim to have positive impact on society. You will understand the value of collaboration and partnership as being vital to design practice. The interdisciplinary approach of this unit includes spatial design, digital media design, interaction design, communication design, service and product design.

Tap to connect to the handbook

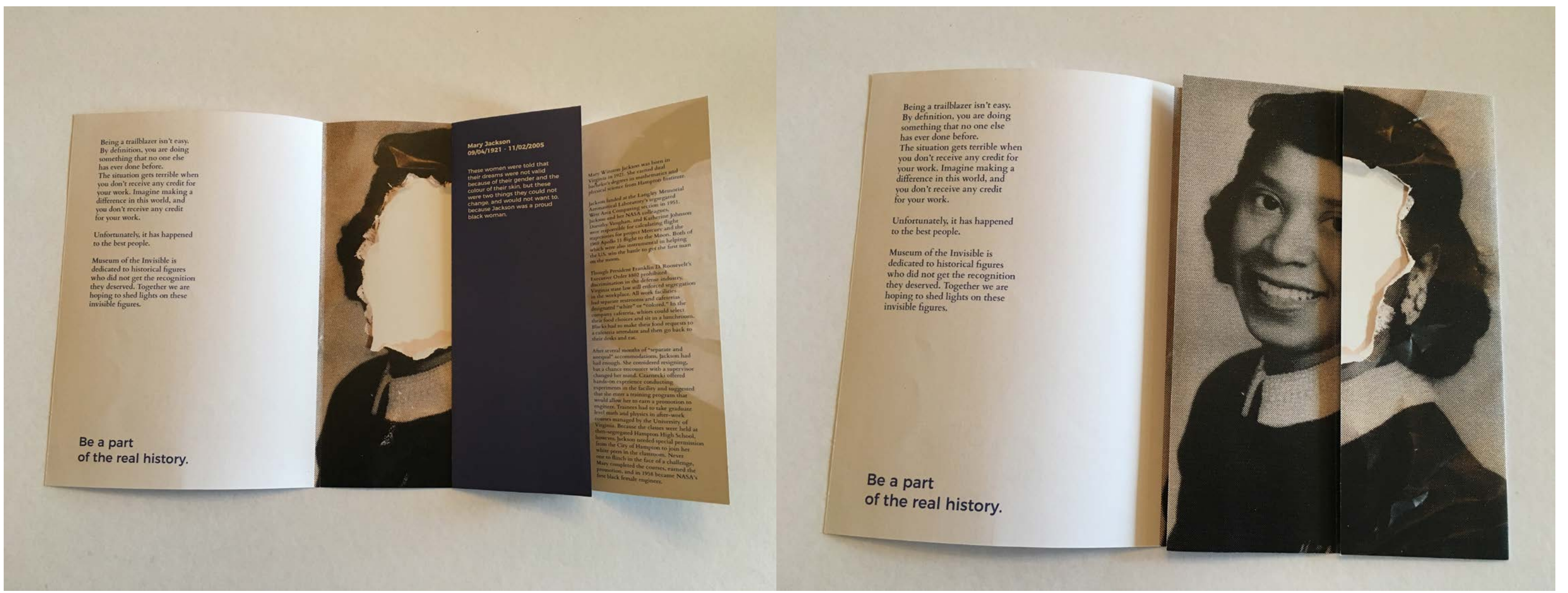


She's a Crowd (2020—DGN5204)

This project brief asks students to consider the gendered experiences of women, girls and gender diverse people on public transport. As students research this topic, they will prototype, speculate, and explore a range of possible design responses that they feel could have a positive social impact in Melbourne public transport spaces. They explore ways of collecting and communicating data and/or using this data to envision new ways to design our cities to better encourage the active public lives of women, girls and gender diverse people on public transport.

This brief asks: How might we better capture stories specific to people's gendered experiences on public transport? How do we communicate these stories to decision makers? How might these stories change the design of public transport spaces and related technologies or behaviours?

Above: Colour Girls Yunbing Li, Jing Liu, Yuqing Jia, Hao Wang



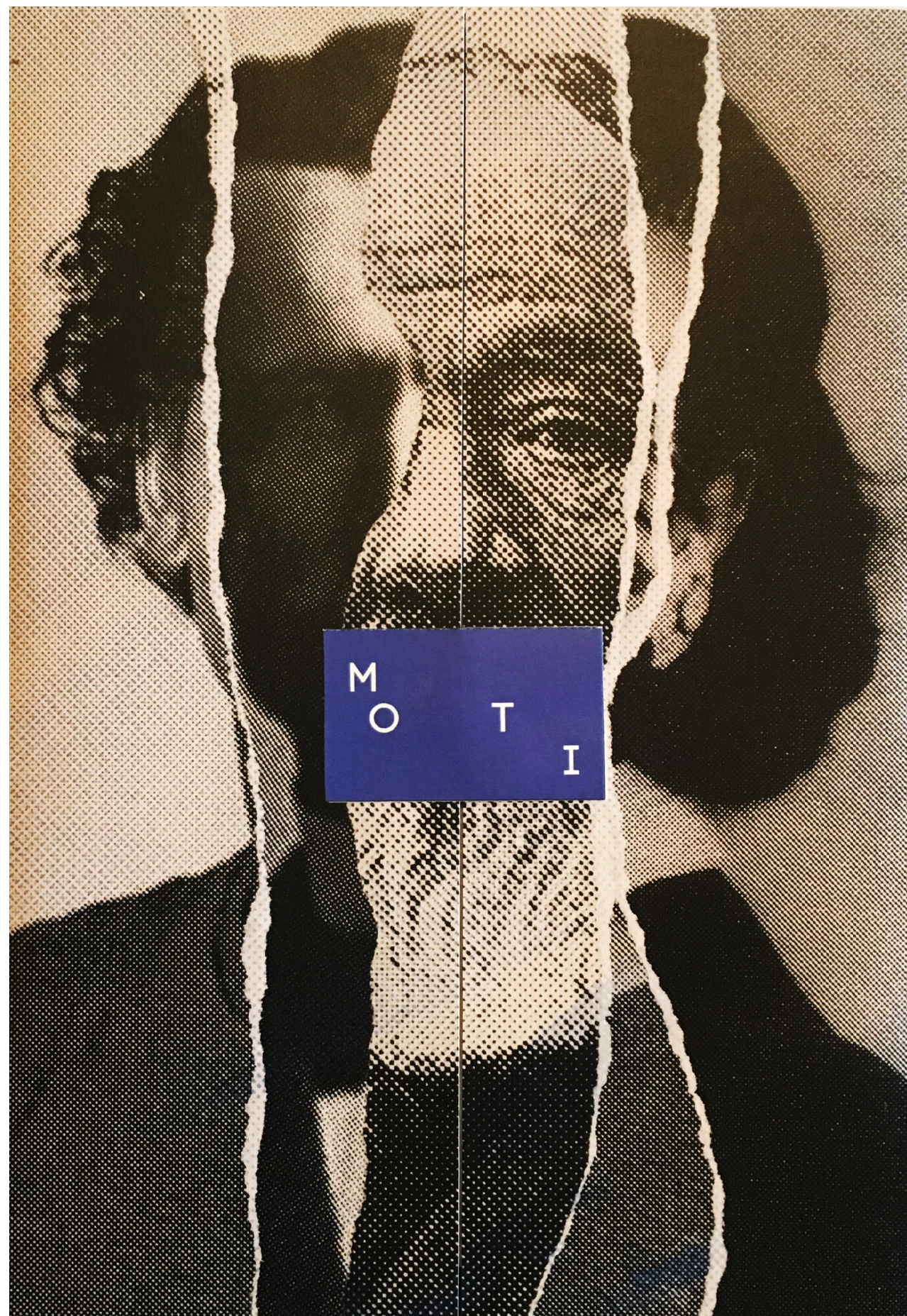
STUDIO
SPOT LIGHT

Communication Design Studio 3 (CDS2001)

Lecturer: Janet Mills

This project allows students the conceptual freedom to imagine a museum that should exist, and its content celebrated in the archival world of collections.

Alma Santang developed the 'Museum of the Invisible' that draws attention to those who have made substantial contributions to the world, yet have gone unrecognised. This includes Mary Jackson (top), the mathematician and aerospace engineer who became NASA's first African-American female engineer in 1958. Her contributions were largely invisible until the release of the book and film, 'Hidden Figures' in 2016.



THE JAMES DYSON AWARD 2020

The James Dyson Award is an international design award that celebrates, encourages and inspires the next generation of design engineers. It's open to current and recent design/engineering students, and is run by the James Dyson Foundation, James Dyson's charitable trust, as part of its mission to get young people excited about design engineering.

The brief is simple: "design something that solves a problem". This year the James Dyson will also be looking for entries that address a sustainability issue, or have been designed, sourced or manufactured sustainably. **To find out more tap here.**



Above: Thermalife, Amy Killen, 2016 Dyson Award Winner. Image Amy Killen

Thermalife, designed by Monash alum and Associate Lecturer, Amy Killen, won the Dyson Award in 2016 as a student of Industrial Design. Thermalife is a safe and affordable piece of equipment for the transportation of blood in developing countries. This product is essential for reducing the loss of a scarce and valuable resource.

"The inability to maintain the correct temperature for blood in transit from one blood bank to another has been identified as a major cause of unsafe blood transfusion. WHO... supports the need to develop a transport box specific for blood"... (Amy) came across this quote from the World Health Organisation during the initial research stages and it served as my ongoing inspiration for this project. The research focuses on the transportation of blood ... exploring the insufficient and often dangerous methods by which such blood is transported." **To read the full story tap here.**



This week we've launched our own YouTube channel, Squirrel TV. Each week we will highlight student talks, presentations and motion design work from across the department. Our first 'program' comes from Alexander Jenek in Research for Design (TDN3001). In it he engages [Karen Martin's & Booran Mirraboopa's Ways of knowing, being and doing: A theoretical framework and methods for indigenous and indigenist re-search](#), to examine assumptions and protocols surrounding Indigenous knowledge that should inform our practice as designers. And, he interviews his pet cockatiel to illustrate his point:) **Just tap the TV to connect to the channel.**

Website of the week

Inka-hoots

inkahoots.com.au

" Big issues and subtle messages need a powerful visual voice. **Inkahoots** are renowned for evocative design with emotional and cultural relevance. Our unique expertise is working with complex subjects requiring sophisticated and original design thinking - connecting intellect and intuition... We design democratic spaces for productive social resistance and public dialogue." **Tap the panel to read and see more**

Right: A campaign identity for Queensland Conservation promoting the idea of no new coal mines and a shift away from the reliance on coal as urgent and achievable tasks.



Collaborate and learn with your peers across the faculty in this student led initiative from Architecture

Isolation Atelier is a virtual studio exploring the spatiality of the relationship between mind, body and space during isolation. Drawing from Gaston Bachelard's reading "Poetics of Space", the studio explores the limits of our being within our once cradle, now isolation space... cage... pleasure place... technotopia...

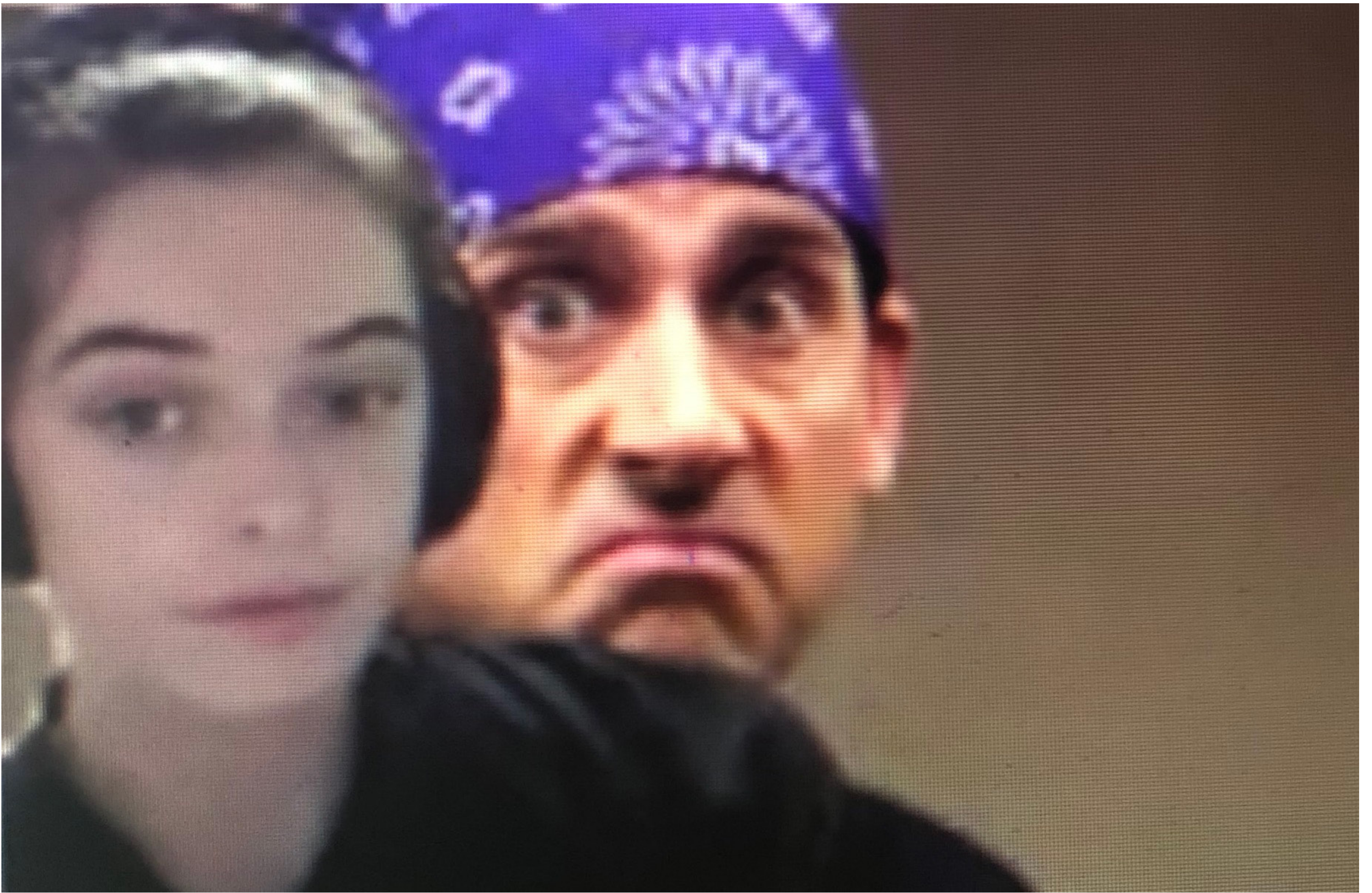
This is a free, voluntary, non-judgemental learning community, to further improve our skills and fill in gaps of knowledge through investigating and further understanding representation of architectural space.

The students final works will be collected and combined in a final ISSUU publication by the tutors of the Isolation Atelier.

Want to know more?
Email isolationatelier@gmail.com
Follow on Instagram: [@isolationatelier](https://www.instagram.com/isolationatelier)

What you'll be doing
4th May
Rhino/AutoCAD - Modelling/Drawing
11th May
Adobe Illustrator - Comic/Ideogram
18th May
Adobe InDesign - Poster Layout presentation





**THE
ZOOM
ROOM**

Seems like a range of celebs are crashing the Zoom party. **Amy Millen** invited **Steve Carell** to *The Office* in *Sociologies of Design* (TDN2001).



Bored with how you look on Zoom? Try Snap Camera to liven up your next video appearance. Just tap the image, right, or head to snapcamera.snapchat.com



**From the
(State) Library:
Memory Bank
The Collective
Isolation Project**

The SLV has launched 'Memory Bank' – a new collecting initiative that captures everyday experiences during ordinary and extraordinary times. They're inviting you to become a citizen collector and contribute a story about your COVID-19 experience, so that future generations can understand what it's like for all of us living through this time.

You can find out more: just tap the image

**BOOK
SHOP**



Founded in 2011, **Perimeter Books** in Thornbury stocks a selective range of independently published books, editions and zines spanning photography, art, theory, text and the more lateral ends of design and architecture. The store also curates an active program of exhibitions, talks, launches, workshops and consultations, and co-presents *Volume: Another Art Book Fair* with Printed Matter Inc. (NY) and Artspace (Sydney).

Tap the "Book Shop" icon to connect to Perimeter's website.

Left: **Marta Pohlmann-Kryszkiewicz** – "Natural Forms" **Tap the image** to find out more.