

# Squirrel\*

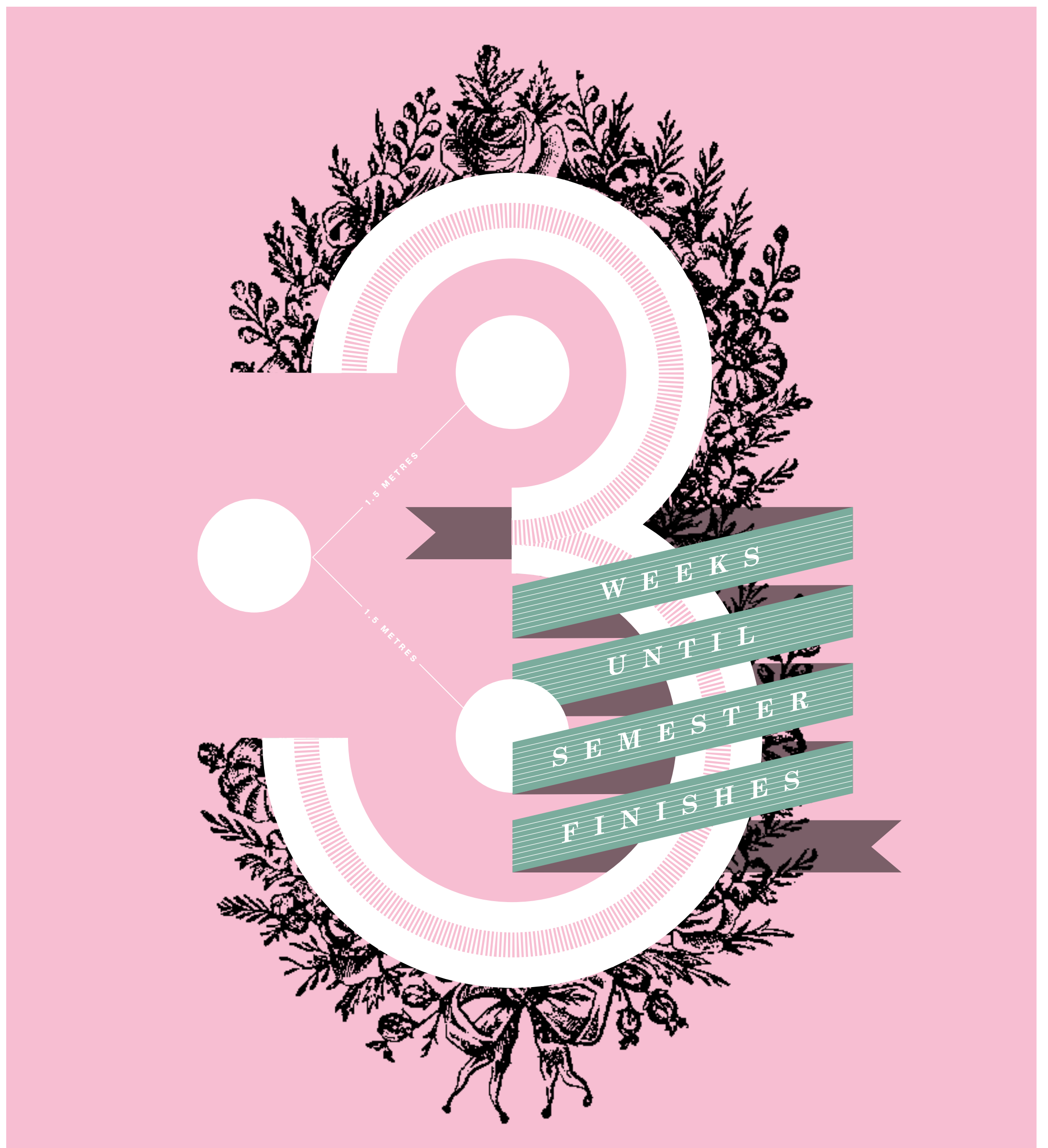
\* to move in an inquisitive and restless manner

## FROM THE HOD



**Gene Bawden**  
Head of Department, Design

They say that three's a crowd, and in our current situation that's possibly more true than ever. But, in line with government advice, Monash is beginning a slow, staged reopening of our campuses. From next Tuesday (26th) final year students will be permitted back to use our facilities in carefully, socially distanced, allocated spaces. While we look forward to seeing you again, there is no obligation for you to attend in person. **All teaching will continue online.** But if you do want to come in to use facilities, we ask you to keep yourself and others safe by abiding by the social distancing rules, and follow the allocated 'booking system' to ensure our rooms do not become overcrowded. Check Moodle and your email for advice regularly. Remember, this option is only available to identified final year studio cohorts. But, whether at home or on campus, first year to final year, enjoy your **last three weeks** of semester – safely.



# WOTTA WATCH

This week's recommendation comes from the Department of Architecture's Charity Edwards. And yes, I shamelessly stole this recommendation from Charity's Instagram; but both (film and review) are spectacular: "...Karel Zeman's intricate **Invention For Destruction (1958)**... is waaaaaaay extreme – in the best way. Mad scientists, a doomsday machine, pirates, Jules Verne pastiche, and underwater satanic mills (!!!); in a glorious entangling of live action, stop-motion, photomontage, hand-drawn animation, deliciously grim soundscape, and obsessively coordinated costume design...oh yes, the linework is TO DIE FOR. Highly recommend, A+++ , would maniacally watch again."

**Tap the image below to watch on YouTube.**

## » Watch the trailer

'Karel Zeman based his plot on Verne's novel "Facing the Flag", a prescient tale featuring a naive inventor whose weapon of mass destruction threatens to obliterate the planet: here, poor Professor Roch (Arnošt Navrátil) and his trusty engineer Simon Hart (Lubor Tokoš) are kidnapped by a cabal of pirates and taken by submarine to a secret volcano hideaway. Chief baddie Count d'Artigas ("the Pirate King of the Modern Age") is a shifty megalomaniac who'd happily slot into a Bond screenplay, supported by a roster of comedic heavies.

All good, but, blimey, those special effects. Watch and weep. Zeman's ability to fuse live action with different styles of animation is still unsurpassed, and in a single scene you'll spot paper cut-outs, stop-motion models and traditional cartooning. You can occasionally spot the joins, and there's the odd wobble, but none of this matters.... like Hitchcock, (he) wants us to know that we're watching something which could never ever exist in the real world. His cast move like stop-motion puppets, through elaborate sets based on the 19th century prints used to illustrate Verne's novels. What look like cross-hatched cardboard drawings of steam locomotives and ships move as if real, the actors seamlessly coexisting'.  
— **Graham Rickson**, TheArtsDesk.com



# NED'S SHORT PICK



**Above right:** Godfather of Harlem (2019) still. Title Sequence (vimeo.com/359434772)

Client: EPIX & ABC Signature  
Studio: Digital Kitchen | Los Angeles  
Creative Director: Mason Nicoll  
Art Director/Designer/Lead Animator: Peter Pak  
Animators: Cisco Torres & Giovana Pham  
Producer: Jake Hibler & Michael Cates  
Executive Producer: Cynthia Biamon  
Music: Swizz Beatz track "Just in Case," featuring Rick Ross and DMX

## Godfather of Harlem Title Sequence | EPIX

'The Godfather of Harlem' main title is an homage to the contemporaneous collages created by African-American artist, **Romare Bearden** (1911–1988), during 1960s Harlem. He is best known for his photomontage compositions made from torn images of popular magazines and assembled into visually powerful statements on African-American life. (They) felt his art was appropriate to the show because it shared themes and portrayals of social inequality and the African-American experience that the show similarly explores.

**Tap the image to watch on Vimeo.**



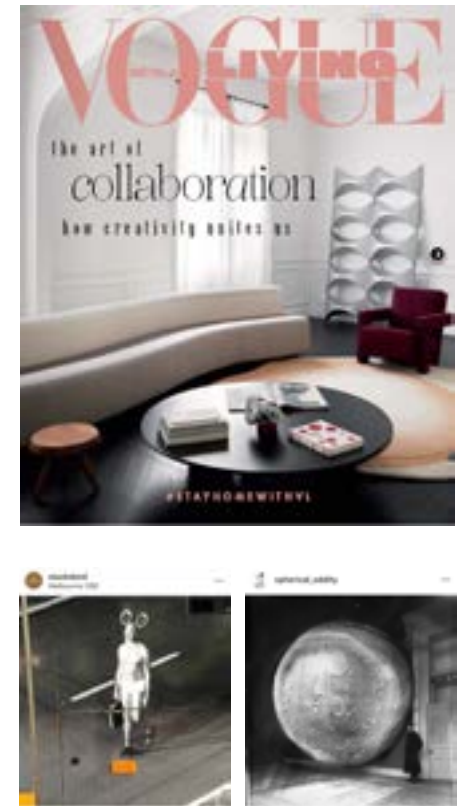
There's nothing new about design doing the *pas de deux* with dance; from Zaha Hadid to Jean Nouvel, architecture has thrown its best at the performative arts. But what differentiates the long-term collaboration between Matthew Bird's research-driven architecture practice Studiobird and Phillip Adams's artistic direction of BalletLab at Temperance Hall from any preceding synergy of design production and performance, set and story is their willingness to push risk. And that risk – a mind-blowing meld of movement, mutual interest (in kooky US architect Bruce Goff), lustrous materiality, wacky geometries, wild scenography, erstwhile public participation and the random venue – always garners stellar reviews. As to the question of their collaborative frisson being a function of compatibility or incongruity, Bird, a senior lecturer in architecture at Monash University, offers a brief answer: "We both have esoteric and creative imaginations, and combined they swell to dazzling and rewarding heights."

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# THE INSIDE WORLD

The most recent issue of **Vogue Living Australia** features 'The Art of Collaboration: How Creativity Unites Us.'

The main image is of MADA Architecture's Matthew Bird, photographed with collaborator Phillip Adams from BalletLab. Matthew has worked extensively with BalletLab creating costumes, sets and spatial experiences for audiences. To see more of Matthew's extraordinary work that challenges the traditions of interior/spatial design, visit his website at [Studiobird.com.au](http://Studiobird.com.au)



**Main Image:** Matthew Bird and Phillip Adams featured in the latest issue of Vogue Living (above—Image courtesy of Vogue Living Australia)

**Above:** Matthew's Instagram: tap on the images to follow.

**Left:** Double Edged, ADR19, Melbourne Australia

'These weapons are pieces of bespoke craftsmanship and to hold one engenders conflicting thoughts of desire, luxury and socio-political warfare – ideas that hint at under-examined narratives around the purpose, need, and value of weapons in a contemporary setting'

—Tom Morgan.

Photography: Christine Francis From Studiobird instagram

**Tap the image to read and see more**

# FOLLOW

Magazines continue to be a rich source of inspiration in design. Here's three of the many that are worth following.



**Frankie**  
Australia

» Frankie website



**EYE**  
UK

» EYE website



**World of Interiors**  
UK

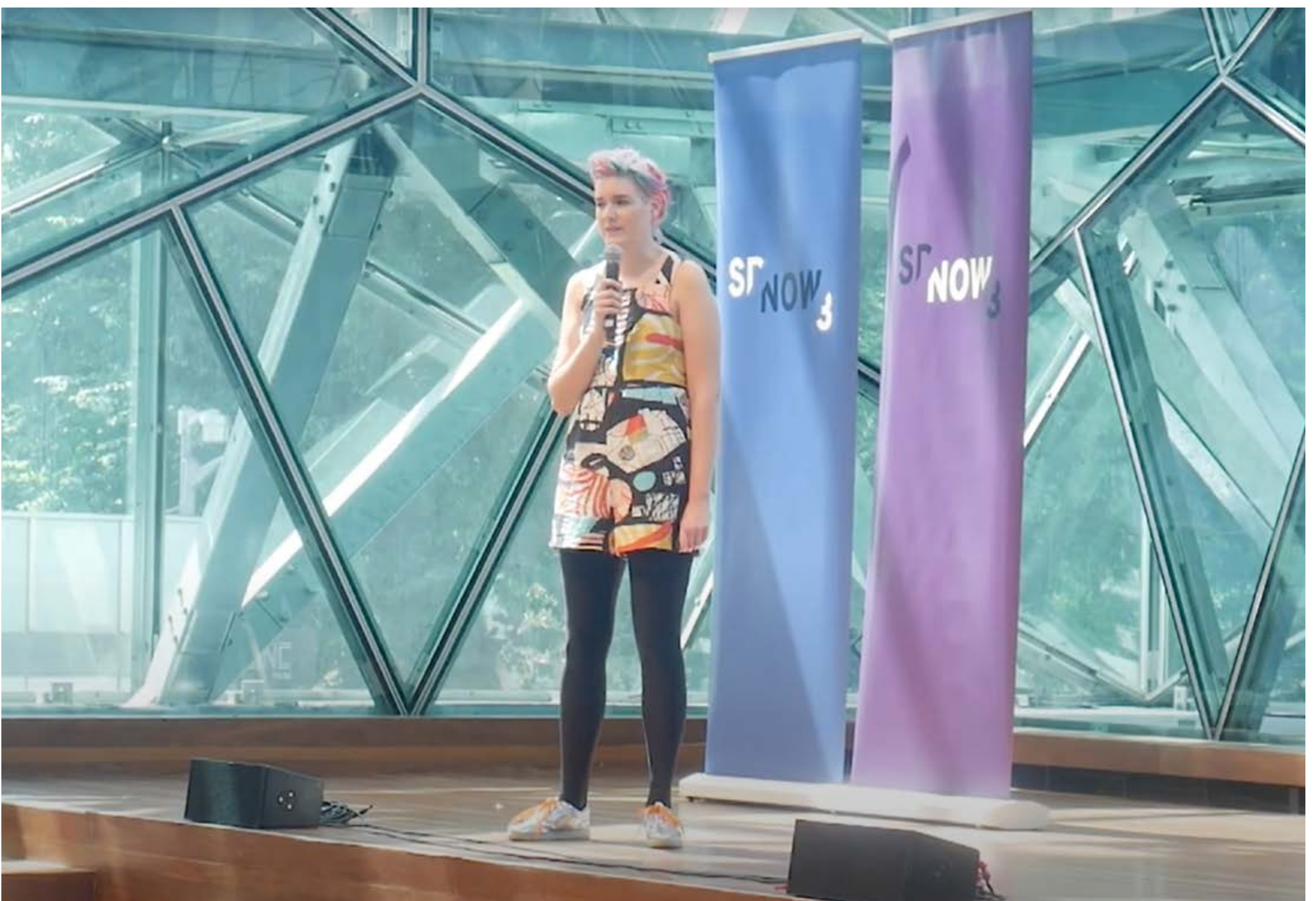
» WoI website

WHERE ARE THEY  
**NOW?**

**MADA Design graduates are living and working all over the world.** This week we've highlighted one from each of our specialisations to demonstrate the diversity and global portability of a career in design.

**Right: Kareem Risk (Communication Design)**  
Collage and Mixed Media Artist/illustrator, living and working in Copenhagen, Denmark. Tap the image to connect to Kareem's website.

**Below: Jo Szczepanska (Industrial Design)**  
Consumer Experience and Co-design Consultant, Melbourne. Jo has worked in Australia and abroad receiving multiple awards for sustainable and socially inclusive design. Tap [here to connect to her website](#) and the image below to see Jo speak at Service Design Now conference, 2018.



**Daniella Bassin  
(Interior Architecture 2018)**

As Spatial Design is only in its second year, we've represented this pathway with the work of Daniella Bassin who graduated from Interior Architecture in 2018.

**Left:** Perhaps Daniella has a psychic practice as well as a creative one? This is her final year project represented at MADA Now 2018 (**tap the image to see more**). 'Using spatial design as a tool to design for emergency scenarios, Pandemic-A Survival Kit, responds to the release of a global, contagious disease. Superbugs and bodily resistance to antibiotics are already occurring with pandemics impacting society approximately three to four times each century. After researching existing ways Victoria and the World Health Organization respond to pandemics, the design evolved into a self-sustainable refuge to protect the healthy.'

**Below:** Daniella now works for **PTID**, and is working on the soon to be completed dōTERRA Australia headquarters, below.





## Design ethnography (DGN2021)

**Unit Coordinator:** Shanti Sumartojo

What happens when design goes out into the world? How do people feel about it and what does it make possible? Design ethnography is a way of researching and conceptualising design as part of people's ongoing and everyday lives. It sheds light on how design is understood and experienced, and can improve practice by making it more sensitive to the contexts of its application. Students will develop their skills in understanding how the 'problems' addressed by design are framed, and the impact of design on shared human futures. [Tap here to connect to the handbook entry.](#)

**Above:**  
Queen Victoria  
Market, 2017.  
Image:  
Nicholas  
Walton-Healey.

## Study in Indonesia

**2021 applications for the Australian Consortium for 'In-Country' Indonesian Studies (ACISIS) are open now.**

Launched in 2017, ACISIS Creative Arts and Design Professional Practicum (CADPP) exposes students to the vibrancy of contemporary Indonesian arts and cultural production, combining academic elements with hands-on practical creative production experience.

Running from early January to mid-February each year, the CADPP is a six-week intensive academic and vocational study program in Indonesia for undergraduate and postgraduate Australian and international students.

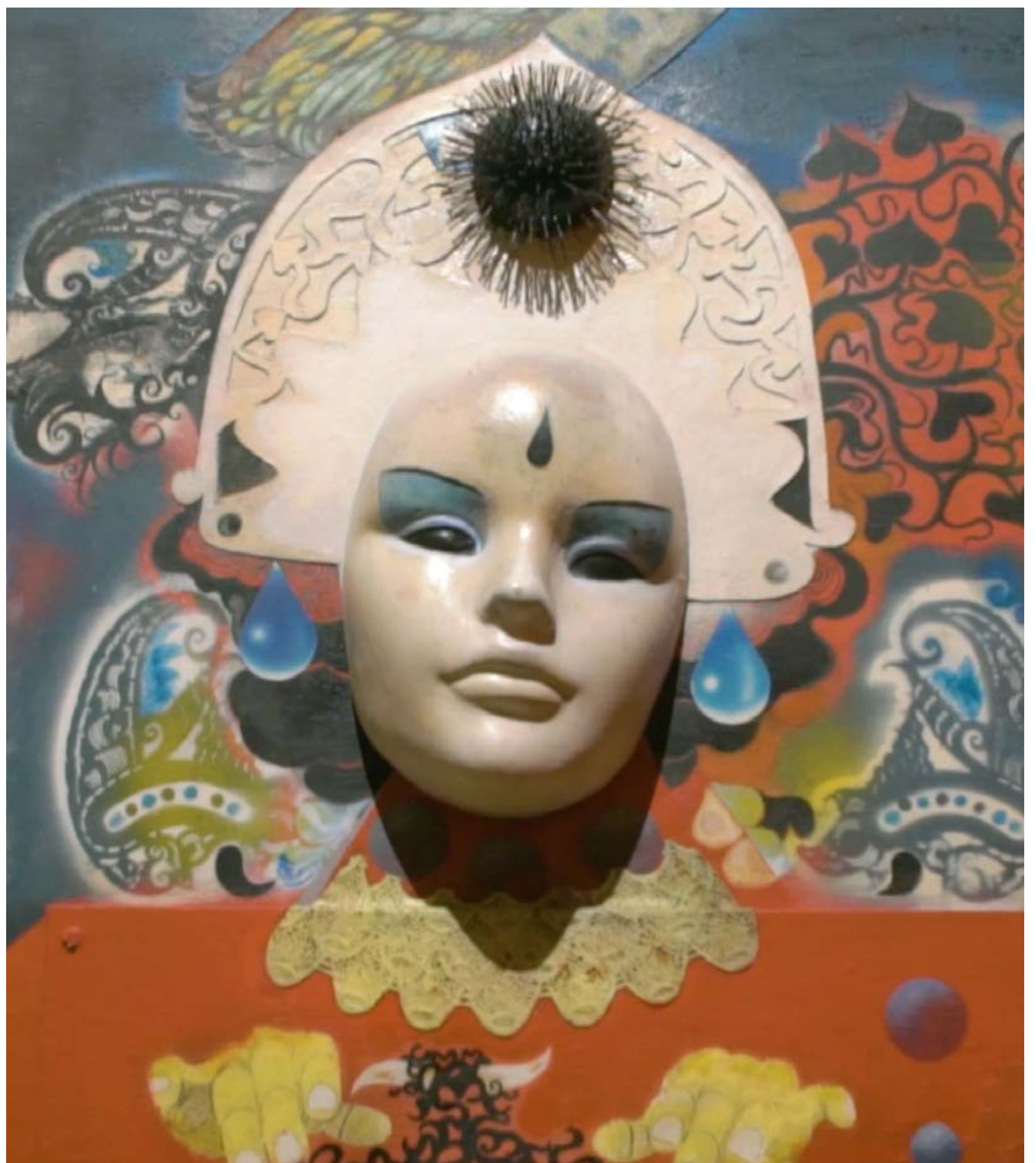
**Duration:**  
6 weeks

**Dates:**  
6 Jan – 20 Feb 2021

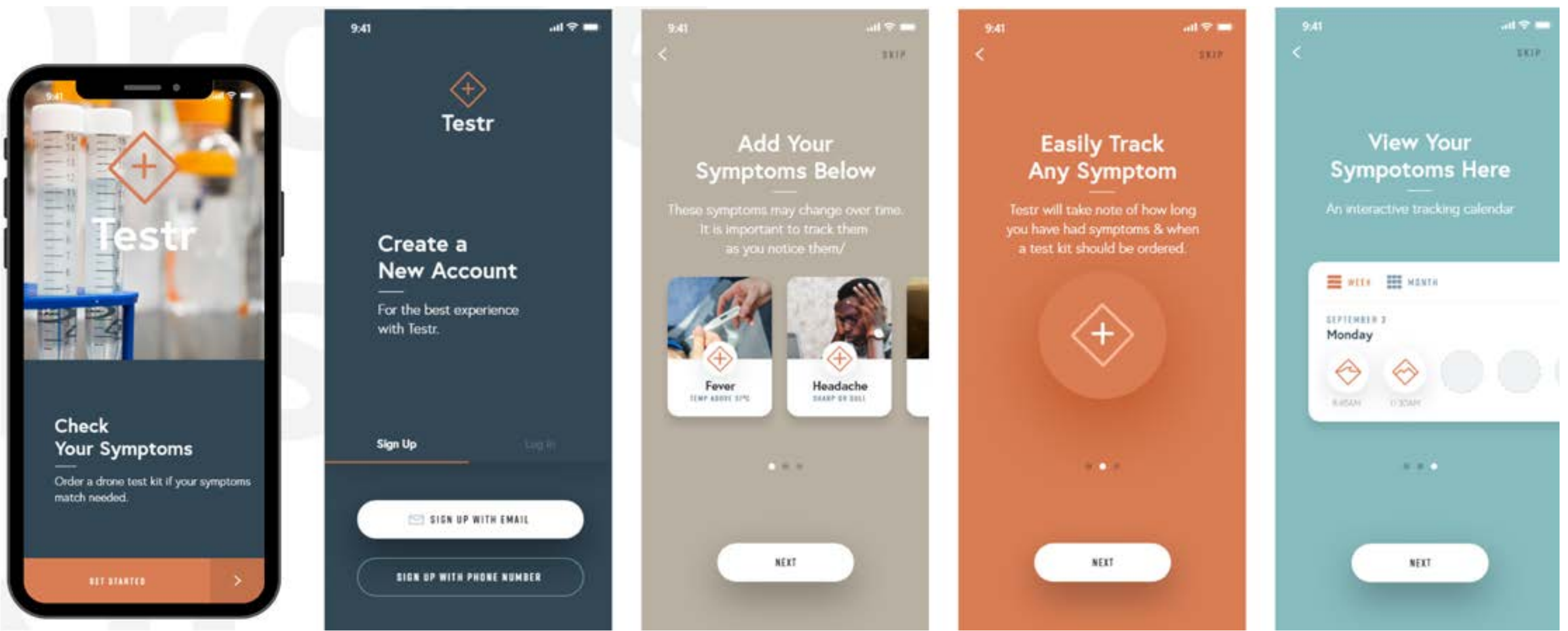
**Application Deadline:**  
1 July 2020

**Program Fee:**  
AUD \$3,825

**Tap the image to find out more**



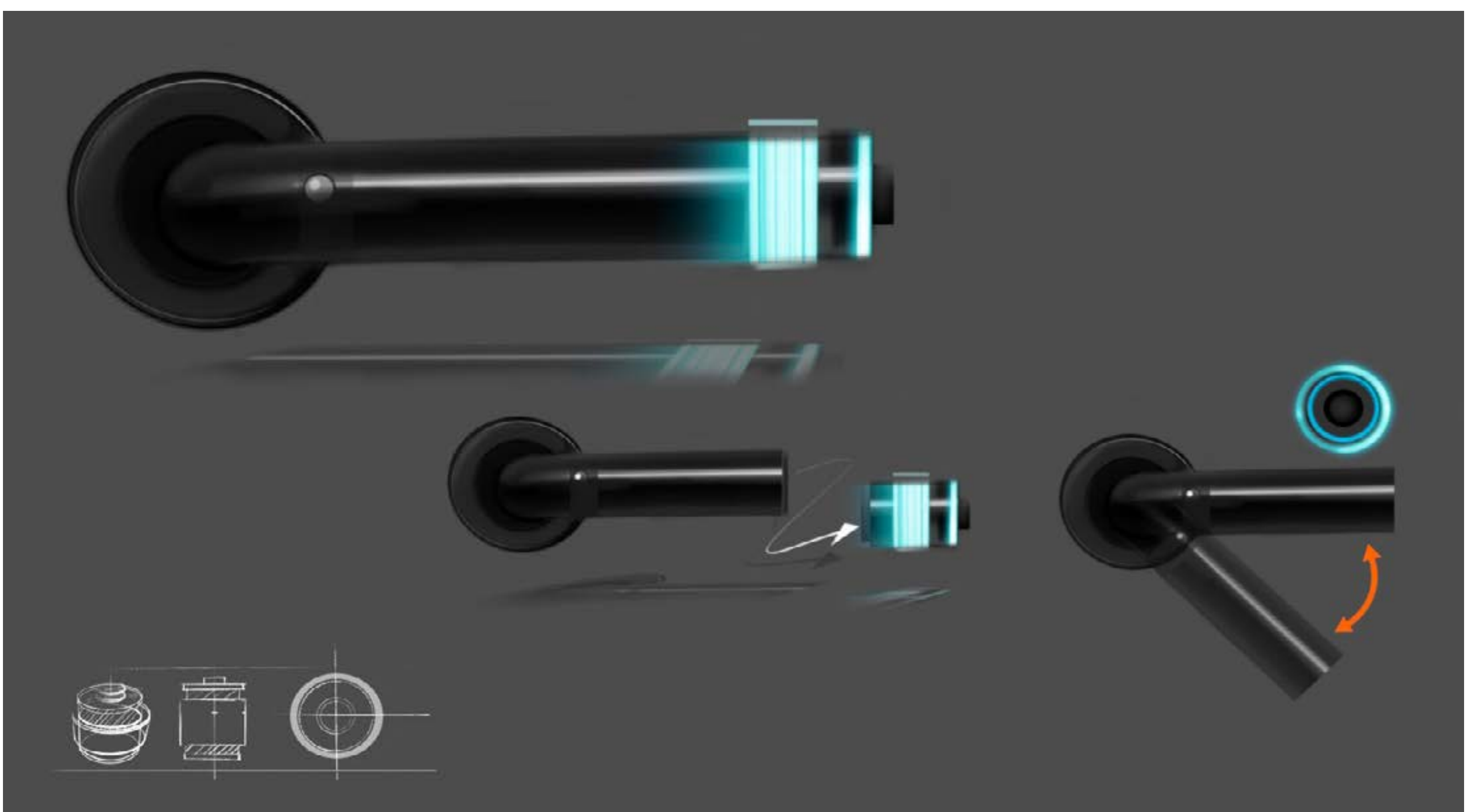
**Image:** ACISIS Study Indonesia (Vimeo: <https://vimeo.com/214942022>)



### Industrial Design Studio 4 (IDN3001)

In IDN3001, students undertake two design modules, one on Materials and Manufacturing and the other on Entrepreneurship. This week we focus on some of the ideas generated in the 'Entrepreneurship' module.

- Top:** William Richards: 'Testr'; an app and service design that allows users to check their symptoms and order a test kit delivered via drone.
- Right:** Anthony Campus: prototype of a modular backpack that reduces material waste.
- Below:** LuYuan Wang: PET recycling system, that raises public awareness of the different types of plastics that require different recycling processes.
- Bottom:** Siqing He: a simple control for Smart Home devices that attaches to your door handle to perform actions as you leave and enter your home/ a room.



## LISTEN & LEARN



### Online software tutorials

If you feel you need some additional tutorials in the fine art of Photoshop; then visit LinkedIn Learning, (formerly Lynda.com), via the Monash Library site. There you'll find a database of expert-led, online video tutorials.

1. Go to <https://www.linkedin.com/learning/> 2. Click on 'Sign-in' and select 'Sign in with your organizational account' and 3. Enter your Monash email address and click on Continue... and you're in.

Alternatively tap on the image of Jesus Ramirez (left) to connect to his "Photoshop training Channel" on YouTube.

## From the (State) Library

### The marvellous and macabre Waxworks in 19th century Melbourne: sideshow magic and human curiosities.

Besides the grisly appeal of its wax figures and Chamber of Horrors another aspect of Melbourne's waxworks' perennial popularity was its lively tradition of vaudeville and sideshow entertainment. While such amusements had always been a part of the waxworks' offering, it was under Max Kreitmayer's management (1869-1904) that the waxworks reached new heights of novelty.

John Wesley Simmons Lynn (right) went by a number of pseudonyms throughout his international career, and was famous for his optical illusions, appearing at the waxworks a number of times. Legend has it that Houdini went to see one of Dr. Lynn's magic shows as a boy and as a result was inspired to become a magician when he grew up.

[To read more about this forgotten detail of Melbourne's odd-ball history, tap here to connect to the SLV blog.](#)

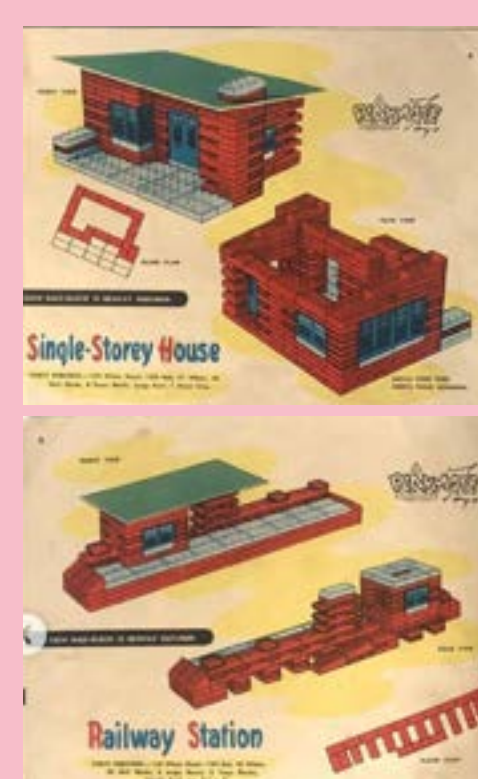
**To hear SLV Librarian Kylie introduce the waxworks, tap on the image of the headless Dr Lynn.**



## ICON WITH IAN WONG

Follow Ian on Instagram @ispyid or tap the panel

**Bilda-brix set No 1** in original box. Designed in Melbourne by Moulded Products (Australasia) LTD this toy was manufactured for the Playmate Toys brand and was a popular Christmas gift in the early 1950s.



# EXHIBIT

## Les Mason Mindplay RMIT Design Archives Digital Exhibition

RMIT Master of Communication Design Curating and Exhibiting class in partnership with the RMIT Design Archives presents 'Mindplay'. A digital exhibition featuring seminal designer, Les Mason. A notable figure in the Australian Graphic Design industry, Les Mason was known for his unorthodox and widely creative approach in the field of Art and Design which has earned him numerous national and international awards. "Mindplay" is a digital showcase featuring some of Les Mason's most iconic works through a website that aims to give audiences an unprecedented virtual exhibition. Find out more from Instagram or [Facebook](#).

## NGV Melbourne

The NGV has so much on offer through [their website channel](#) we could devote an entire edition of 'Squirrel' to it. This week we've highlighted two items:

**The Power Of 'Women's Work': Craftivism.** Often dismissed as a hobby, a pastime or fancywork, craft has often been considered 'women's work'. Craftivism, a term coined in 2003 by sociologist and crafter Betsy Greer, is the marriage of craft with activism. Tap the Penny Byrne image, right, to listen to Sigourney Jacks discuss 'Craftism'.

**Top Arts Student interviews.** Tap the image below to connect to interviews with this year's Top Arts finalist.



# Les Mason Mindplay

"Mindplay" is a digital exhibition featuring seminal designer Les Mason through an immersive and interactive web experience.

## Digital Exhibition

18.05.2020

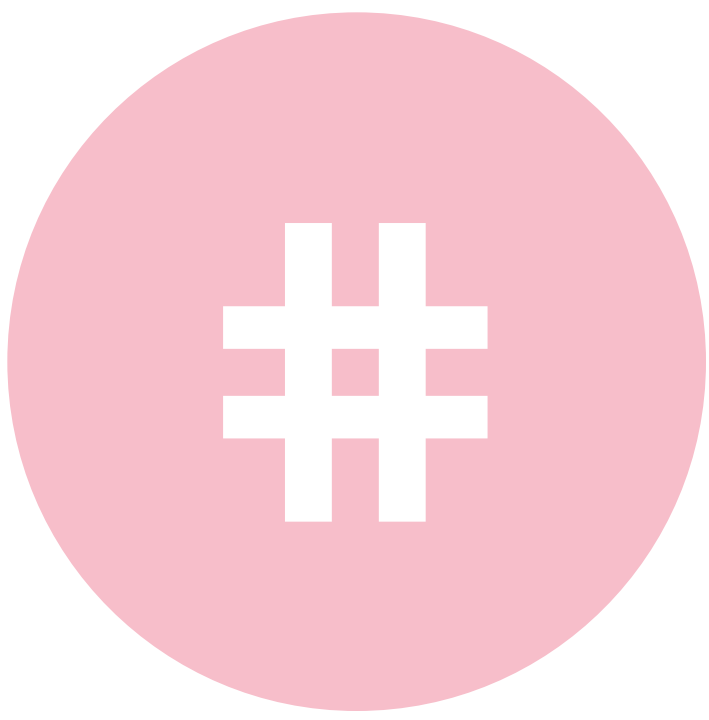


Above: Penny Byrne, 'Condi was blown away by George's flashing repartee', 2006. Tap the image to connect to the Craftism page at the NGV.

## Want to feature on the NGV Instagram feed?

Participate in their "Between Art and Quarantine Challenge" To find out how, click on the Art Challenge icon on their Instagram page, or tap the images right.





## #monasharchitecture

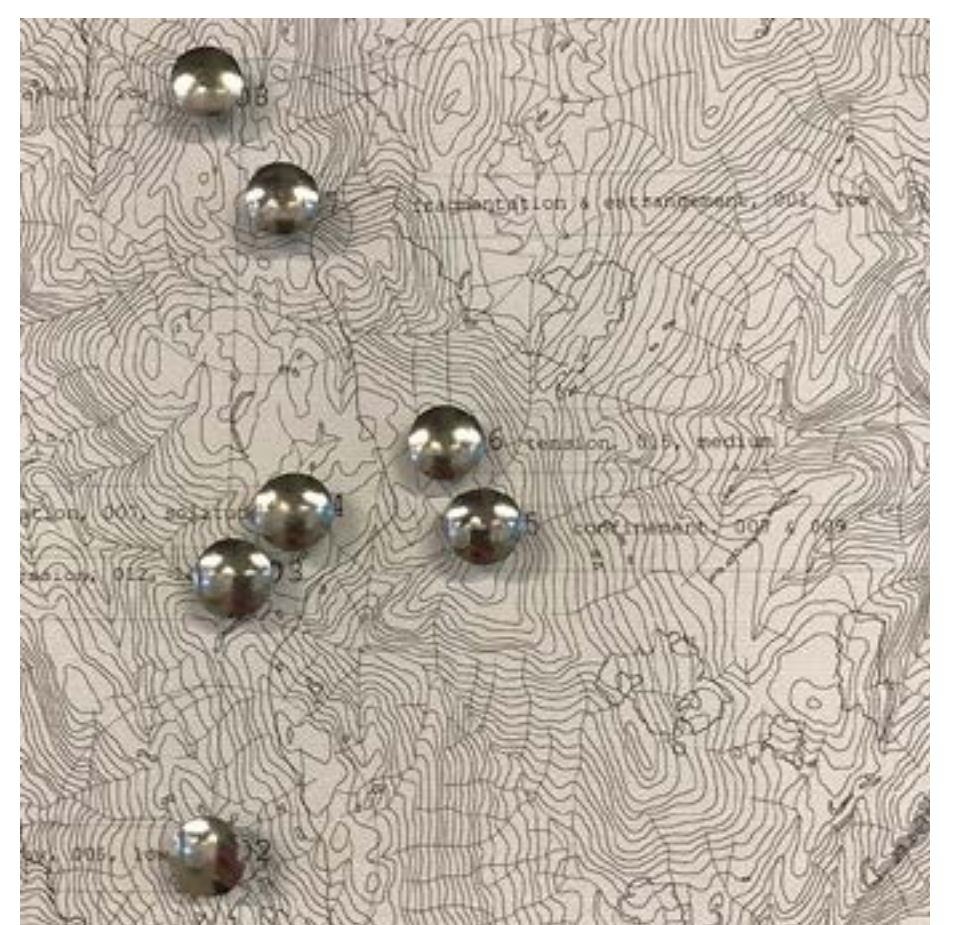
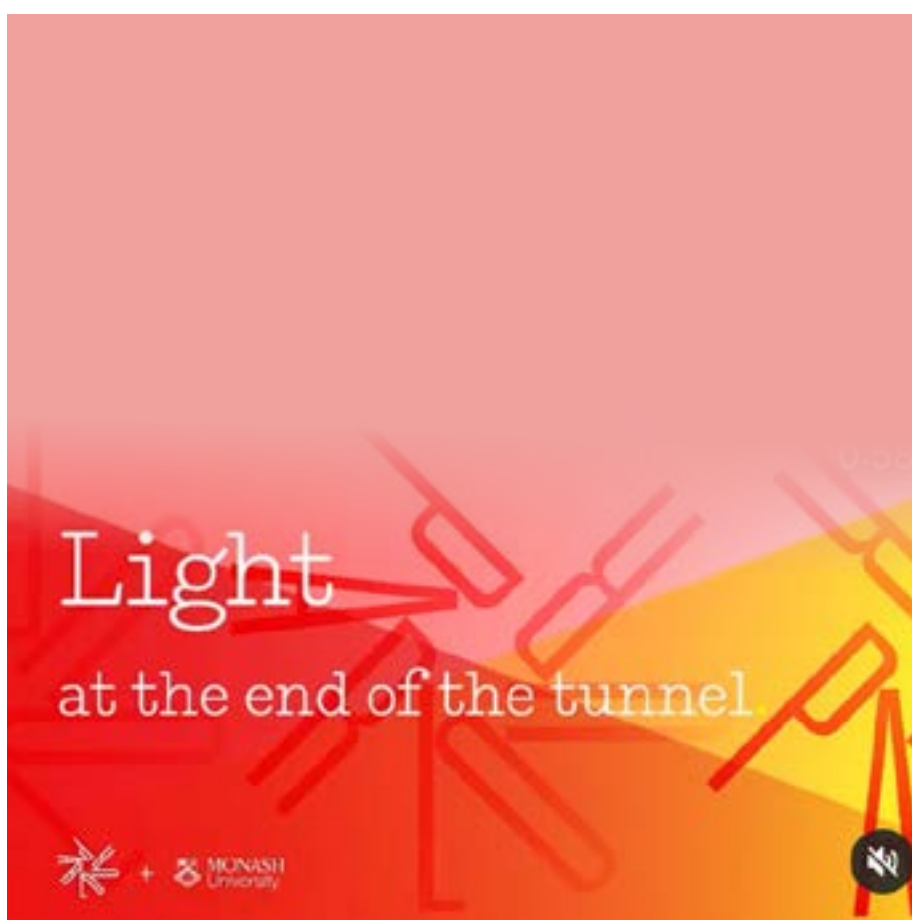
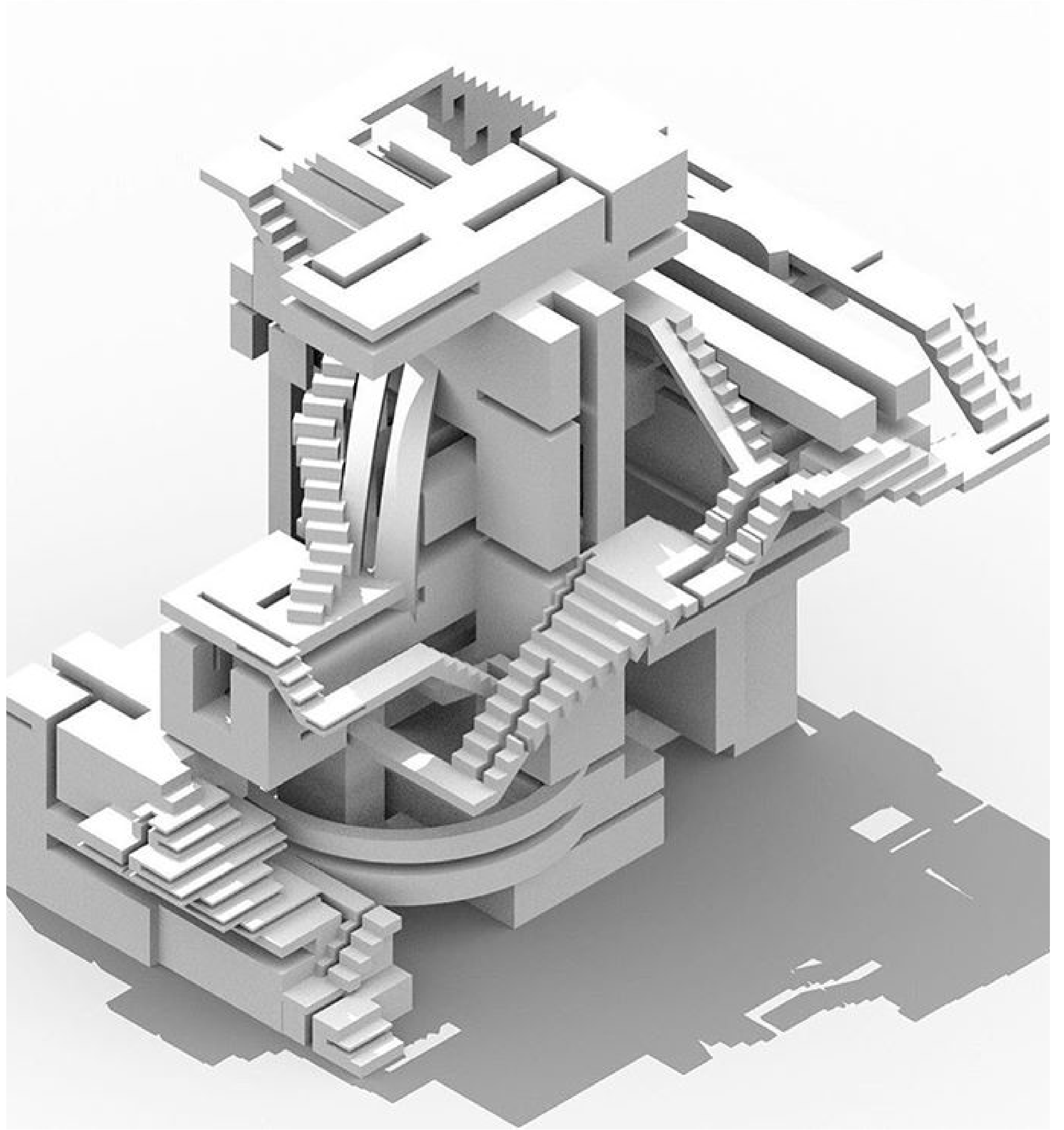
### Follow your peers; follow the hashtags.

A vital part of our MADA Acronym is Architecture... otherwise we're just MAD!

MADA Architecture and Parlour have just announced **Light at the End of the Tunnel**, an informal online Q&A session held every Friday lunchtime (AEST), for as long as we all need them.

Book for the first one: Today! Come along to develop mutual support, solidarity and camaraderie, while also building the skills and knowledge we all need to navigate architecture and design in the pandemic!

**Tap the pink Parlour image** below for more information.





In Squirrel Issue 6 we introduced you to the Health Care Workers badge, used to identify and unite those people at the forefront of the COVID-19 challenge. Here we see the badge being worn by staff at the Royal Children's Hospital. Design doesn't have to be grand to make a difference. It just needs to have purpose.



XYX Lab navigates a plethora of data in its research. As designers who engage with data pertaining to sexual harassment, the Lab strives to find creative ways to make this data public, accessible and understandable.

The example, right, is a data wall, originally intended for this year's Venice Biennale. While COVID prevented the project going ahead, the Lab is seeking a new venue to display this important work in 2021. The intention is to immerse people in the data to enhance the understanding that we are represented in it; not simply external observers of it.

The main typography and colour was inspired by the work of Florence Broadhurst; the Australian designer murdered in 1977. The type pays homage to her, and is a reminder that real people are represented in the disturbing statistics.



Above: Render of the XYX Lab 'Hypersex' Data Wall. Gene Bawden, Nicole Kalms, Jess Berry and Isabella Webb. Rendering by Isabella Webb.

Far left: Turnabouts Wallpaper by Florence Broadhurst (1899–1977).

# LAB RATS

## Mobility Design Lab

From personal to public transport, bikes to buses, family cars to autonomous vehicles, Mobility Design Lab (MDL) researchers are experts at designing to better understand how and why we get from place to place. Affiliated with the Monash Institute of Transport Studies, the Mobility Design Lab is focused on how design might improve the physical, environmental and experiential aspects of mobility.

Highlighted here are just some of the projects undertaken by MDL.

**Tap here** to connect to their pages on the Monash website, and follow them on Instagram through [#monashmobilitydesignlab](#) (or tap the post below)

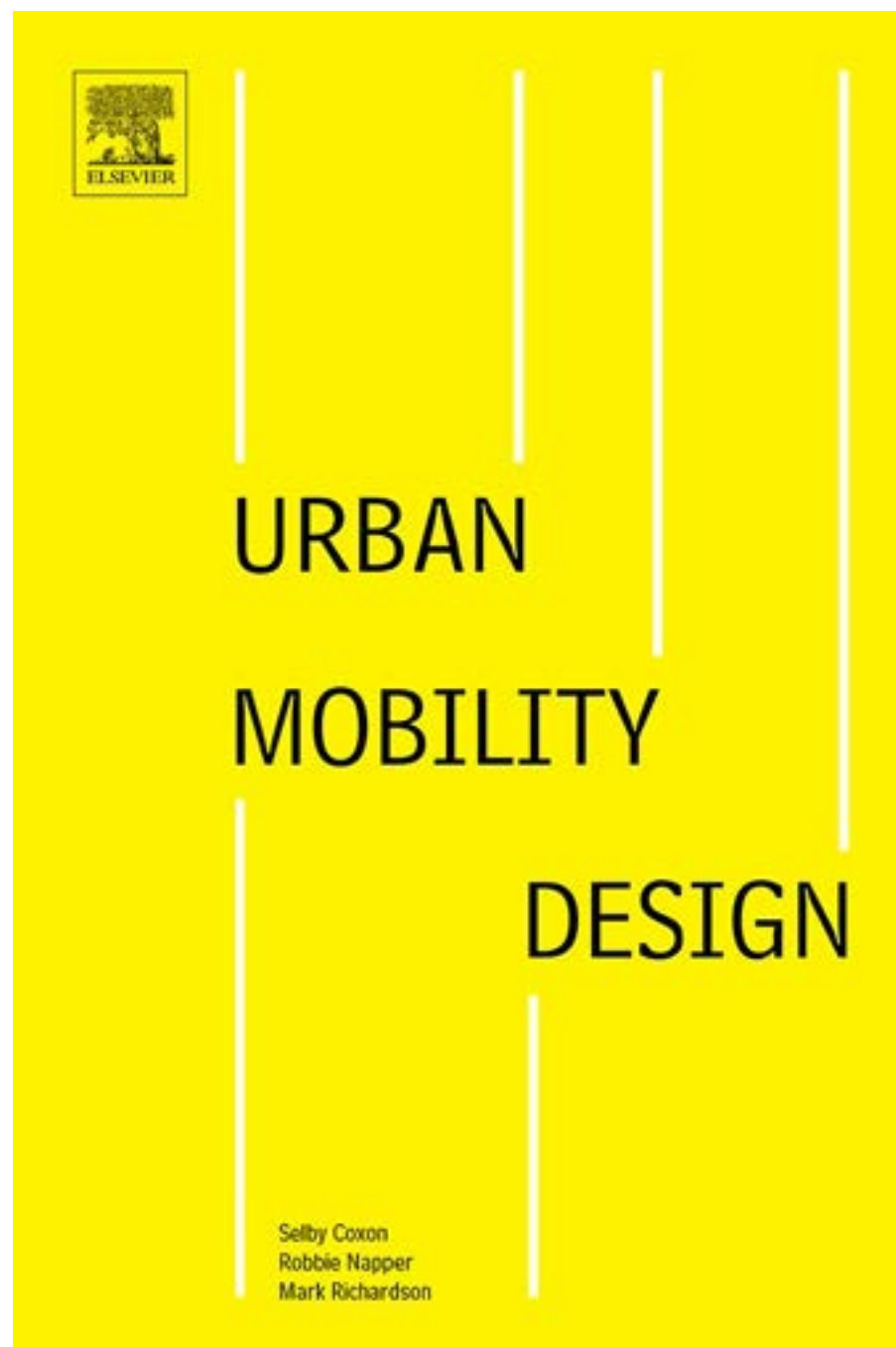


**Top:** Volgren EV roof design: A new look for Australia's transition to electric route buses. (Ilya Fridman, Robbie Napper, Adrian McCarney)

**Centre:** The Wheelie: Easier bike parking means easier bike transport. (Robbie Napper, Sarah Roberts)

**Left:** Urban Mobility Design Book: A comprehensive review of cutting-edge design work addressing key contemporary themes in mobility. Just tap the image to connect to the publisher.

**Far left:** More accessible railway stations: Examining how design can help public transport companies address disability access compliance for a more equitable and accessible rail network. Selby Coxon, Catherine Murphy, Ravi Ravitharan, Jennie Oxley, Rob Lambert, Robyn Philips, Vince Moug



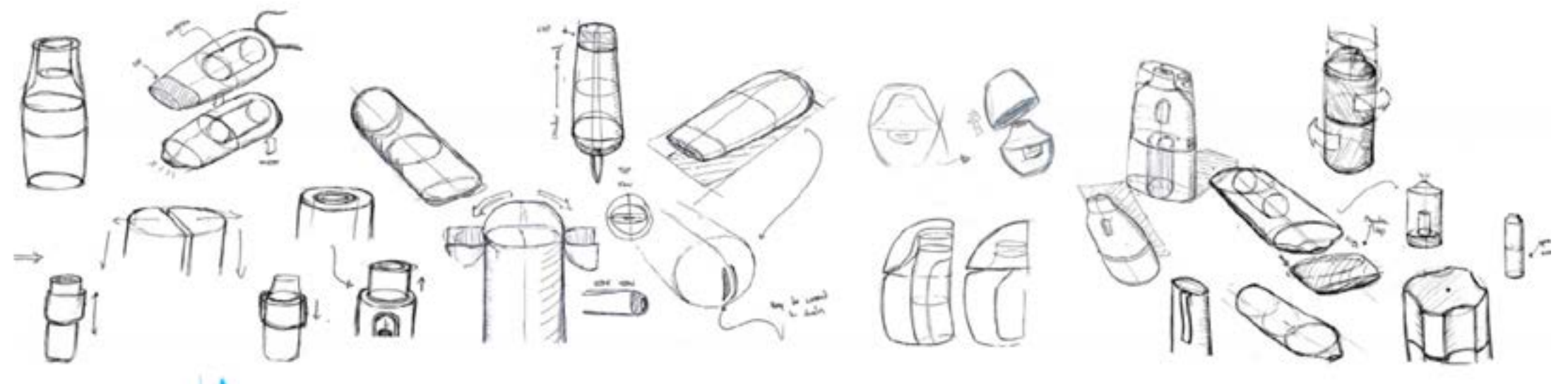
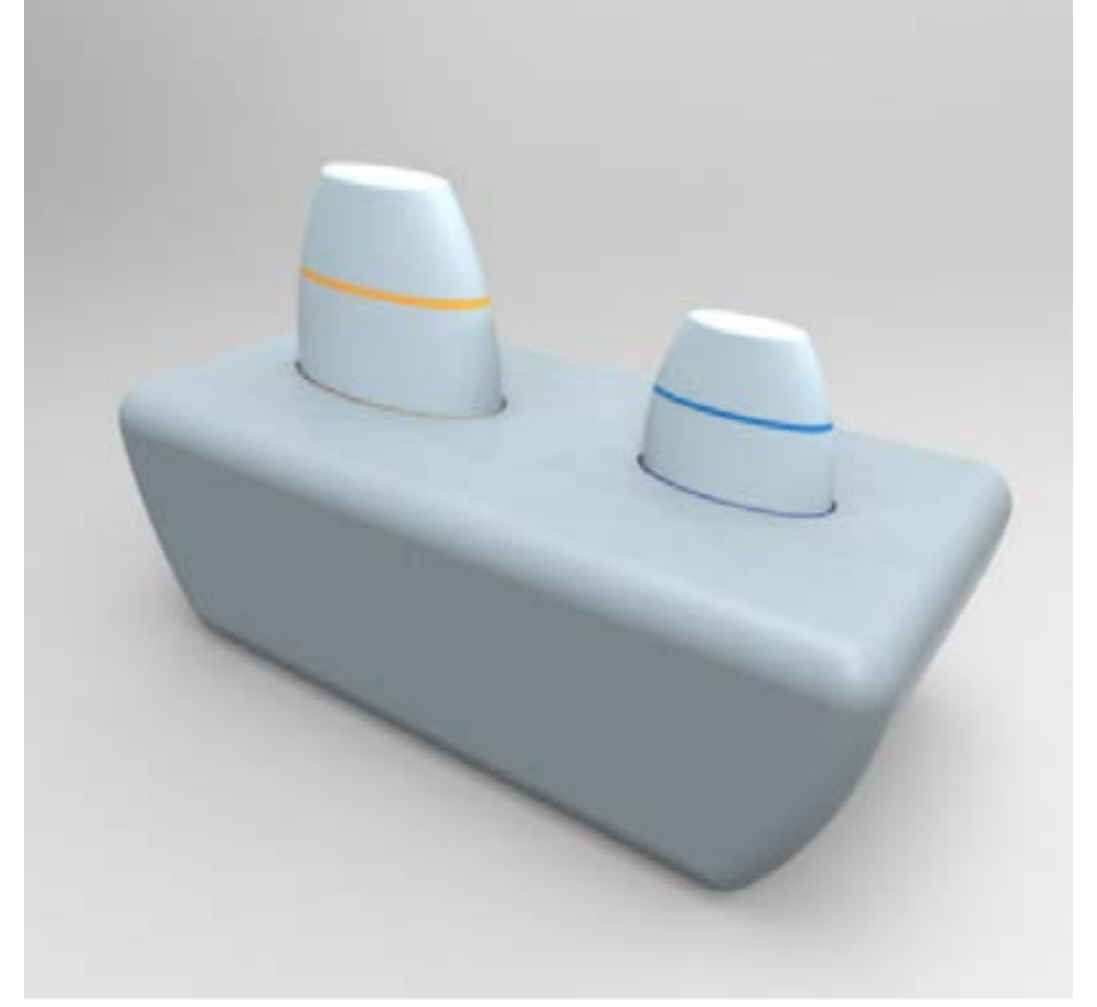
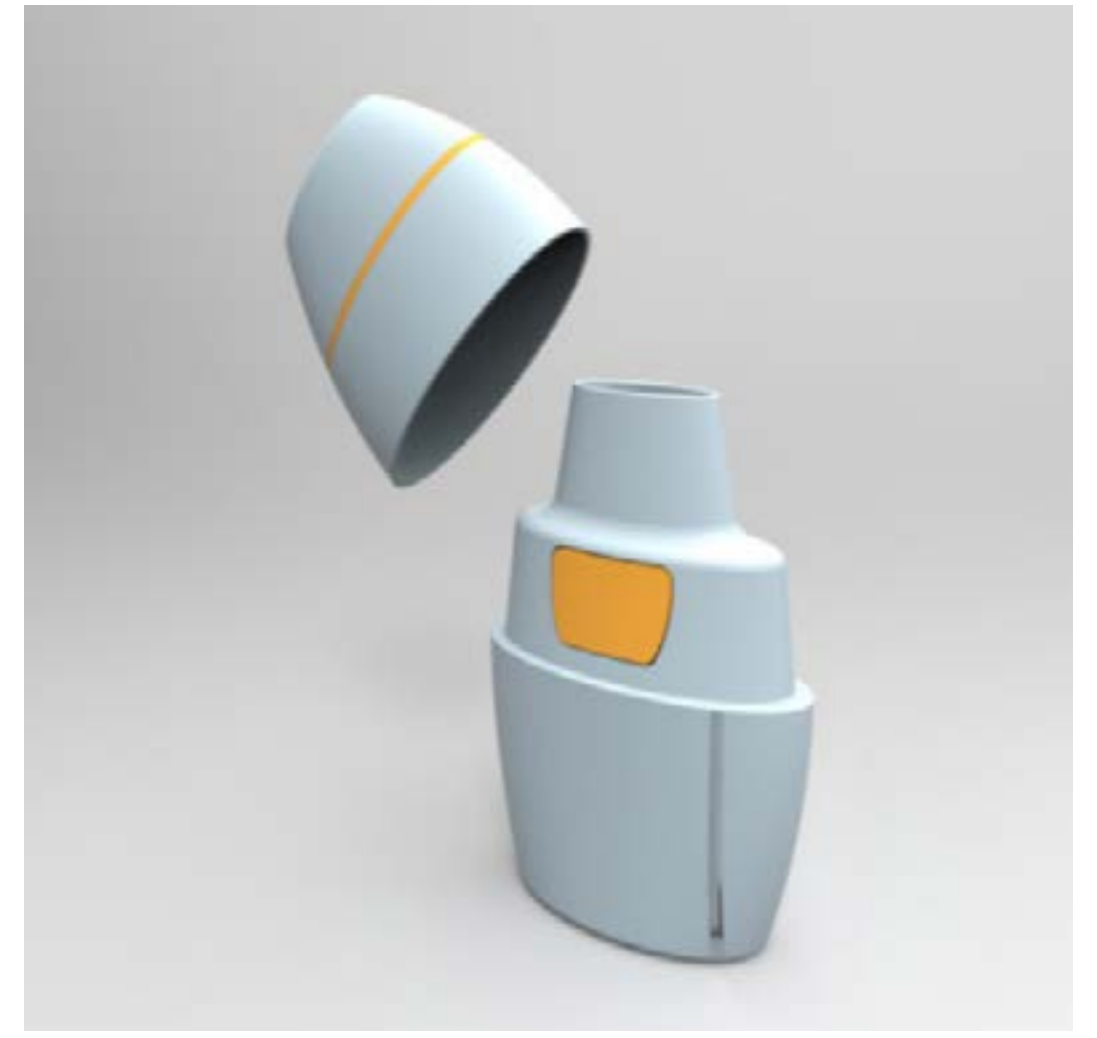
## Website of the week

# Spike Hibberd

[www.spikehibberd.com](http://www.spikehibberd.com)

Spike is a graduate of Communication Design and now a multidisciplinary art director and strategic thinker with an internationally recognized body of work. With a balance between timeless modernism and critical thinking, Spike's work has led to striking visual statements within the fashion, beauty, art and hospitality industries both in Australia and abroad, in particular New York, where he has lived and worked for several years.





Once upon a time, not so long ago, we used to do this thing called 'travel'. While COVID-19 has put a stop to our travelling studios, we can still celebrate the achievements, experiments and discoveries made on previous trips; and draw inspiration from the work while we're confined to our own cities.

This week we highlight more of the 2019 China Study Tour, led by lecturers Rowan Page, Hannah Korsmeyer and Ian Wong, with the assistance of Bernie Walsh in Suzhou.

Here we see work undertaken with our colleagues at the Suzhou Campus of Monash, working with medical devices and the Vapo organisation.



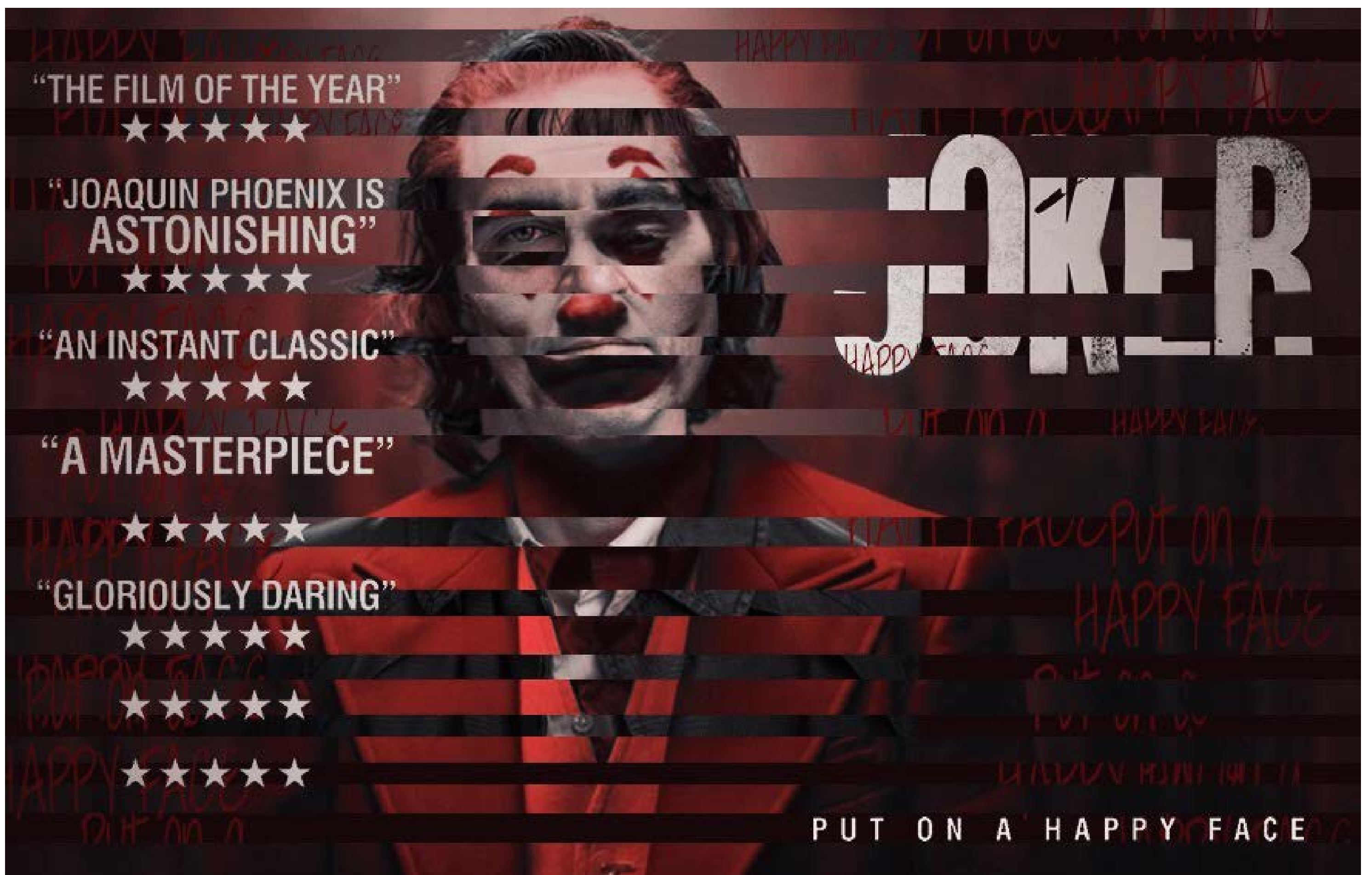
**Iterations and UI Design.**

In response to Vapo Health's "BREATHE" trial, we have created three physical iterations of the base inhaler unit and propose a more simplified and user-friendly interface design. This design adopts a new outer frame which utilizes child-friendly graphics to create a welcoming atmosphere. The interface is updated through introducing ergonomic safety precautions as well as a more informed user experience. Each concept explores the creation of a holistic experience through a more refined product. Considering Vapo's needs, we created two different concepts to focus on a medical and highly modern aesthetic, while also proposing an alternative which explores different manufacturing methods and materials.



**Top:** 'Breazi' inhaler system prototypes and drawings (Zach, Tim, Chloe, Alysha)  
**Centre and right:** Breath - base nebuliser units (Sam, Charlie, Dan, Dan, Alan, Arya)  
**Far right:** Smart wheelchair design and concept drawing (Justin, Elliot, Stuart, Phoebe)





## THE VIBE

This week we feature more work from First Year Bachelor of Design student and avid Squirrel fan, **Kimia Kayani**.

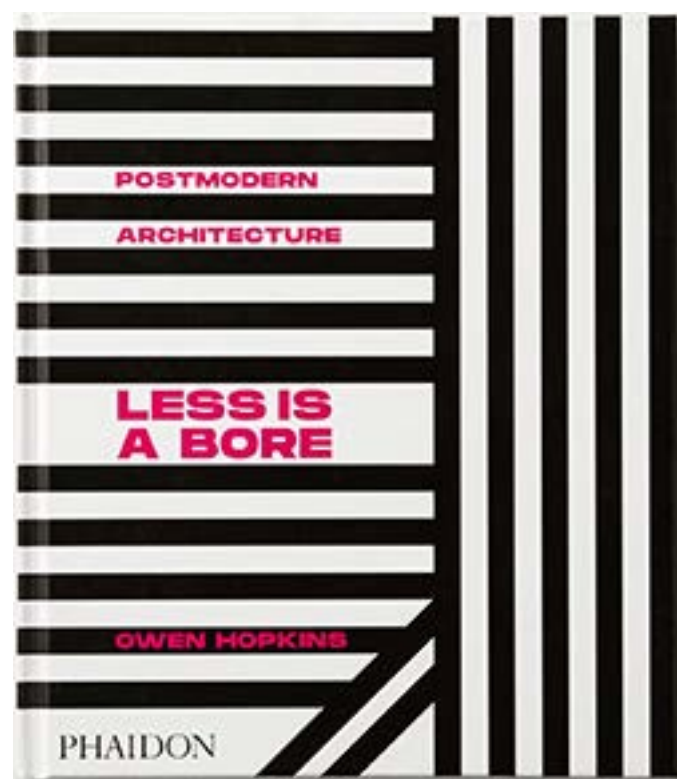
Kimia has already chosen her pathway as Communication Design, but if you're still uncertain don't forget to join the COL1001 Conversation Hour next Tuesday (26th). Swipe to the next page for details.



## THE ZOOM ROOM

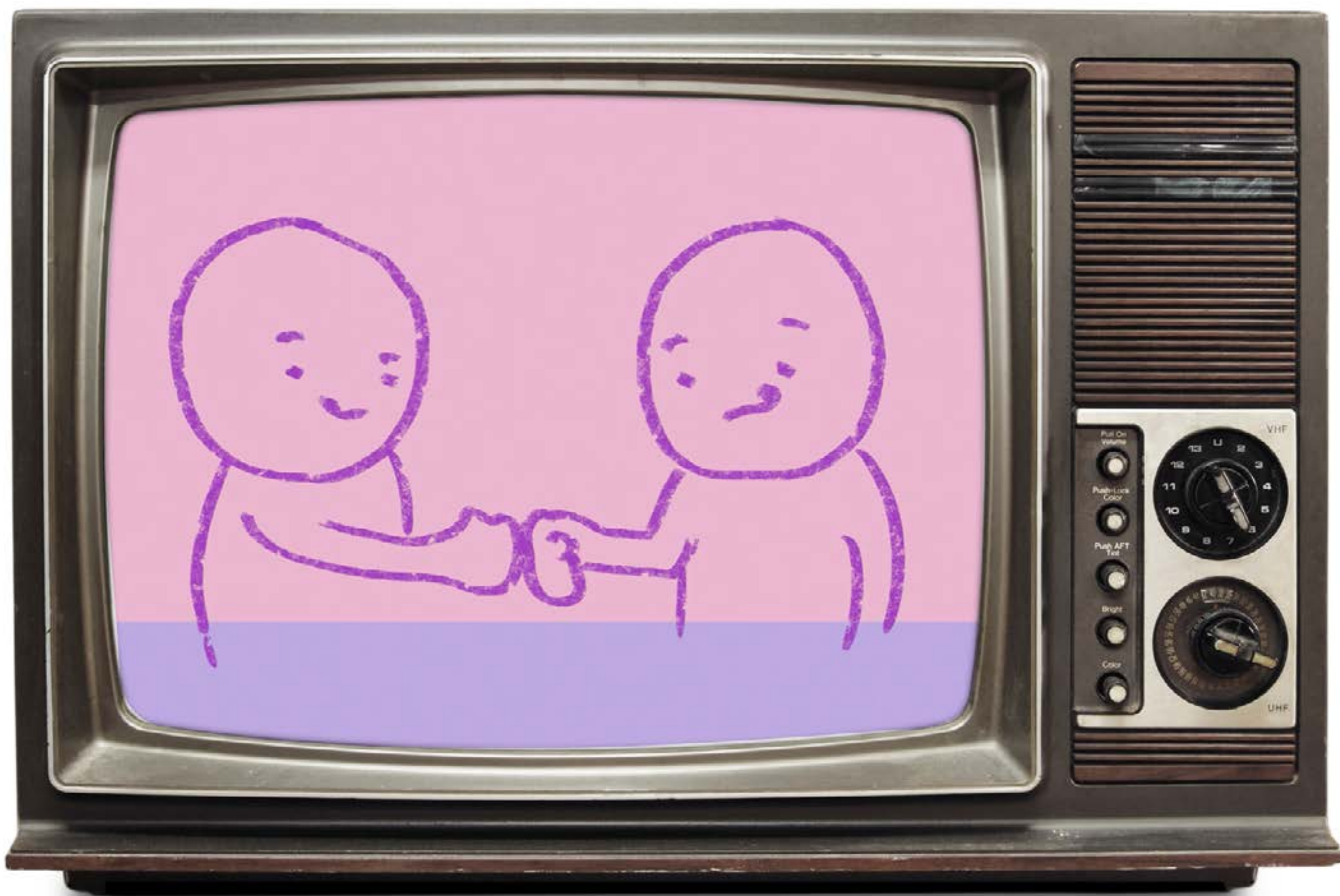
In the Zoom Room this week we go high profile and high fashion. **Tap on the image** to watch Vogue Editor Anna Wintour in conversation with designer John Galliano in the 'Vogue Global Conversations: Creativity During The Crisis'. And, if you think Anna's backdrop is a little less meticulous than you thought it ought to be, then you're not alone. **Tap here** to read Jess Cartner-Morley's Guardian story on private space and the Zoom backdrop. "Closed curtains and sunglasses in the middle of the day make for a shifty, motel-room-scene-in-a-heist-movie look, even in the Hamptons. It's all wrong. What I want from Anna is a crystal vase of peonies, a Smythson notebook with a silk ribbon and a Diptyque candle"... don't we all?"

# BOOK SHOP



Kinokuniya is the largest bookstore chain in Japan, with 56 shops around the country, in cities such as Osaka, Kyoto and Sapporo. Overall, it has more than 80 stores in Japan and overseas. In Australia the store is located in George Street, Sydney.

Kinokuniya has an enormous collection of art and design books as well as Manga and graphic novels; cookbooks, and Chinese and Japanese literature. According to one Trip Advisor review; "As an avid book lover, this established is one of the very best. Make sure to allow plenty of time to browse and then become a member. You won't regret it." While you can't physically browse you can visit their site. **Tap the book**, left, connect to the store.



# SQ TV

A significant number of students in Communication Design 'elect' to study the 'Motion Design' stream within the Communication Design studio sequence (CDS2001—3002). This week, we celebrate Rochelle Oh's 'explainer video'. Drawing on the university's influential 'Respect Now Always' campaign the animation explains sexual consent; because without it sex isn't sex – it's assault, sexual harassment or rape. Rochelle's video demonstrates how sensitive and vitally important information can be clearly communicated through short, captivating visual story-telling.

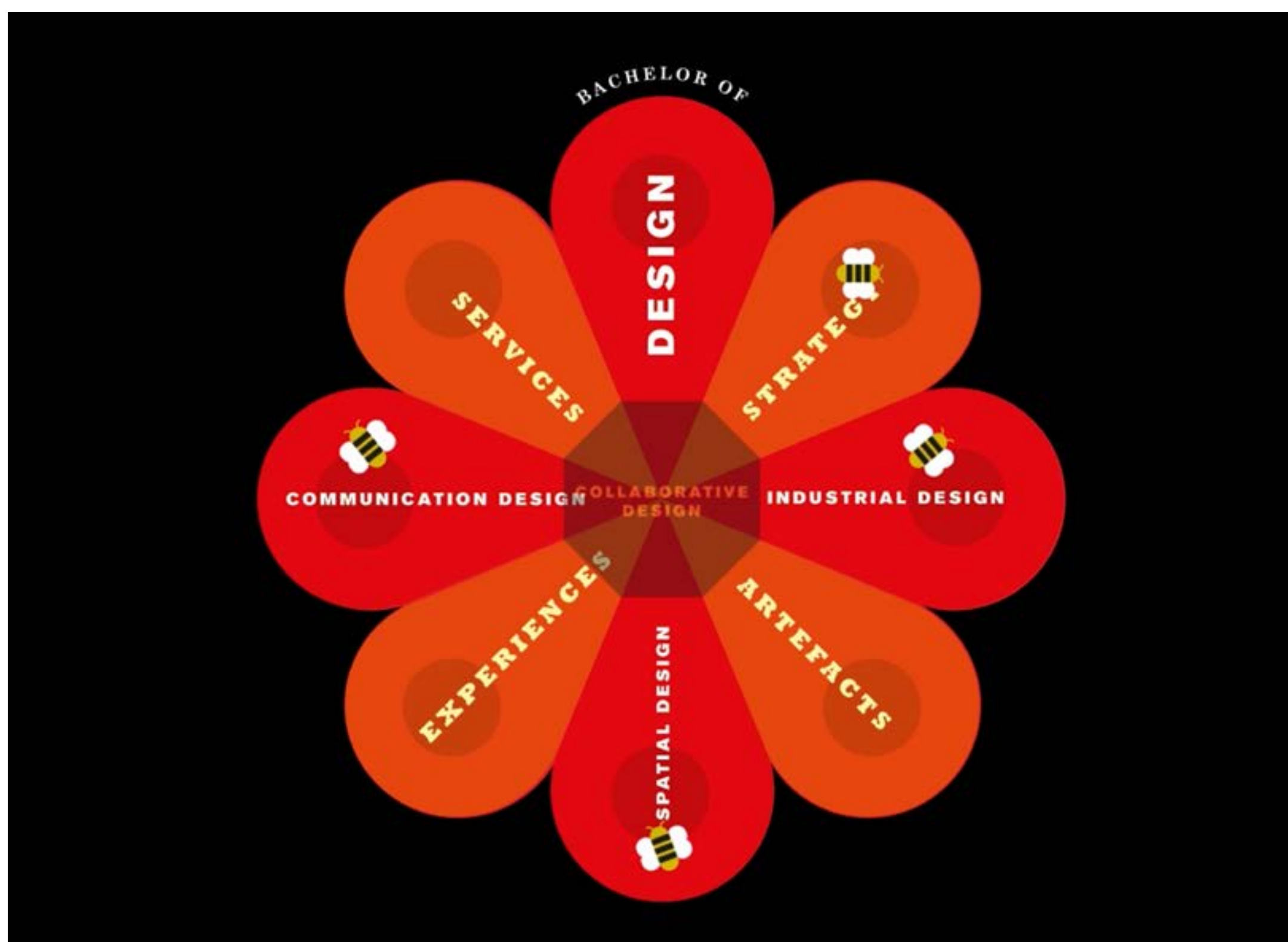
**Just tap the TV to connect to the animation on YouTube.**

## COL1001 Conversation Hour

First Years;  
hear from  
our Program  
Directors about  
the Design  
Discipline  
pathways:  
Tuesday 26 May  
11:30—12:30

**Zoom ID:**  
**99277731232**

Tap the link above to join the meeting  
tap the image to see the animation that  
outlines the pathways



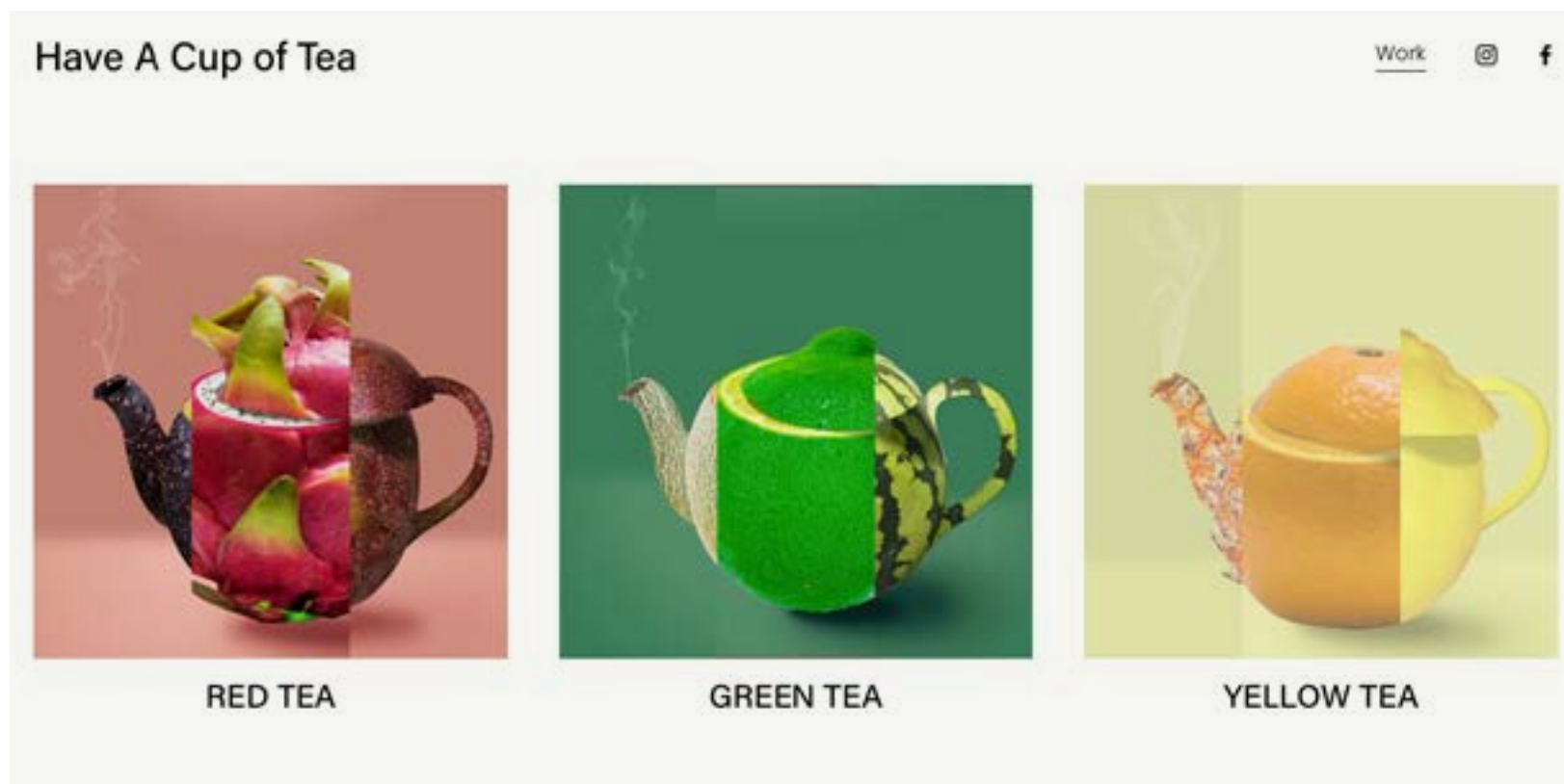
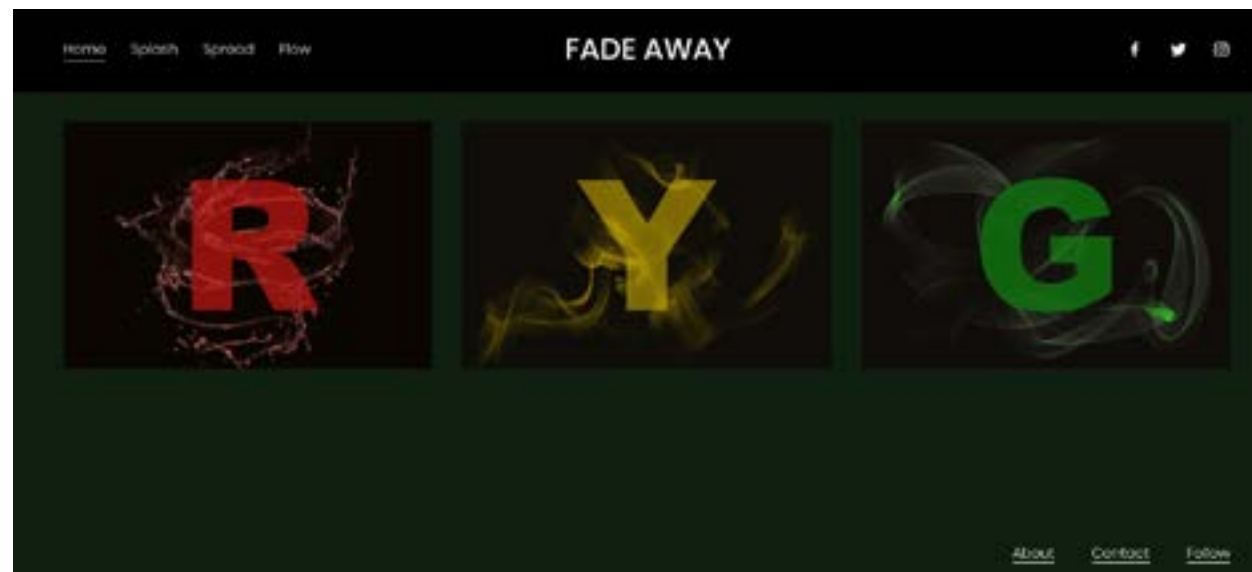
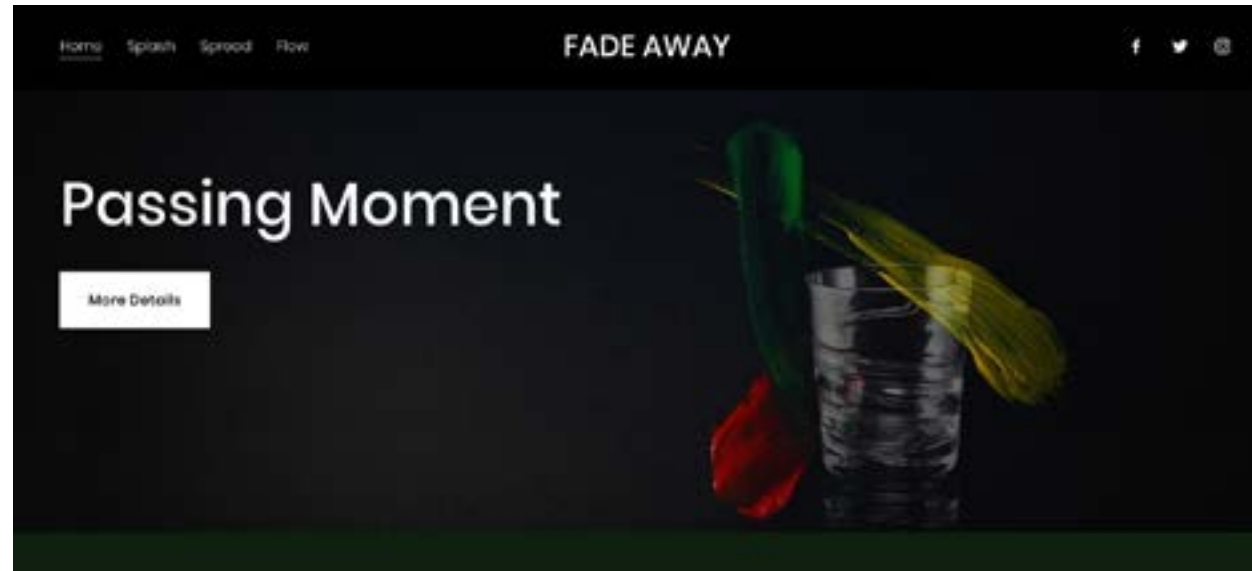
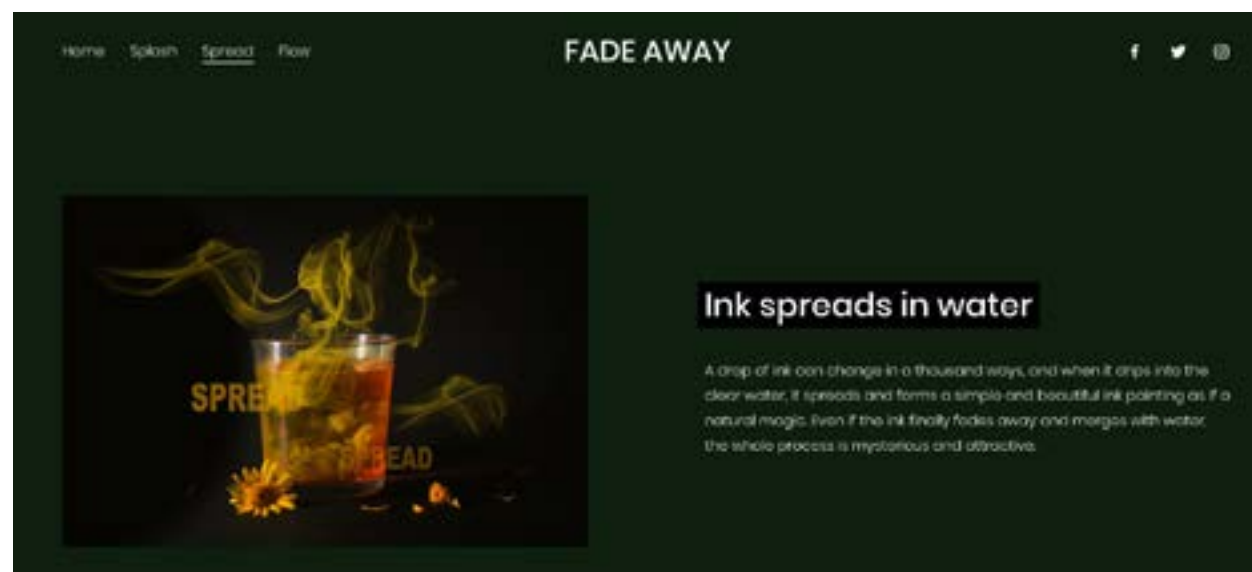
STUDIO  
**SPOT  
LIGHT**

**Communication Design  
Studio 3 (CDS2001)**

**Lecturer**  
Tony Palmer

**Project**  
Squarespace Web Design

The aim of this 3-week project was to produce an online Squarespace website, that presents a visual documentation of the student's images created according to a chosen theme (PROCESS, LIMIT, INFLUENCES) and their subsequent categories. They could only use Squarespace and its pre-existing templates for this project, which were then customised to a personal aesthetic. They then uploaded a self-created set of their images to build a cohesive and interactive professional-looking website.



**Above:** 'Fade away', Xiaoyu Wu  
**Left:** 'Have a cup of tea', Yixuan Fu  
**Far left:** 'Grow your Garden', Lisa Vullings

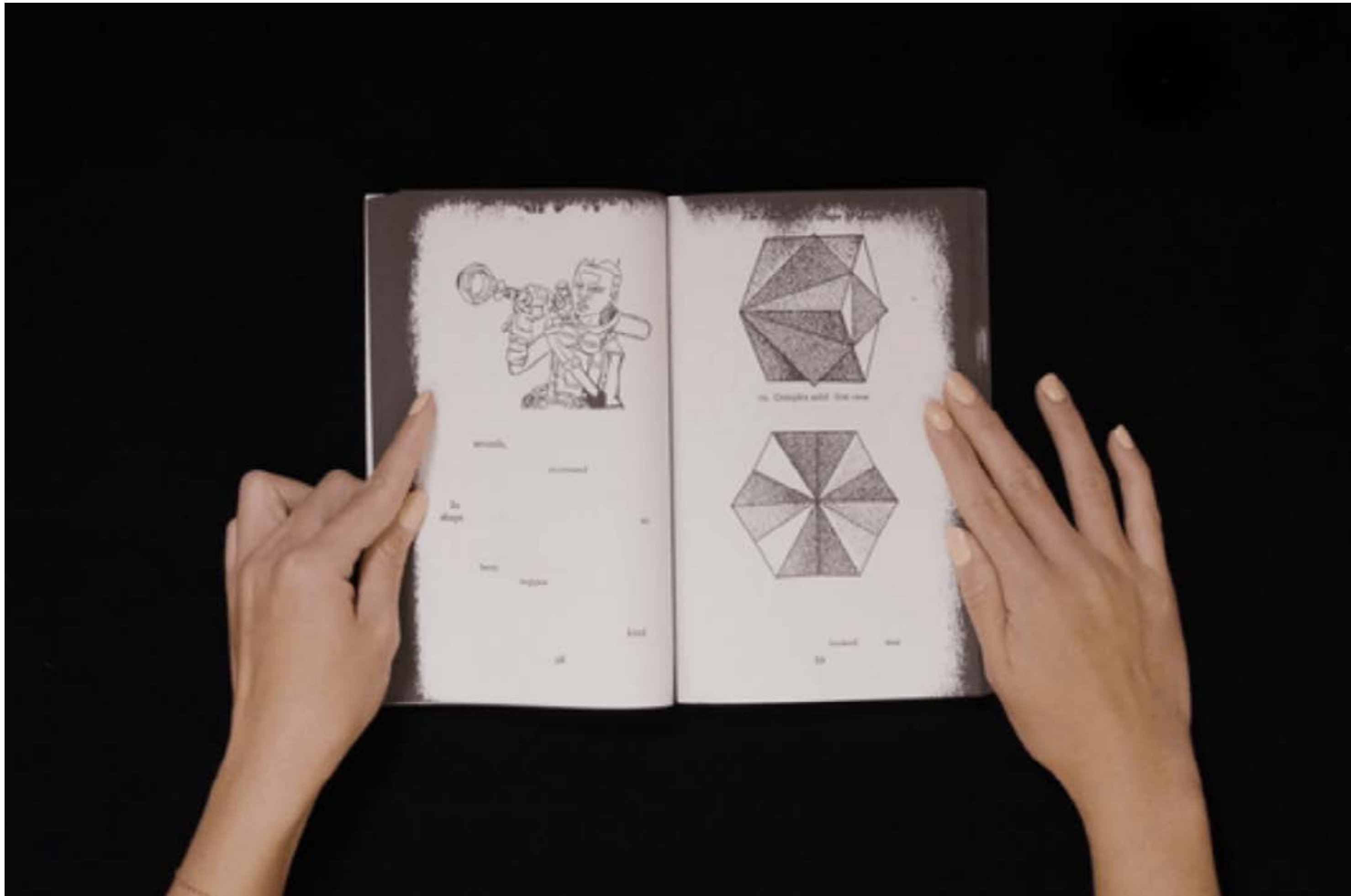


# THE FUTURE NOW

Artificial Intelligence is increasingly on our horizon as a part of design and creative practice. Here are three recent examples that highlight the impact of AI in our creative world.

**Right:** "A rising star of the design response to the Covid-19 pandemic is Spot, a robotic dog whose visualisation technology is enabling it to fulfil several functions in the crisis. As well as patrolling a Singapore park urging potential miscreants to obey safe distancing restrictions, Spot is prowling the wards of the Brigham and Women's Hospital in Boston, Massachusetts. Using an iPad and a two-way radio, Spot provides a mobile video-conferencing system that enables doctors and nurses to check on Covid-19 patients without risking infection or making unnecessary use of sorely needed personal protective equipment.

Designed by Boston Dynamics... Spot was originally developed as "a nimble robot that climbs stairs and traverses rough terrain" for use in construction, mining and the oil and gas industries" — **Alice Rawsthorn, Instagram**



**Above:** The Cornish Family Prize for Art and Design Publishing (The Melbourne Art Book Fair 2020) Winner: 'Perception': an AI-driven machine-reading of Magdalen D. Vernon's *The Psychology of Perception*, first published in 1962. Publisher: Karen ann Donnachie and Andy Simionato.  
**Tap the image to see more of the book, and the other prize winners.**

**Left:** Australian music AI team 'Uncanny Valley' has won first place in the inaugural AI Song Contest organised by Dutch broadcaster, VPRO. Their song, 'Beautiful the World' is a response to this summer's devastating bushfires and uses an amalgamation of native animal sounds like koalas, kookaburras, and Tasmanian devils to build the winning song.  
**Listen to the song by tapping the image, left.**

ELECTIVE  
**SPOT  
LIGHT**

**Mould making & Casting  
for Design (IDN2033)**  
Coordinator: Tahl Swieca

This is a new elective in 2020, made more complicated by Covid19. However, Jonathan's bootleg Minions/hulkbuster toy mashup (using soap dispenser parts) demonstrates, that in lock down, creativity reigns!



**Packaging Design  
(CDS2512)**  
Coordinator: Mel Coombes

In this project students were asked to creatively package an 'emotional' response. Interesting that warm socks, ice cream, chocolate and energy drinks seemed to feature in lock down solutions :)



**Top:** Lucy Wyer; Brain Freeze ice cream packaging.  
**Above:** Mia Consi; honest chocolate packaging, where the surface graphics are made up of the percentages of sugar, fats, etc (those details usually hidden in small print elsewhere on the pack).  
**Far left:** Yuge chu; 'Cosiest' sock packaging.  
**Left:** Herman Lundgren, AA Energy Drink. Herman flew home to Sweden... and 2 hours after getting off the plane turned up for the full 3 hour Packaging class. Impressive stamina, or perhaps just an avid consumer of AA energy drinks?



**MADA NOW: 2016  
Communication Design**

This week we're transporting you back to Communication Design 2016. Just tap the 'MADA THEN' icon to connect to all the disciplines from that graduating year.



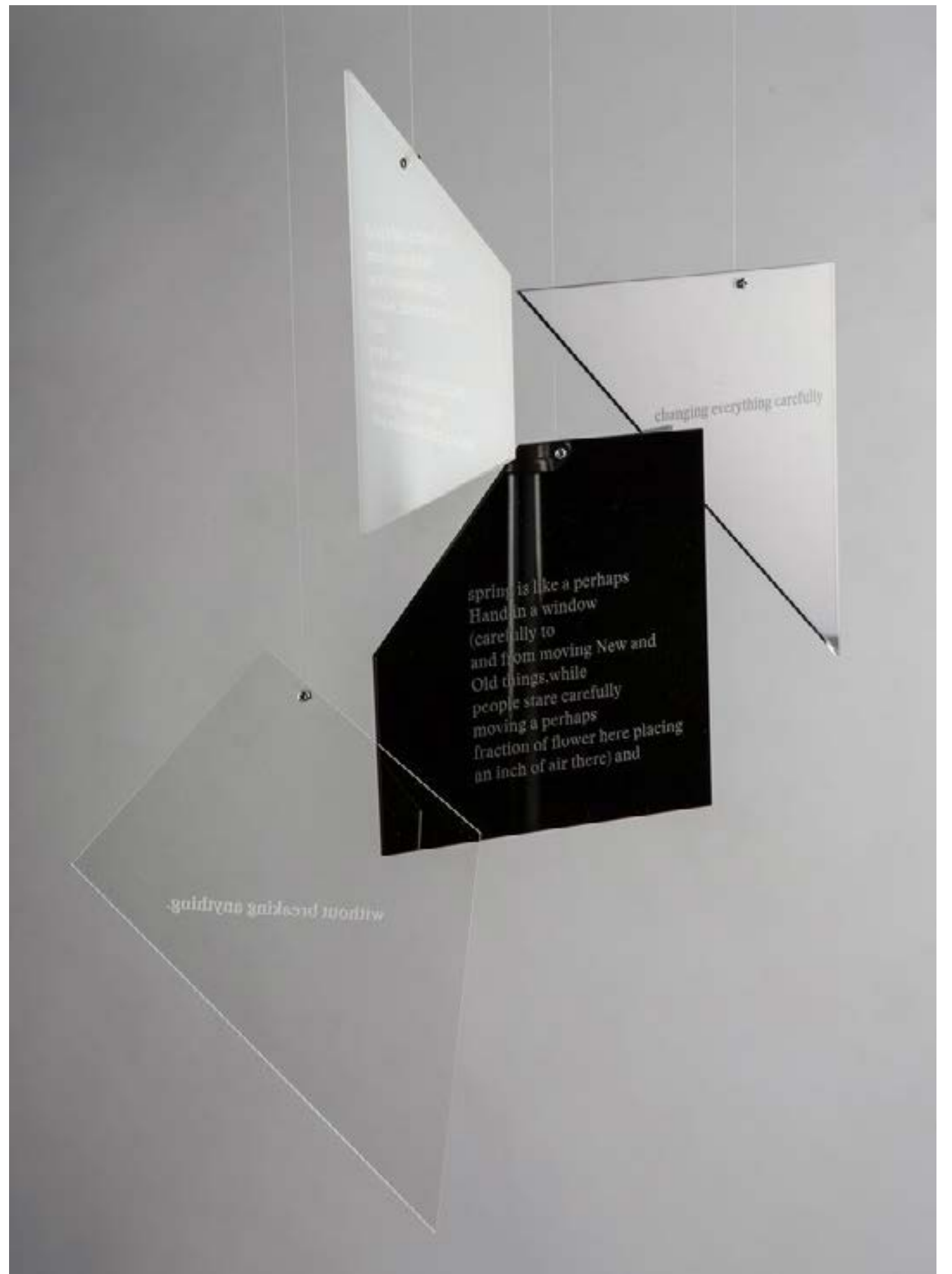
**Above:** Erin Callaghan. Published research exploring the selective nature of the archive and its influence on historical knowledge and forms of remembrance.

**Far left:** Carolyn Ang, Muse Annual Report.

**Left:** Daniel Chessari, Supernormal Cinema Group — Annual Report.

**Below left:** Viet-My Bui, Self Portrait.

**Below:** Ricky New, The Kite. Reflecting the ideas explored in the design of residential home 'The Kite,' by *Architecture Architecture*, the perspex mobile and accompanying publication highlight the importance of light, shadows, materiality and the qualities of the silver birch tree that inspired their design.



**Far left:** Melissa Yeo. George Brown. George Brown was a young WW1 soldier who lost his entire identity due to Shell Shock, a combat stress condition that was then unknown and frowned upon by the Army. The publication reflects the fragmented and disjointed nature of Brown's memory loss.

**Left:** Mark Brodie. Museum Identity Business cards on paper towel, a cheeky way to bring a museum identity to life, for 'The Inevitable Archive of Spilt Milk and Other Various Liquids'.