

Squirrel*

* to move in an inquisitive and restless manner

FROM THE HOD

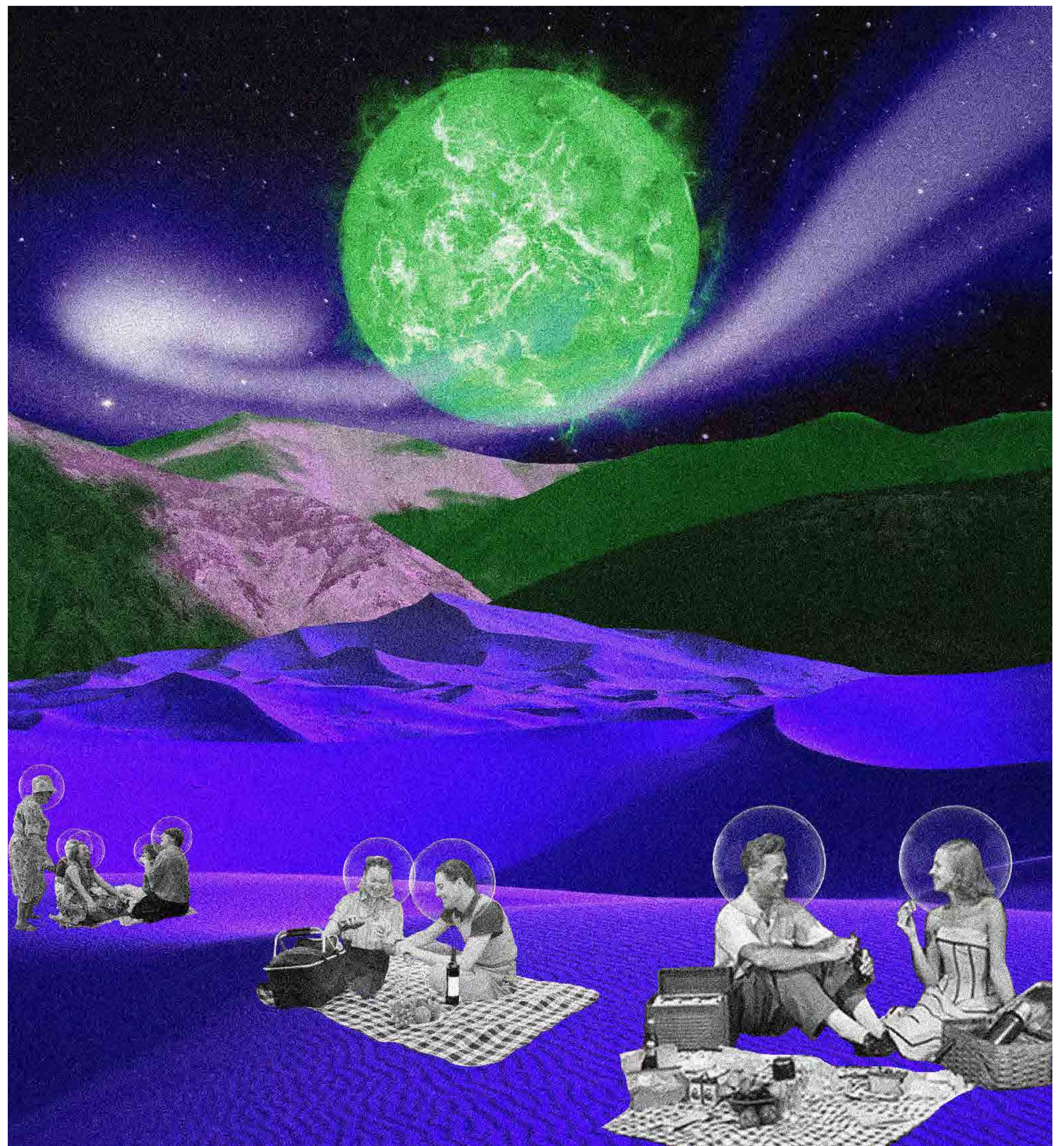


Gene Bawden
Head of Department, Design

Welcome to the thirteenth issue of ‘Squirrel’. If we were superstitious we’d skip 13 and go straight to 14, like so many buildings that don’t acknowledge the 13th floor or the 13th apartment. But, 13 also represents the potential end to stage 4 lockdown — on our horizon in just over a week, currently due to conclude on Sunday 13 September. Even if restrictions ease, we will still be required to act safely, engage with social distancing, and continue to wear masks. But those masks can be creative, unique pieces of design. The first entries into our designer mask competition have come in, but we’ve extended the deadline until Wednesday 9 September. Whether it’s made just for this competition or re-purposed from a previous one, we don’t mind. Just show off your creativity and continue to prove why Monash Designers are making such an impact in the world. Just take a look at some of our alumni profiles on page 8.

Right: ‘But I don’t want to wear a mask’ by Jade Joseph, (Communication Design)

Scroll to Page 5 to see more work undertaken this semester in the elective ‘Contemporary Illustration’ (VCO1203) led by Ned Culic and Tracie Grimwood.





“Aelita, Queen of Mars” is a Socialist science fiction spectacle and in 1924 was the first big-budget movie from Soviet Russia. A year and a half in the making, it was intended as ideologically correct mass entertainment which could compete both in Russia and abroad with the Hollywood films that dominated Soviet and world screens... Aelita is a fantastic adventure about Los, an engineer living in Moscow, who dreams of Aelita, the Queen of Mars, and builds a spaceship to take him to her. They fall in love, but Los soon finds himself embroiled in a proletarian uprising to establish a Martian Union of Soviet Socialist Republics! The most interesting element in this film – the basis for its enduring fame – is its design: amazing ‘Martian’ costumes and sets by the distinguished abstract painter Alexandra Exter and her accomplished protégé, Isaak Rabinovich” . – KANOPY. TAP THE IMAGE BELOW TO WATCH ON KANOPY

» Watch the preview on YouTube by tapping here



THE DRUMMER
Created by Podenco
A 30 second homage to one of the best drummers of all time, Art Blakey.
Tap the image to watch on Vimeo.



Above: The Drummer (<https://vimeo.com/396927832>)

RESPECT

As soon-to-be graduates who will be leading the future of design, there's a responsibility to ensure your engagement with the world is respectful, carefully thought through and well-informed.

Increasingly there are resources at our disposal to help us understand how and why design must play an active and genuine role in inclusive, respectful and highly visible community engagements.

The International Indigenous Design Charter, co-authored by Dr Brian Martin, MADA's Associate Dean Indigenous, "can be used to help facilitate accurate and respectful representation of Indigenous knowledge in all disciplines of design and associated media."

Tap on the image, top right, to connect to the Charter and learn its ten guiding tenets:

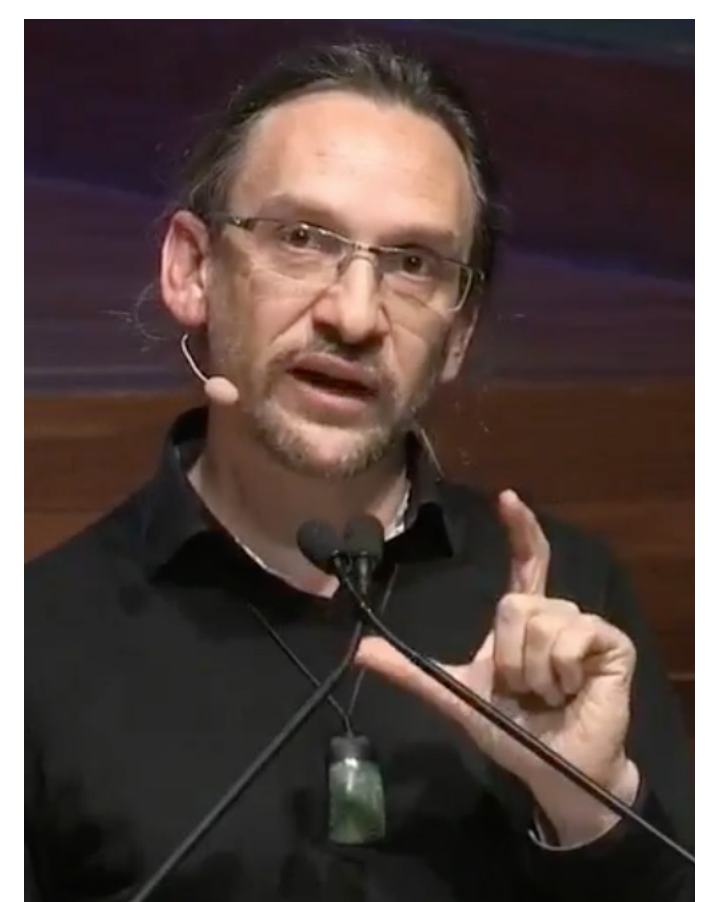
1. Indigenous led;
2. Self-determined;
3. Community specific;
4. Deep listening;
5. Indigenous knowledge;
6. Shared knowledge (collaboration, co-creation, procurement);
7. Shared benefits;
8. Impact of design;
9. Legal and moral;
10. Charter implementation.

Design is a global creative practice, so its important to understand the need for respectful engagement beyond the shores of our own country. **Tap here to connect to Tech Soup Canada's Decolonizing Design: 'Harnessing the Power of Design Responsibly'** where several resources have been collated into a single website. Thanks to Brian Martin and Jefa Greenaway for sharing this valuable resource.



INTERNATIONAL INDIGENOUS DESIGN CHARTER

Protocols for sharing Indigenous knowledge in professional design practice



Top: The International Indigenous Design Charter (by Russell Kennedy, Meghan Kelly, Jefa Greenaway, and Brian Martin. Cover image: Feather Flower by Glenda Nicholls).
Above left: American Institute of Graphic Arts (AIGA); "What Does It Mean to Decolonize Design? Dismantling design history 101" (Image by Anoushka Khandwala).
Above Right: Jefa Greenaway speaking at Melbourne Knowledge Week 2019: 'Indigenous Design Thinking Conversations'
Left: The Design Justice Network.
Tap on each image to connect to the various sites and resources



FOLLOW

Be inspired and seek out those who are leading the way in thoughtful, respectful design



Inkahoots
Brisbane

» Inkahoots site



Marcus Lee Design
Melbourne

» Marcus Lee site



Indijdesign
Cairns

» Indijdesign site

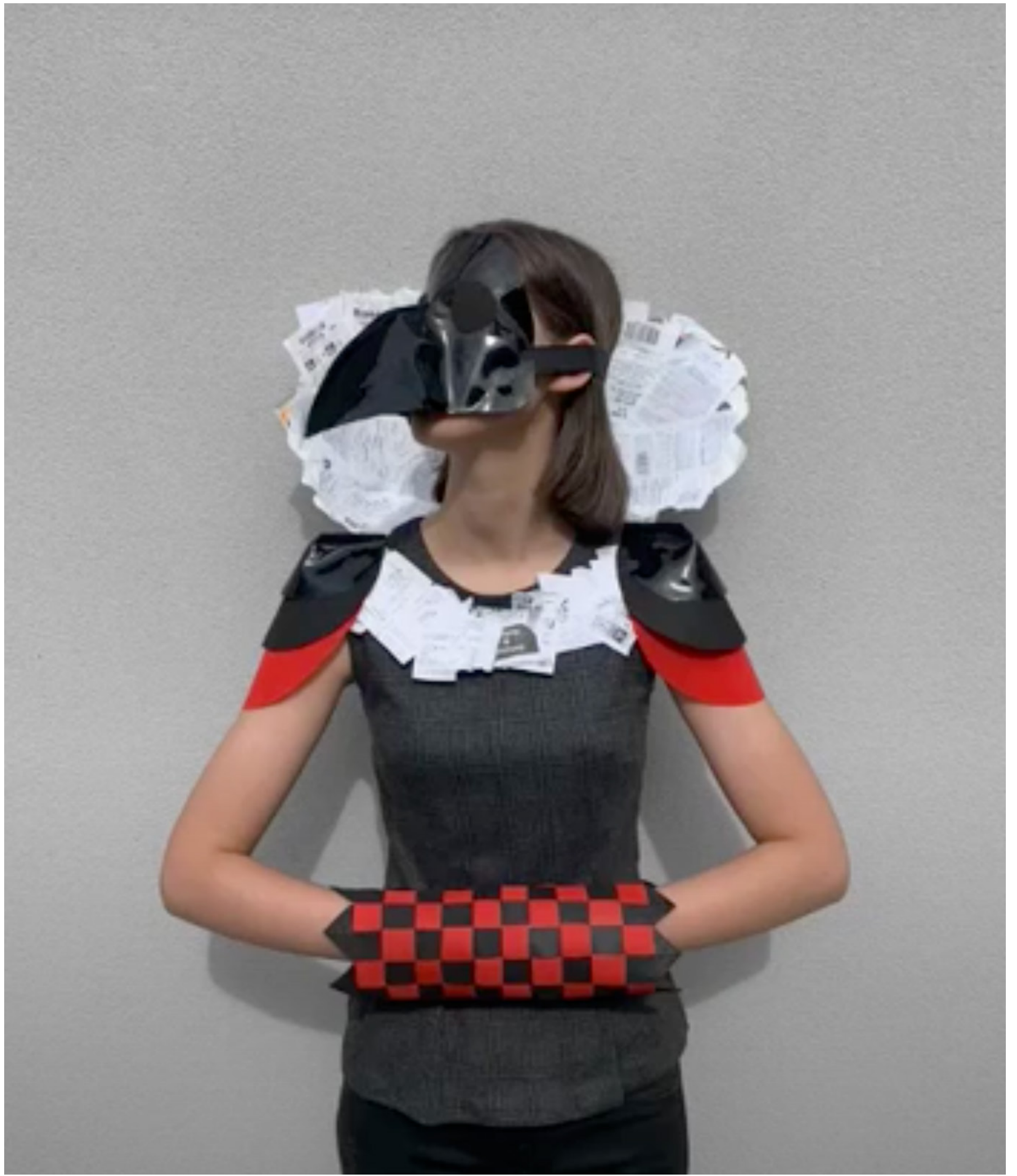
MASK COMP

The Mask competition entries have begun to come in, and they are looking GREAT, and include entries from outside the MADA disciplines.

We will still accept entries up until the end of Wednesday (September 9), then all the entries will be published in the next issue of 'Squirrel'. So keep the entries flowing for a chance to secure a \$100 book voucher.

Also, if you have an existing project that features a mask, such as Sienna's project from Collaborative Design in Semester 1 (right), feel free to submit it as part of this competition.

We really look forward to wading through lots of entries. Send your entries to gene.bawden@monash.edu with your details: full name, year level and degree.



Above: Sienna Fernando, Collaborative Design 1 (COL1001)



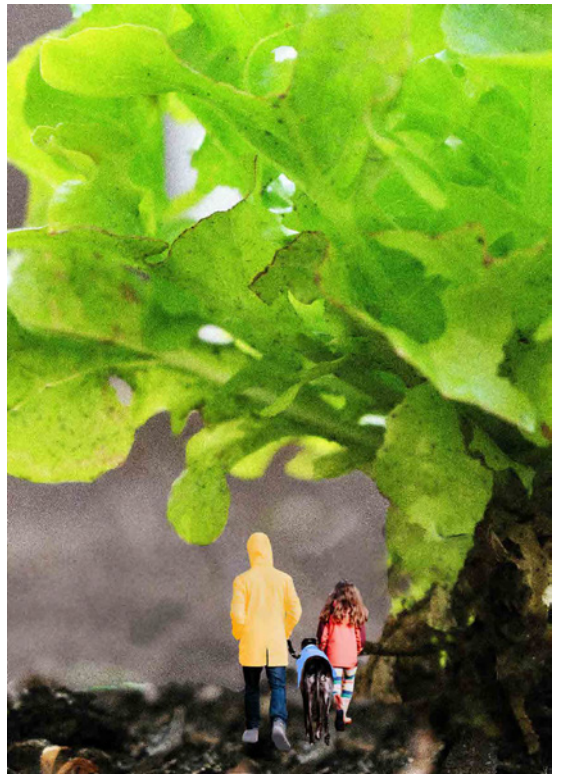
Congratulations to Sydelle Saldanha (Top Left) Anuj Uchil (Top Right) and Shilpa Yadav (Bottom) from the Master of Design Studio 1 cohort, who took part in the recent **Adobe Creative Jam** for Universities across Australia and New Zealand. Their team, 'Gist' won second place in the competition! The creative jam was co-facilitated by sportswear manufacturer Rip Curl and Adobe, and involved an energetic week of collaborations between 14—21 August. Well done Team Gist!



**NICE
WORK**

**Sophia Hawkins
(4th year
Architecture)**
Contemporary
Illustration/
Lecturers:
Ned Culic and
Tracie Grimwood

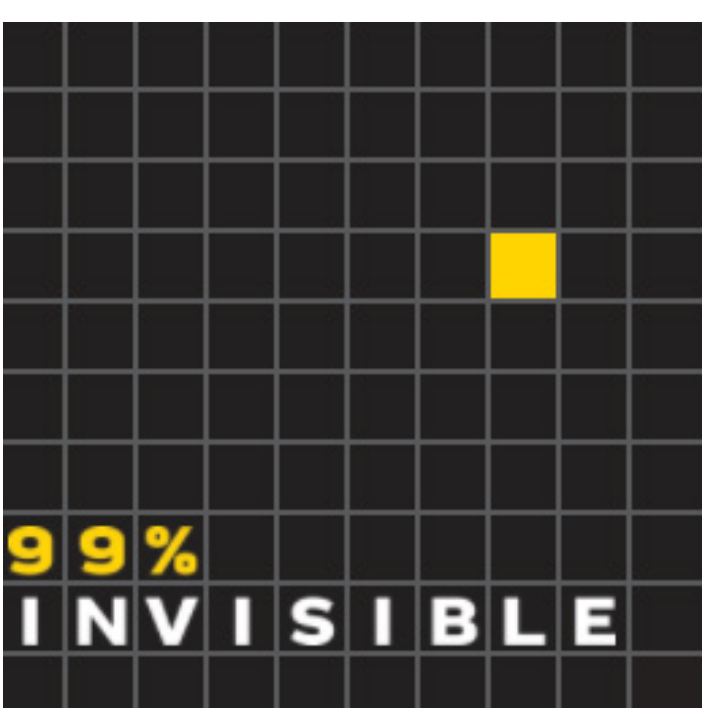
Illustration series from the
Cutting Edge project





‘Squirrel’ has recently discovered Spatial Design Program Director, Chris Cottrell has an alter ego: DJ minidonuts! Connect to DJMD’s beats on mixcloud by tapping on the ‘listen up’ icon and follow him on instagram by [tapping here](#).

Thanks to **Anna Conrick** for providing the promotional artwork



Ever wonder how inflatable men came to be regular fixtures at used car lots? Curious about the origin of the fortune cookie? Want to know why Sigmund Freud opted for a couch over an armchair?

99% Invisible is about all the thought that goes into the things we don’t think about — the unnoticed architecture and design that shape our world. You can scan through over 400 (half hour) podcasts on their beautifully designed website by **tapping on their logo**, left. Their Instagram site is also well worth a visit to while away and hour or so. **Tap on the toilet paper patent** image, right, to connect.



From the State Library

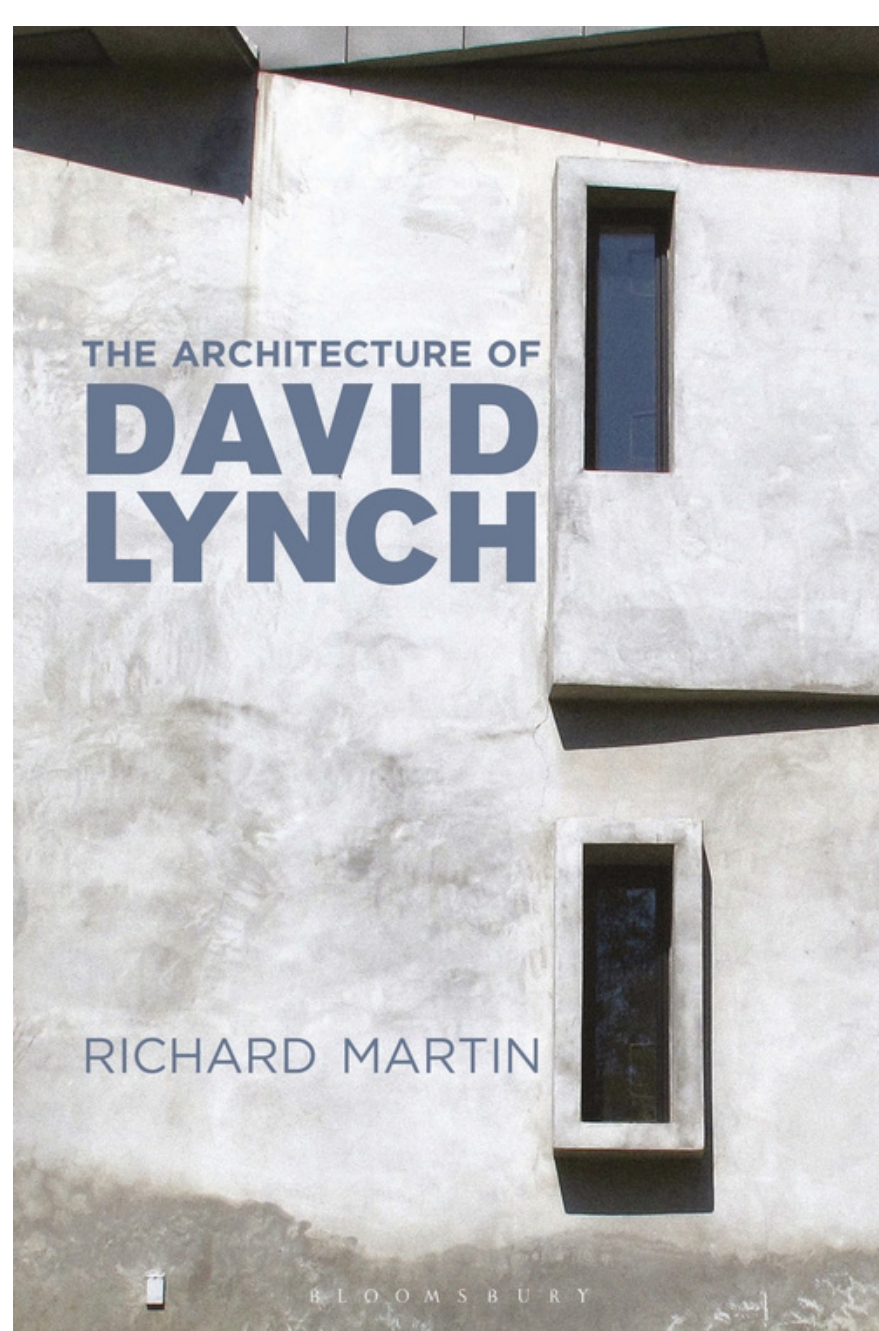
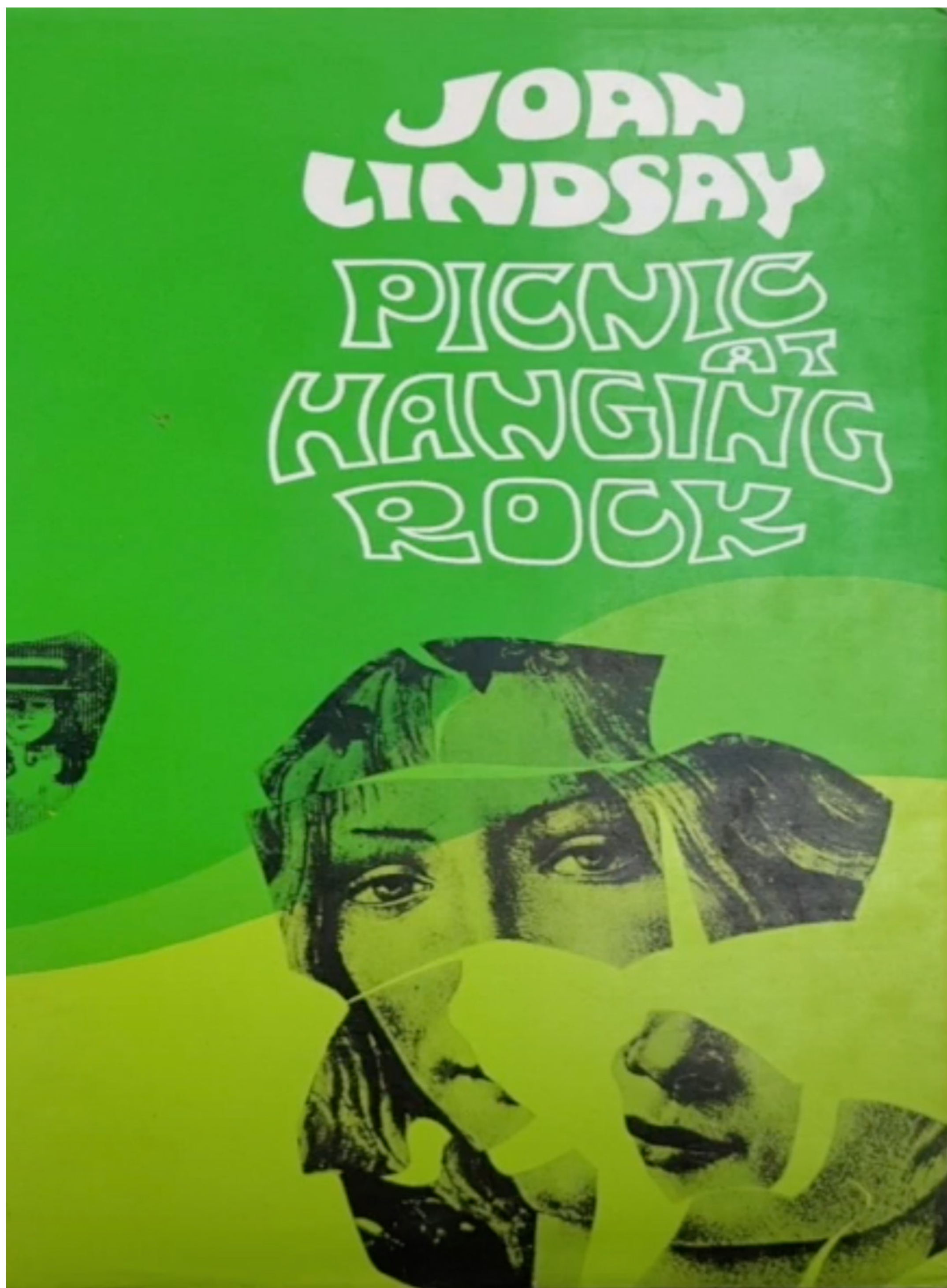
Joan Lindsay's mysterious 'Picnic at Hanging Rock'

"Hanging Rock is famous as an ominous yet enticing character in Joan Lindsay's 1967 novel, *Picnic at Hanging Rock*. The drama centres around the mysterious disappearance of a quartet of schoolgirls, who vanish at the Rock after a picnic on Valentine's Day 1900.

Lindsay lends credence to the tale by concluding her work with an 'extract from a Melbourne newspaper, dated February 14th, 1913', which explores the mystery in detail. This report proves elusive searching digitised Australian newspapers on Trove, but there are other examples. Sixteen schoolgirls, caught by a rising tide following a picnic near Launceston in 1899, were saved, but countless other accounts, such as the disappearance of Lewis Vieusseux during a family picnic in 1858, involved tragic loss.

These stories gave rise to the rich mythology of lost children in Australian literature, bush poetry and art" – LEANNE EASEY

To read the full story, tap here. To watch the video, tap the image



The Architecture of David Lynch (2014) Richard Martin (Bloomsbury)

From the Red Room in 'Twin Peaks' to Club Silencio in 'Mulholland Drive', the work of David Lynch contains some of the most remarkable spaces in contemporary culture. Richard Martin's compelling study is the first sustained critical assessment of the role architecture and design play in Lynch's films. Martin combines original research at Lynchian locations in Los Angeles, London and Łódź with insights from architects including Adolf Loos, Le Corbusier and Jean Nouvel and urban theorists such as Jane Jacobs and Edward Soja. In analysing the towns, cities, homes, roads and stages found in Lynch's work, Martin not only reveals their central importance for understanding this controversial and distinctive film-maker, but also suggests how Lynch's films can provide a deeper understanding of the places and spaces in which we live.

Tap on the image to read Chapter 1, "Mr Bachelard Builds His Dream House"

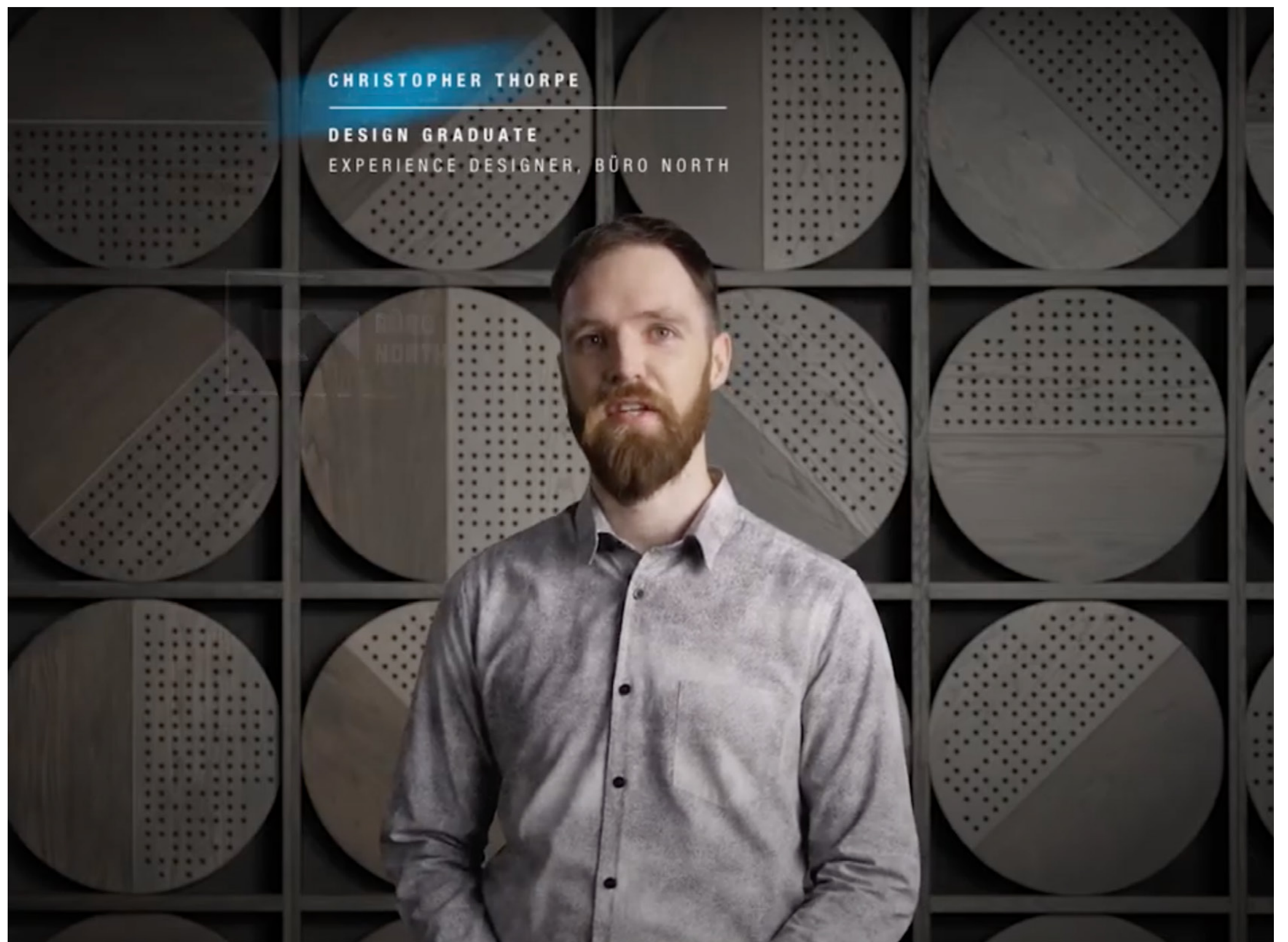


Tap the Panel to connect to Bloomsbury's Design Library and this month's featured content, "Home: A place of refuge or a battleground of ideas?" The 1956 Marshmallow sofa designed by Irving Harper at George Nelson Associates is the 'object focus', and selected chapters are reproduced from a number of books, including "Designing the French Interior" edited by Anca I. Lasc, Georgina Downey and Mark Taylor, available in the Monash Library. This book features the chapter "Mode of a modern muse: Fashion and interior in Édouard Vuillard's paintings of Misia Natanson" by Deputy Head of Design, Jess Berry.



Meet Christopher Thorpe, Design Graduate from Monash Communication Design and now Experience Designer with Melbourne Based studio, Büro North. **Tap on the image of Chris** to connect to his video, that demonstrates the breadth of possibilities a degree in design can offer you.

Tap here to connect to the Büro North website.



Website of the week **Never Now**

www.nevernow.com.au
(Tap the panel to connect)

Never Now is a Melbourne based design studio specialising in branding and communication. Under the creative direction of Monash Alumnus and visiting lecturer Tristan Ceddia, the studio works with a broad network of photographers, architects, artists and thinkers to create diverse approaches and unique outcomes for their projects.



Communication Design Alumnus and visiting lecturer Antra Svarcs has recently taken up the position of Art Director and Lead Illustrator for **CAUSEBOX** in LA. Causebox is a social enterprise curating a selection of products from socially conscious and environmentally sustainable brands. **Tap the image above** to see more of Antra's work.



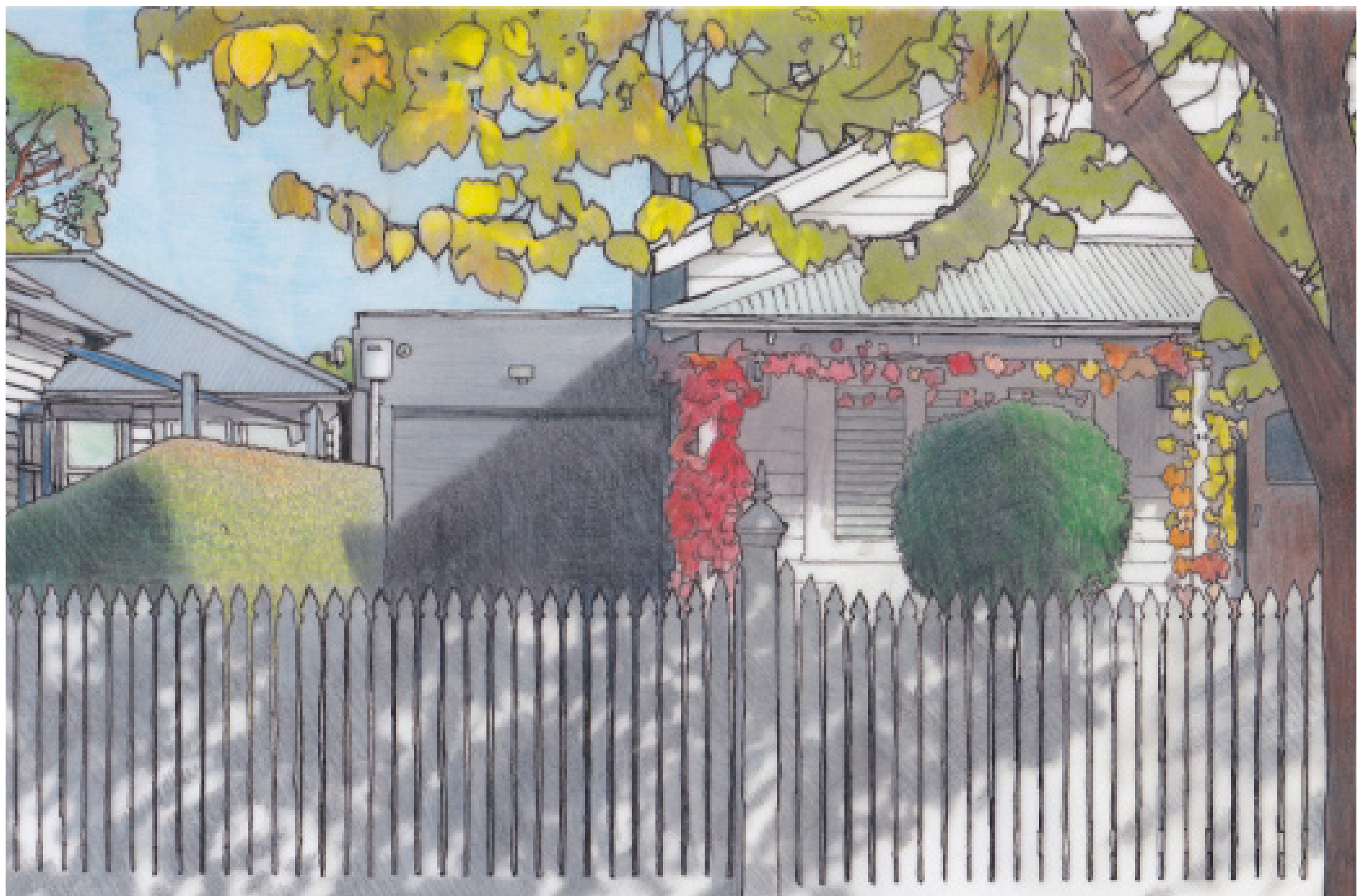
Isabella Blumberg:
Yarraville
 Communication Design Studio 4
 'Observation'
 Lecturers:
 Kasia Ilczyszyn
 and Dane Kerr

"This collection of traced drawings and animated footage is an artistic response to the observations of Yarraville...The field research for the project explored the quaint, idyllic nature of the suburb with its blue skies, bicycles, innocent café patrons and vibrant plant features amongst picket fences in the glowing Autumn sun..."

The place has been portrayed simplistically through plain photographs or film stills, with a uniform treatment of tracing over and cartooning the forms.

The end result were images that portray Yarraville's picturesque tranquillity. The observations were divided into three facets: 'Observe', 'Converse', and 'Move', which looked at architecture and nature together, then the inhabitants of the suburb and modes of transport".

— Isabella Blumberg



The outcomes applied as an animated and illustrated promotion of the most liveable parts of Yarraville, able to interact with by people of all ages as posters on bus stops, designs on clothing, reusable shopping bags or stationery, or videos on social media.

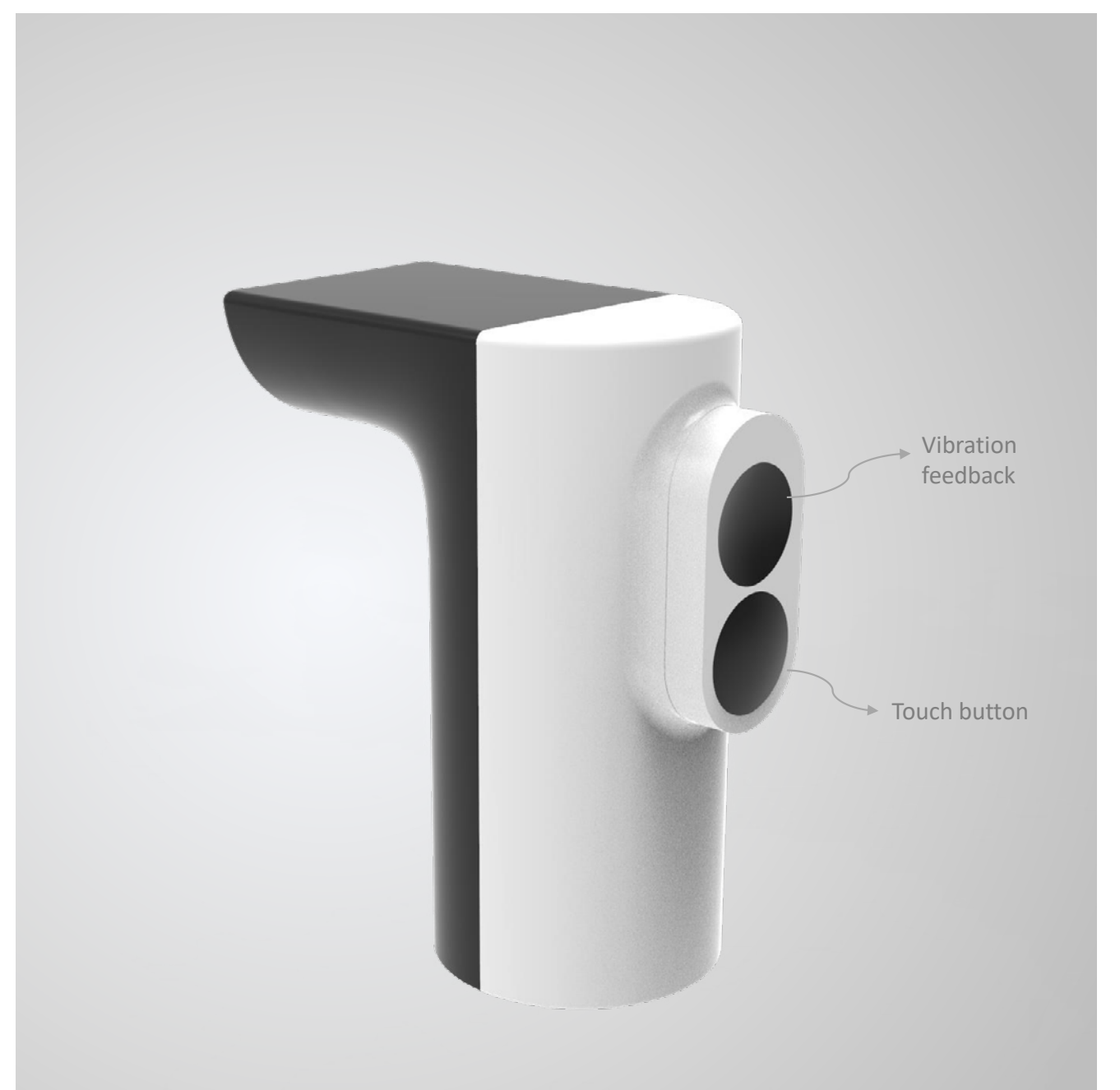


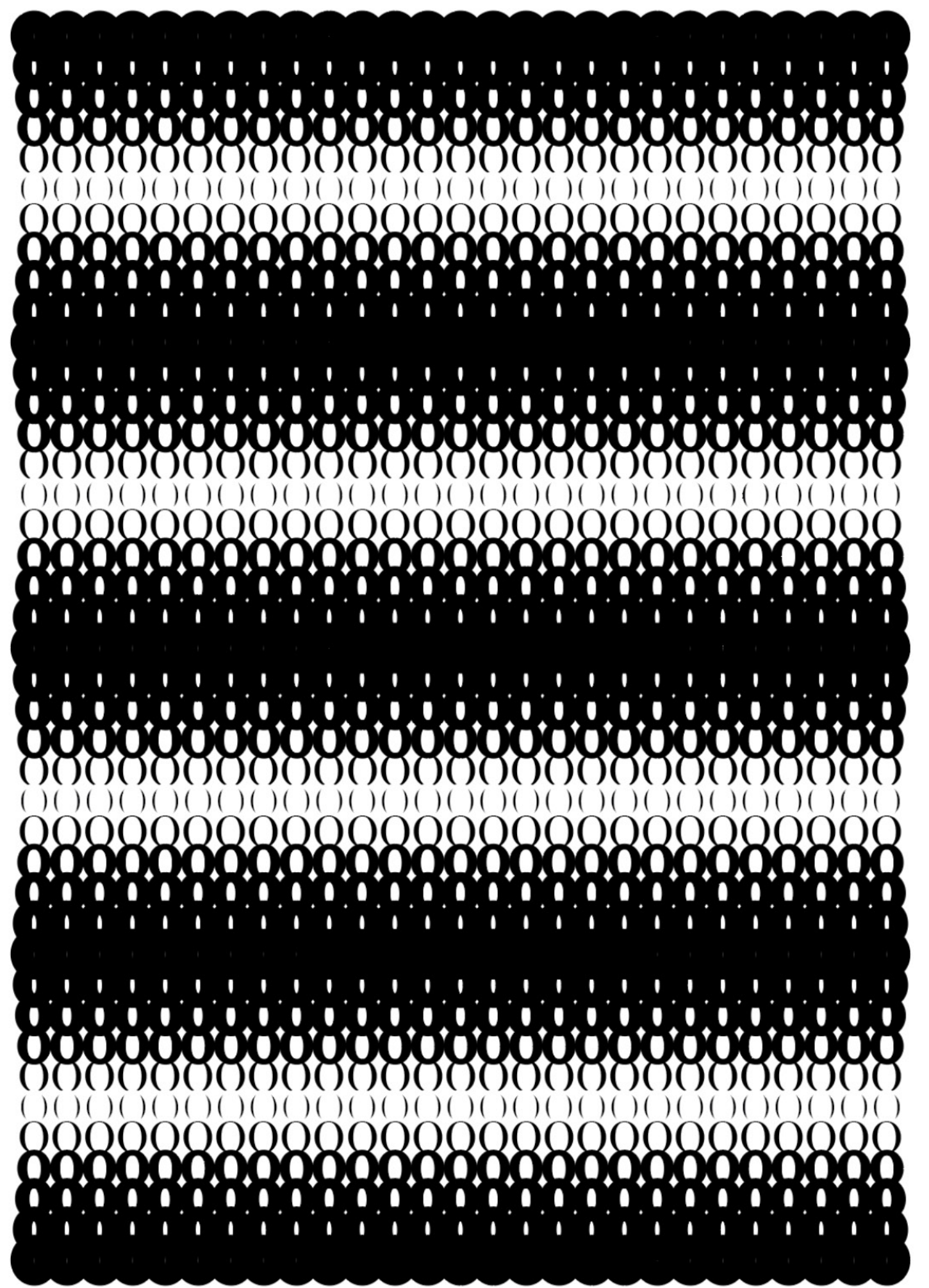
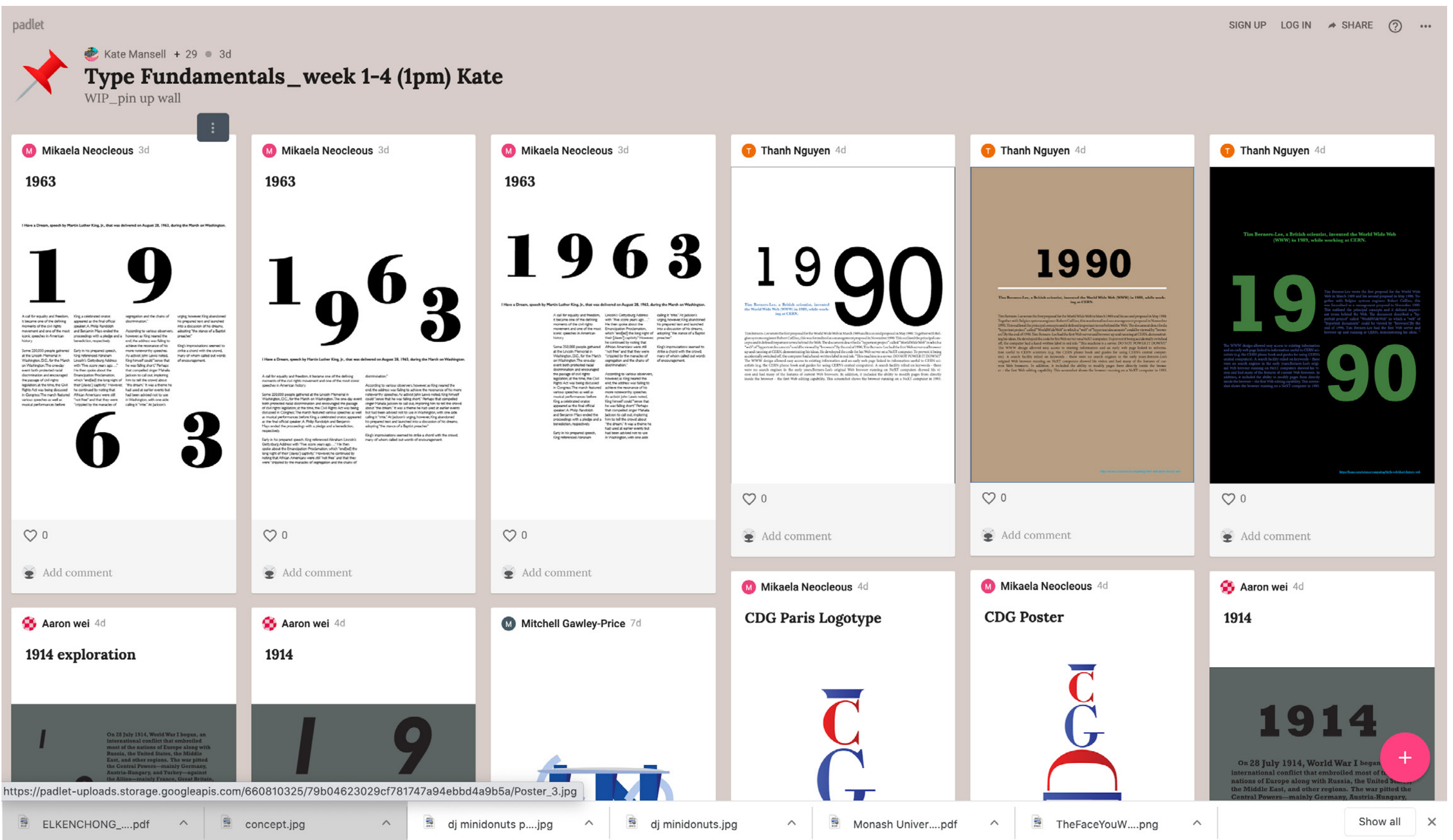
This week 'Squirrel' is showcasing one more project (and some of its extensive development work and design iterations) from our Master of Industrial Design Degree in Suzhou.

Thanks again to Bernie and Ian who continue to deliver the program remotely from Australia with incredible results.

Asthma inhaler by Clover

Incorrect operation by the user has always been a problem with asthma inhalers, so in this product, vibration feedback is used to inform the user whether the operation is correct and the dose has been successfully administered.



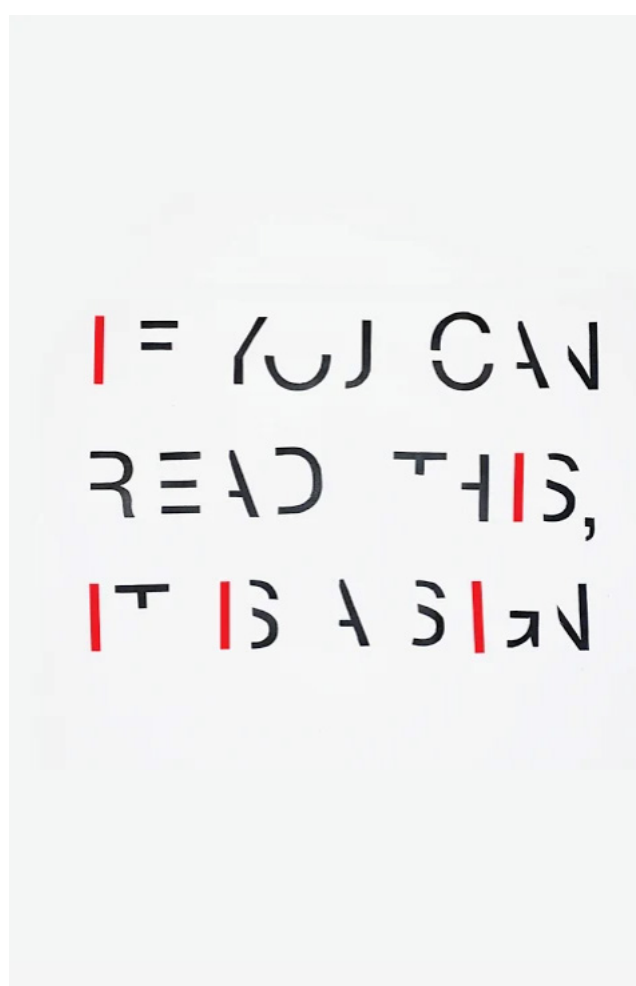


Visiting lecturer Kate Mansell is utilising Padlet as a tool for online collaboration this semester in her Design Fundamentals class in Year 1 Communication Design. While the site is going to become a regular hunting ground for 'Squirrel' content, this is what Kate has to say about the platform:

"We have been testing the use of 'padlet' as a virtual pin board for posting work in progress. Students post during class when working offline (while I meet others in small groups) and throughout the week between classes.

We then re-group at the beginning of each class to chat through the work in overview. It also allows me (and fellow students) to leave comments and feedback.

It's been a great way to see their offline work live during class. And for all of us to watch the projects evolve over the 4 week cycle... in the absence of the traditional studio 'pin up' and feedback / presentation of work".



Top: Screen grab of the CDS1002 padlet site
Above from left:
 Hairline: Edwin Yu
 Bold: Zoe Cockinis
 If you can read this: Amelie Justin
 Serif: Olivia Mond
 abc (bowl): Olivia Pukallus
 Summer: Mitchell Gawley-Price
 Kuala Lumpur: Nicole Leaw
 London: Savanah Murtough

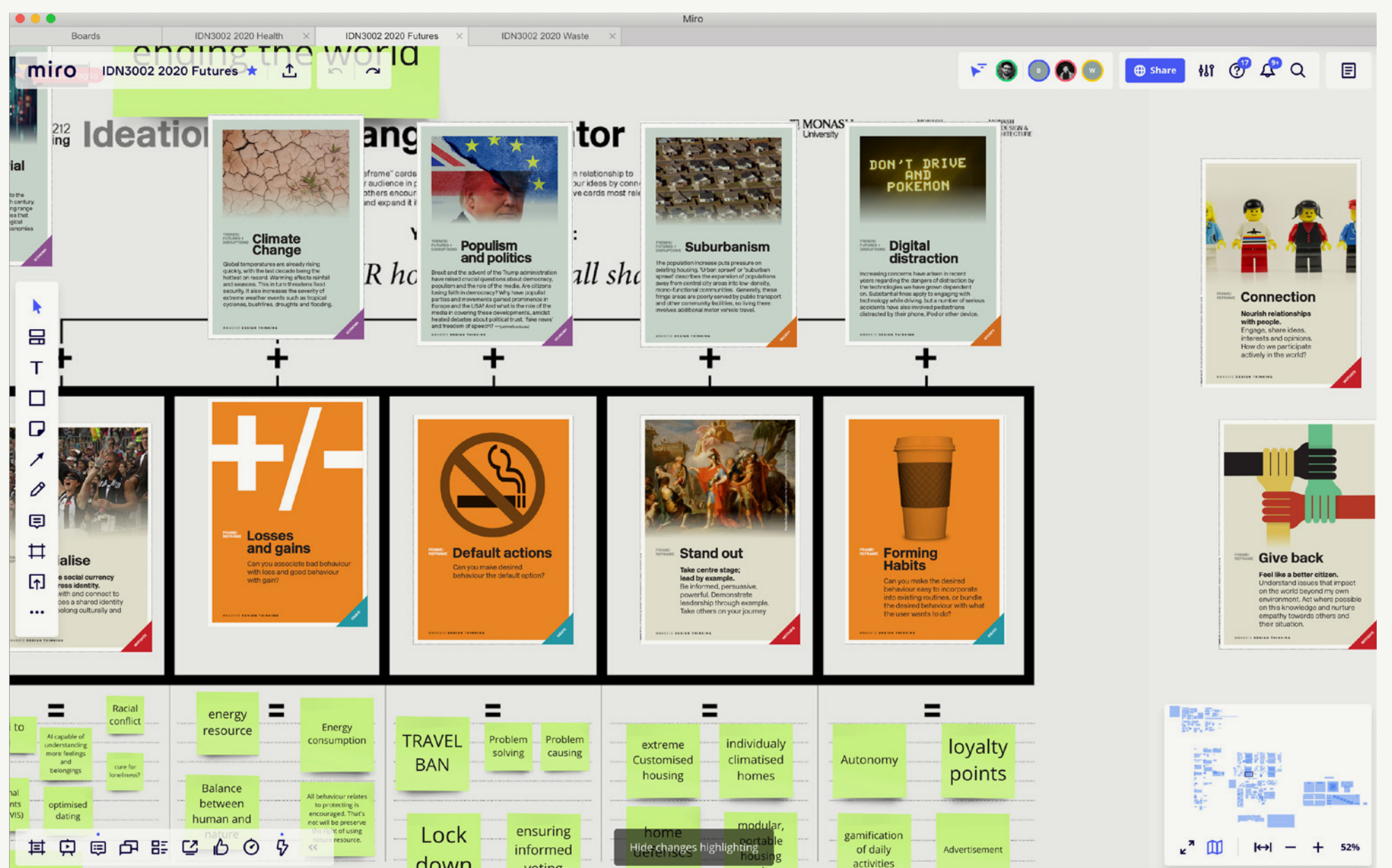
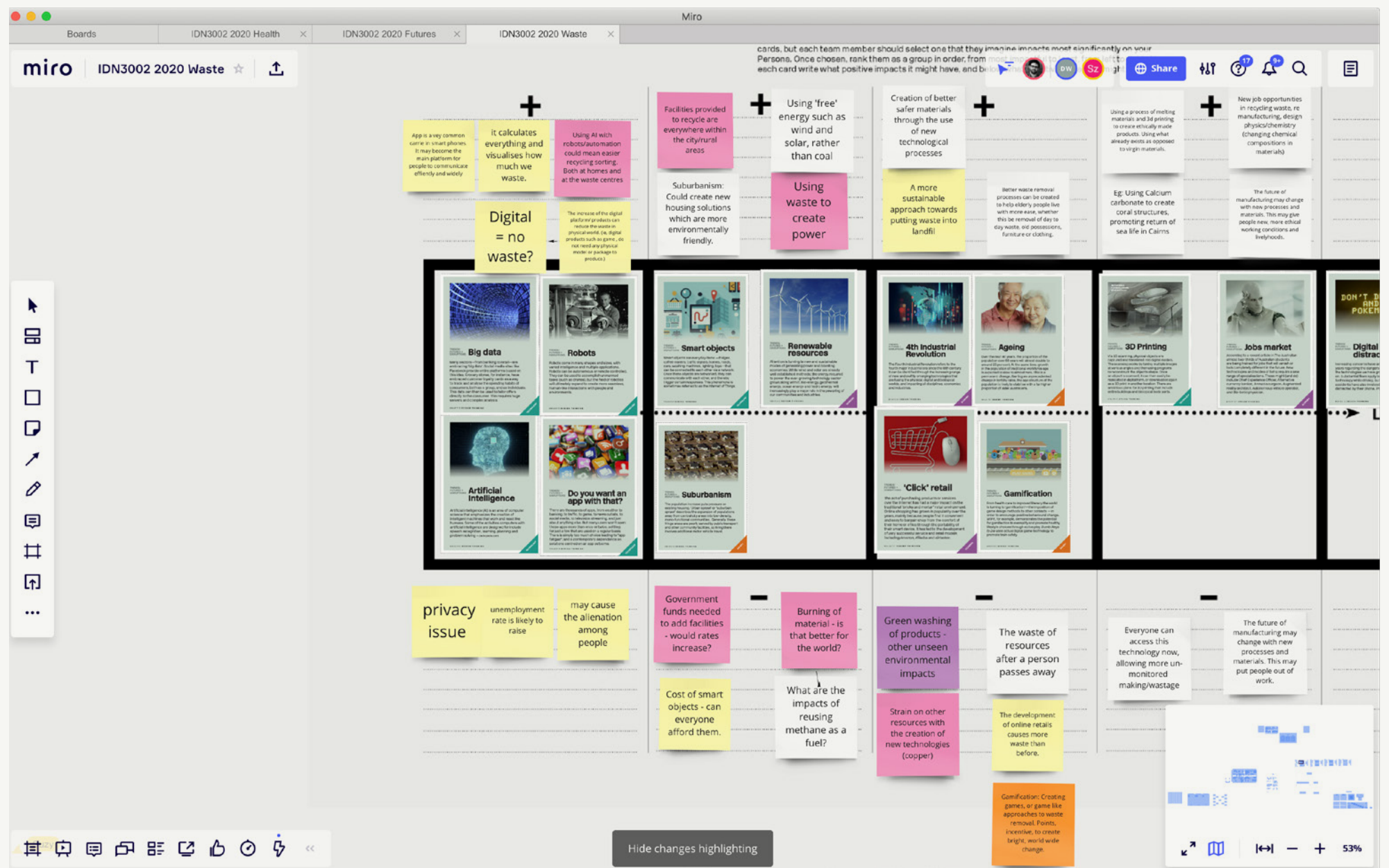
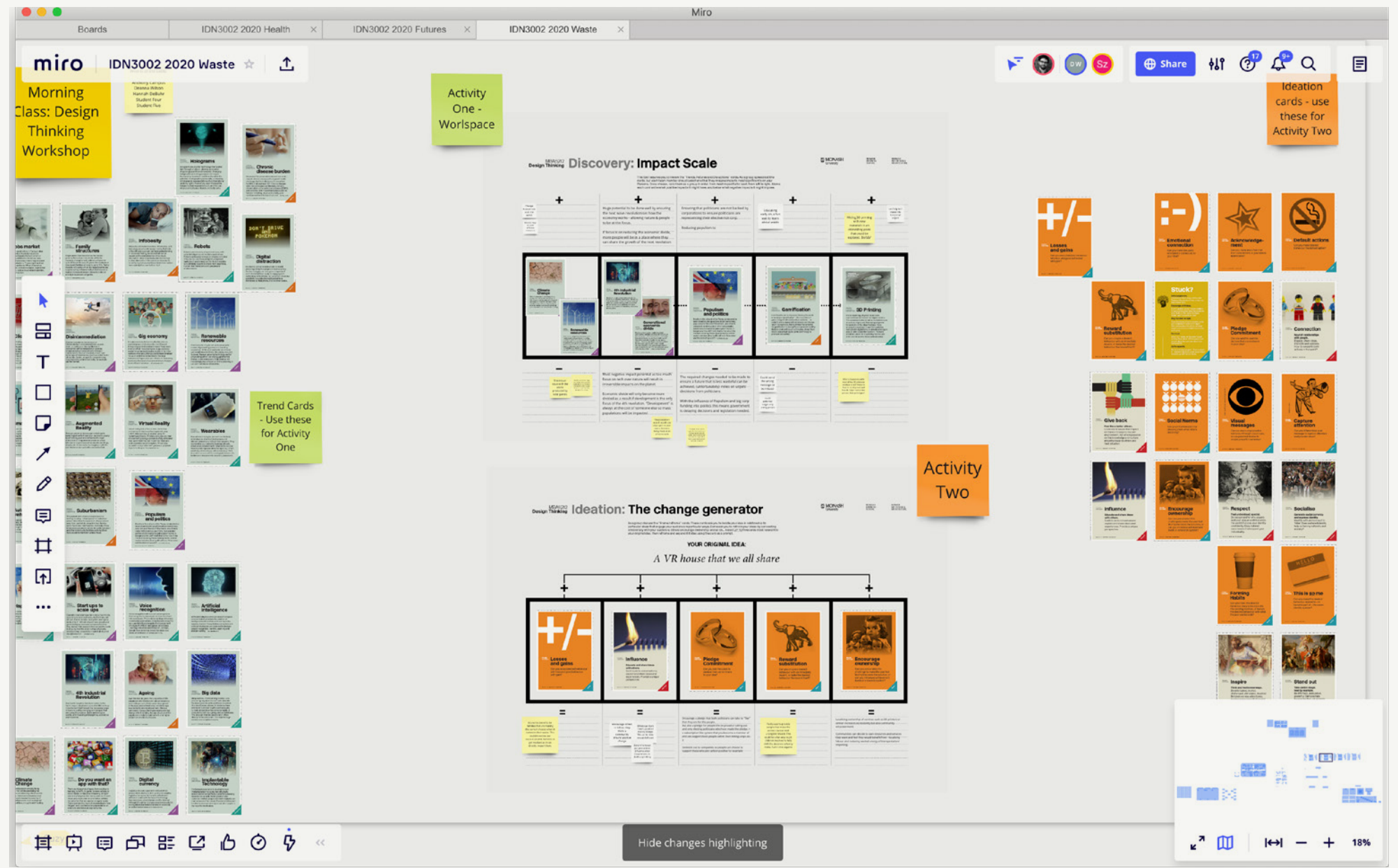
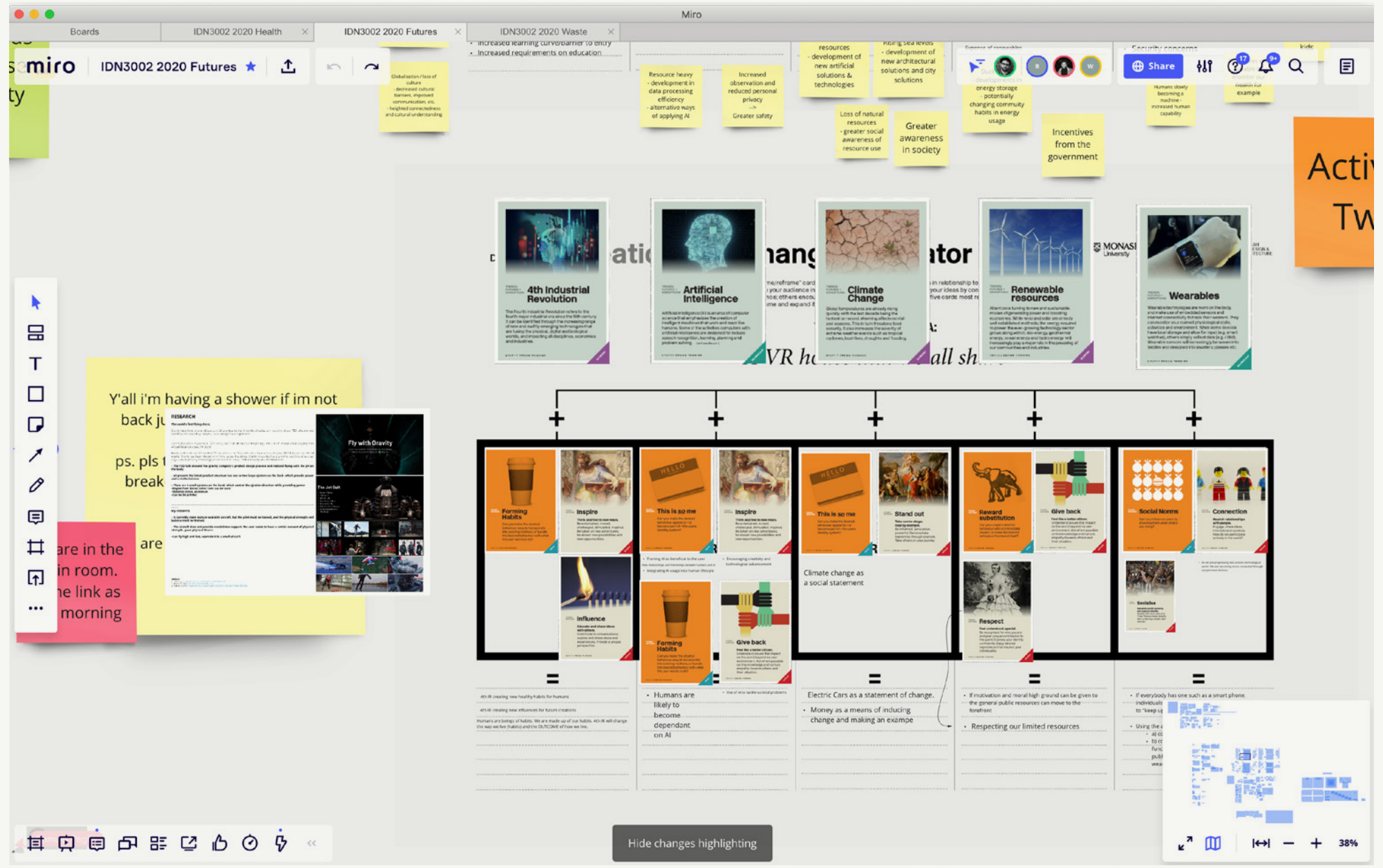


Industrial Design Studio 5

Lecturer:
Rowan Page

Rowan Page and his teaching associates in IDN3002 have been making good use of Miro as an effective online, collaborative, creative space. Here we see them using Design Thinking tools and card activities to question what contemporary trends might impact on their design decisions. Here's what Rowan had to say:

“We have been using design thinking materials in the early weeks of IDN3002 as an engaging way to help kickstart the research process. We used to do a library info session, but I think this is more fun. In particular the trend cards, and the activity that asks them to look at the positive and negatives of trends on their project space... Miro worked really well for this”.



GALERIES LAFAYETTE CHAMPS ÉLYSÉES

Above: TDC GRANDPRIX WINNER 2020: Michael Amzalag + Mathias Augustyniak, M/M(Paris) Galeries Lafayette Champs Élysées

AWARDS

The winning of international or local design awards is a great way to boost your CV — a document that would otherwise be populated with lots of non-design related experiences. Competitions act as a level playing field, pit your skills against other students (and sometimes professionals), and demonstrate a ‘get out there and do it’ mindset. They’re also great talking points at interviews and often provide a point of difference among the folios that potential employers might see.

The Tokyo Type Directors Club is one of the most illustrious typography organisations in the world. Details regarding the Tokyo TDC Annual Awards 2021 will soon be announced on their website, [here](#). This is the first year TDC are only accepting digital representations of the work (rather than physical entries) so entry is much easier than it has been in the past. While specific details regarding the awards has not been declared, The entry submission deadline is October 15, 2020.



The Victorian Premier’s Design Awards is a highlight of the Melbourne Design calendar, and they host a Tertiary Student Entry category. Entry is open to students of design across all design disciplines represented in the Victorian Premier’s Design Awards: Architecture, Communication Design, Service Design, Digital Design, Design Strategy, Product Design and Fashion Design. Students must be studying at a recognised Victorian university, TAFE institution or Registered Training Organisation to be eligible for entry during the entry period.

Entries must be received by 11:59pm AEST, September 18, 2020. A word of warning: don’t leave it until the last minute. There’s quite a number of text boxes you have to fill out :)

Tap the image above for all the entry details and the registration portal. You can also check out last years entries on the site also.



Ever wonder what happens to those souvenir Monash bears after they leave the campus bookshop? Well this one is doing double duty: getting across the important "stay safe" message and being one of the 'spot a bear' iso-walk treats for children. Just like the bear says: Stay safe Monash University.



RUOK Day is next Thursday, 10 September. And, maybe there has never been a year that requires us to check in with each other... regularly. Tap on the image above to connect to the RUOK site to download the information to help you know how to respond if someone says they're not OK. You don't have to be an expert to keep the conversation going. By knowing what to say you can help someone feel supported and access appropriate help long before they're in crisis, which can make a really positive difference to their life.

Ask → Listen → Encourage → Action → Check in