

Squirrel*

* to move in an inquisitive and restless manner



Vince Dziekan
Program Director, Honours



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Design

The root of the word “research” is “search”. To search implies a process of intrepid discovery. The nature of creative research is adventurous and involves problem-solving, form-finding and meaning-making. But it also requires equal measures of imagination and resilience, independence and collegiality.

This special issue of ‘Squirrel’ celebrates a collection of inquiry-led projects by our current cohort of Design Honours students that embody these qualities. Research is not a solitary pursuit that is undertaken in isolation. The projects profiled here represent a collective effort of students and supervisors to discover and define these design research projects together during first semester.

Our adventure continues...



Special thanks to
Mark Johnson; Dion Tuckwell;
and Hannah and Vanessa
for assistance with the
publication design.
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to connect to the Honours
Handbook entry.





DESIGN HONOURS

The Bachelor of Design (Honours) is a prestigious one-year program that integrates design practice, theory and research in an innovative and interdisciplinary way.

You will be challenged to extend your creative design practice by carrying out a self-directed studio project in your selected specialist area of study (communication design, industrial design, spatial design, co-design and anything or “everything” in between!), working closely with your academic team who will provide you with individual guidance and academic counselling. The course will significantly enhance your professional expertise but also offers a pathway to higher degree research in design.

This course is programed through a unique combination of coursework and research. In the coursework component you will develop advanced critical and creative, practice-led knowledge relevant to practicing in today’s evolving contemporary design world. Your major project will be the main vehicle for you to synthesise your Honours studies through a design process of discovering, defining, developing and – ultimately – delivering creative outcomes. Your design research project will be supported through collegial engagement and guidance by your academic supervisors.

For course-specific information, please don’t hesitate to get in contact with any of us!

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**This special issue features
works-in-progress by the 2020
Design Honours cohort:**

Isabella Armstrong, Jarryd Chait,
Elken Chong, Dion de Kruiff,
Anthony Doyle, Justin D'Souza,
Hannah Guyer, Chuan Jiang,
Vanessa Le, Yiying Wang
and Felton You



RESEARCH QUESTION
How might we help women feel safer on their journey home at night?

Keywords

Women; Night safety;
Urban planning;
Design strategy;
The Last Kilometre Home

ISABELLA ARMSTRONG

Isabella Armstrong is a recent graduate of the Bachelor of Design (Industrial Design) with a specific interest in design strategy.

Upon entering the Honours program, I quickly recognized that becoming a designer sometimes requires a process of unlearning. Whilst my practice was initially focused on product design, through the process of scoping my project and thinking deeply about it, I have come to the realization that a design outcome can take many forms. The primary objective of my Honours project is to make a meaningful contribution to the work being done in this area and pave the way for further design research and strategy design.

**Safety for Women:
A studio investigation into night safety for women in “the last kilometre home”**

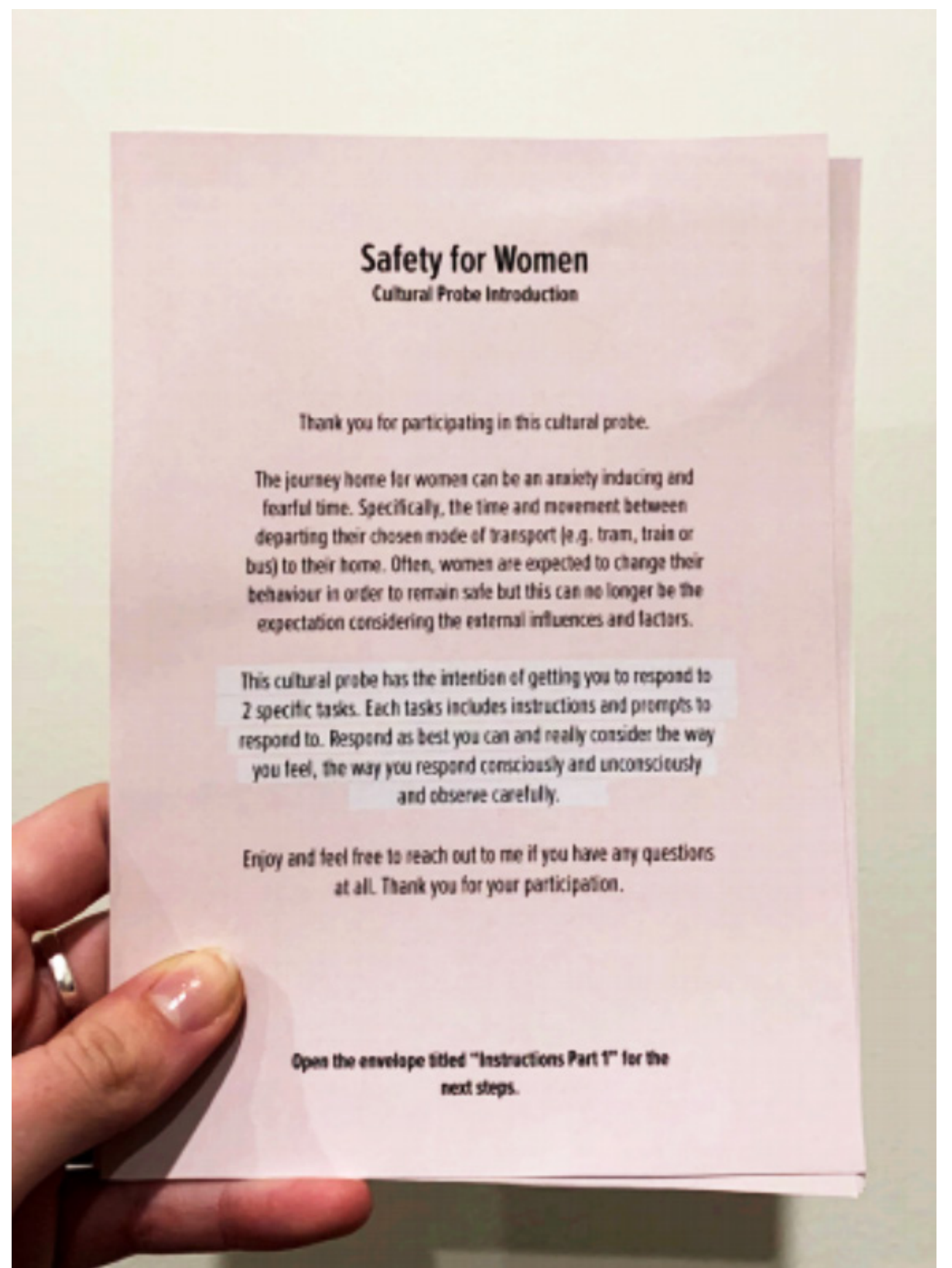
The journey home for women at night via public transport can be an anxiety inducing and fearful time. The goal of this research is to produce a framework for an integrated solution involving urban planning, strategy and system design that addresses why many women feel unsafe during (what is referred to as) “the last kilometre home”. Employing techniques such as cultural probes, contextual design, evidence-based design, observation, behavioural and cognitive mapping, case studies, surveys and focus groups, the project aims to achieve a clearer understanding of user behaviour in public spaces.

Why? Because design can improve safety for women, particularly during the transition from public transport (eg: tram, train or bus) to their home.

Isabella Armstrong. The Last Kilometre Home (Observations and anxieties), June 2020. Photograph.

This image documents the route that I usually walk. This driveway was extremely dark, so even if someone was there, I wouldn't have known.





Isabella Armstrong. Design Probe. Puzzle and instructions, June 2020

This puzzle is designed with the purpose of not being able to solve it. Designed to serve as a cultural probe, my aim is to provoke thoughts surrounding the frustrating nature of safety for women and the way that it is currently approached from a design and policing perspective.

RESEARCH QUESTION

How might we make the daily commute more socially active?

Keywords

Information Communication Technology (ICT); Transportation; Communication; Street network; Information “bubbles”



CHUAN JIANG

Chuan Jiang is an industrial design student who came from a city that manufactured the first car in China.

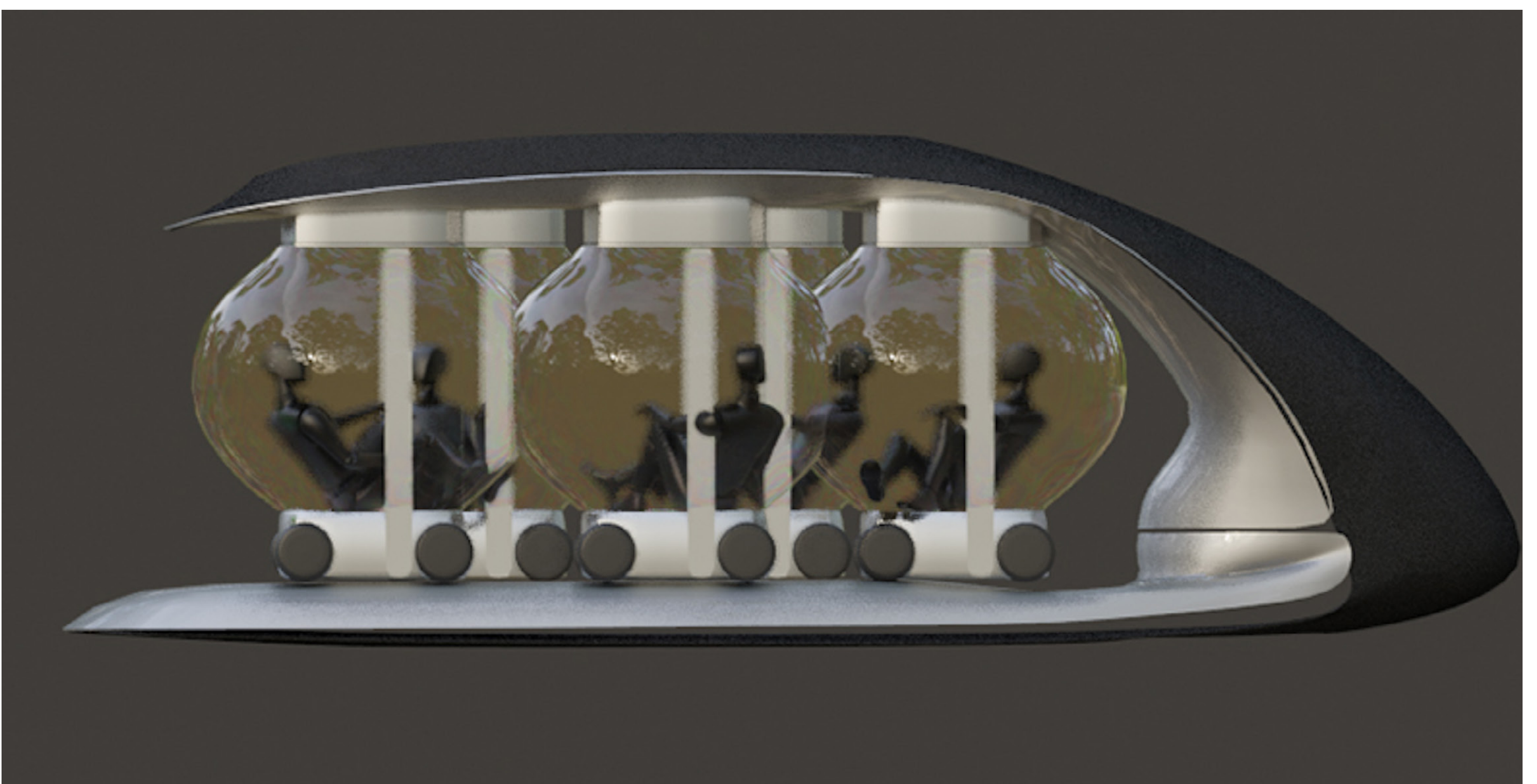
I personally find the fast-changing relationship between the car, city and human beings really fascinating. Having studied in Singapore previously and holding an internship with an automotive studio in Shanghai (SAIC Motor), I get a deep feeling for how urbanisation and modernisation changes the way that people live and communicate within contemporary society.

My research focuses on speculating about the future relationship between people, transportation machines and the street network of the city. The aim of this project is to provoke the unchanging nature of the automotive industry and giving thoughtful direction for the upcoming era of electric vehicles, and assist the transformation of the automotive industry from manufacturer to service provider.

Hongqi 交通 (transportation) Concept

The booming development of ICT and transportation accelerate the rate of information delivery, however, with greater ability to individualise things around us information cocoons – or “bubbles” – are formed and people become less social in the public sphere. Filtered personalised information makes it harder to step outside of our own private spheres. This research will investigate how to increase sociality during the daily commute within a metropolitan city in China by seeking to design a vehicular social network. This research uses bubbles as a metaphor for the privatised sphere of individuals. Through the observation of the behaviour of bubble films, the design project speculates that bubble-like materiality can impact on how people communicate with each other during the commuting process and create a more hospitable atmosphere for transportation machines to co-exist in the street network; thus, combining to promote better social cohesion and communication within our society.

Why? Because the lack of naturally-formed interpersonal communication makes people more individualised and care less about the society and others around them.



Chuan Jiang

Right: Low-fidelity model for bodystorming and concept generation, June 2020.

Aluminium rods, plastic sheet, packaging box, poid cap, Ikea step stool, tape. 850x650x1800 mms. This low-fidelity model experiments with the possibility of using bubble-like material in a personal mobility unit. By using cardboard packaging, step stool and stack of paper, the design concept is grounded in real life.

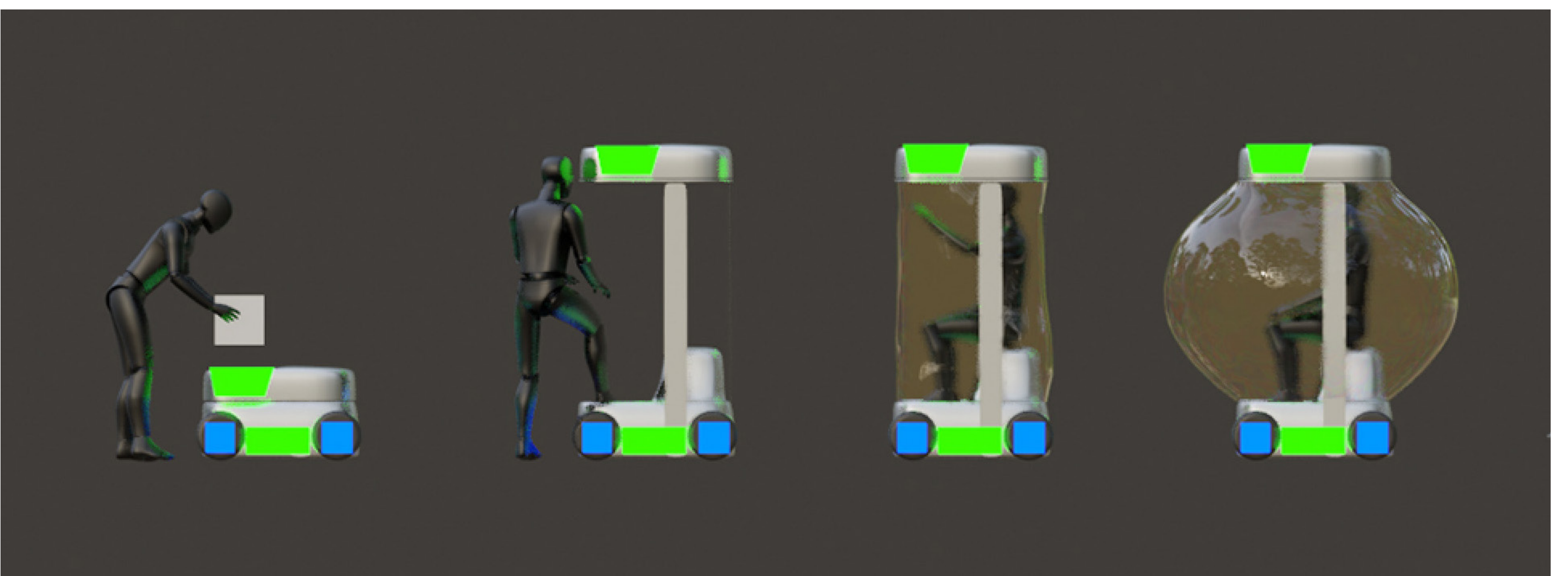
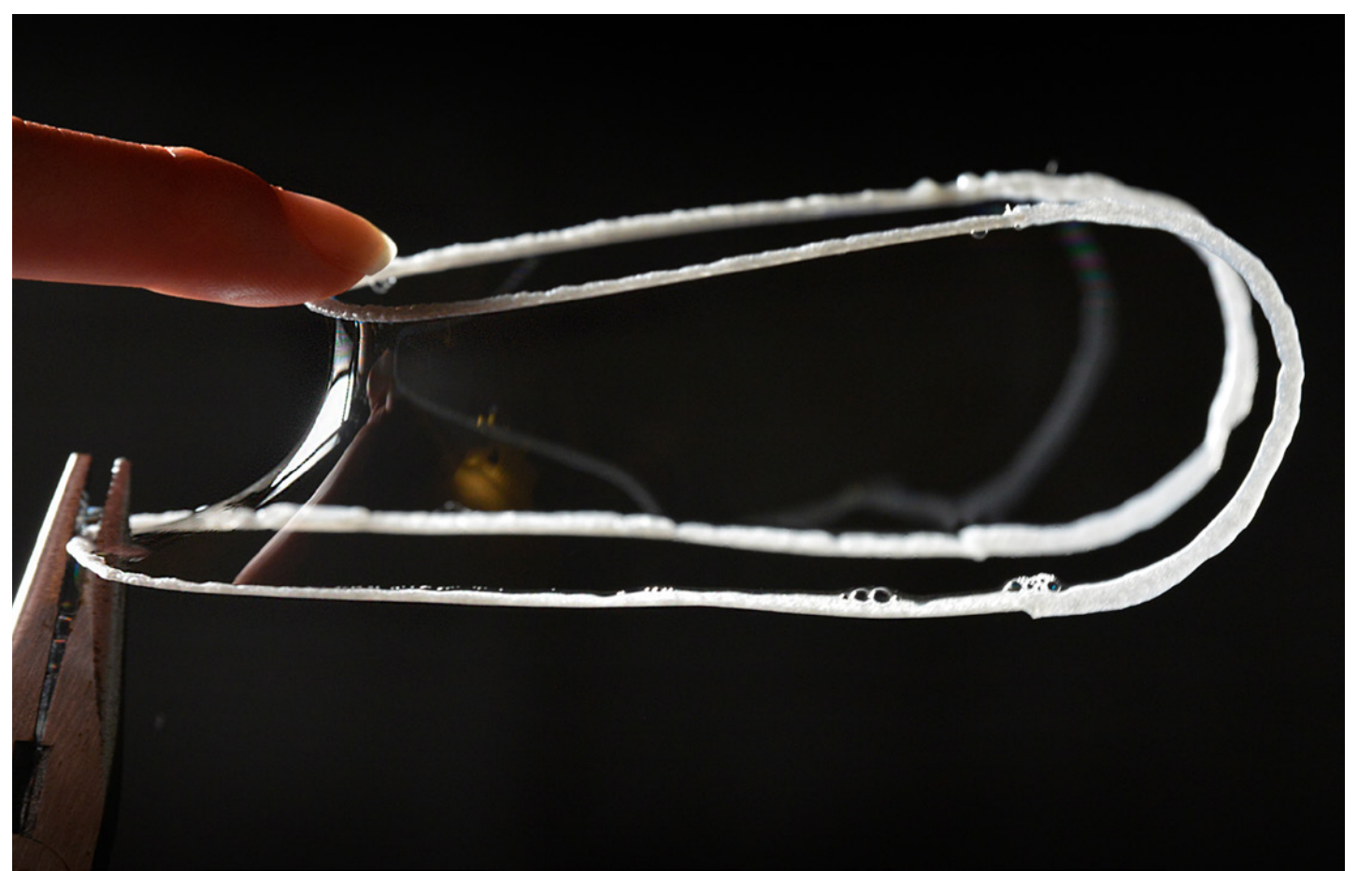
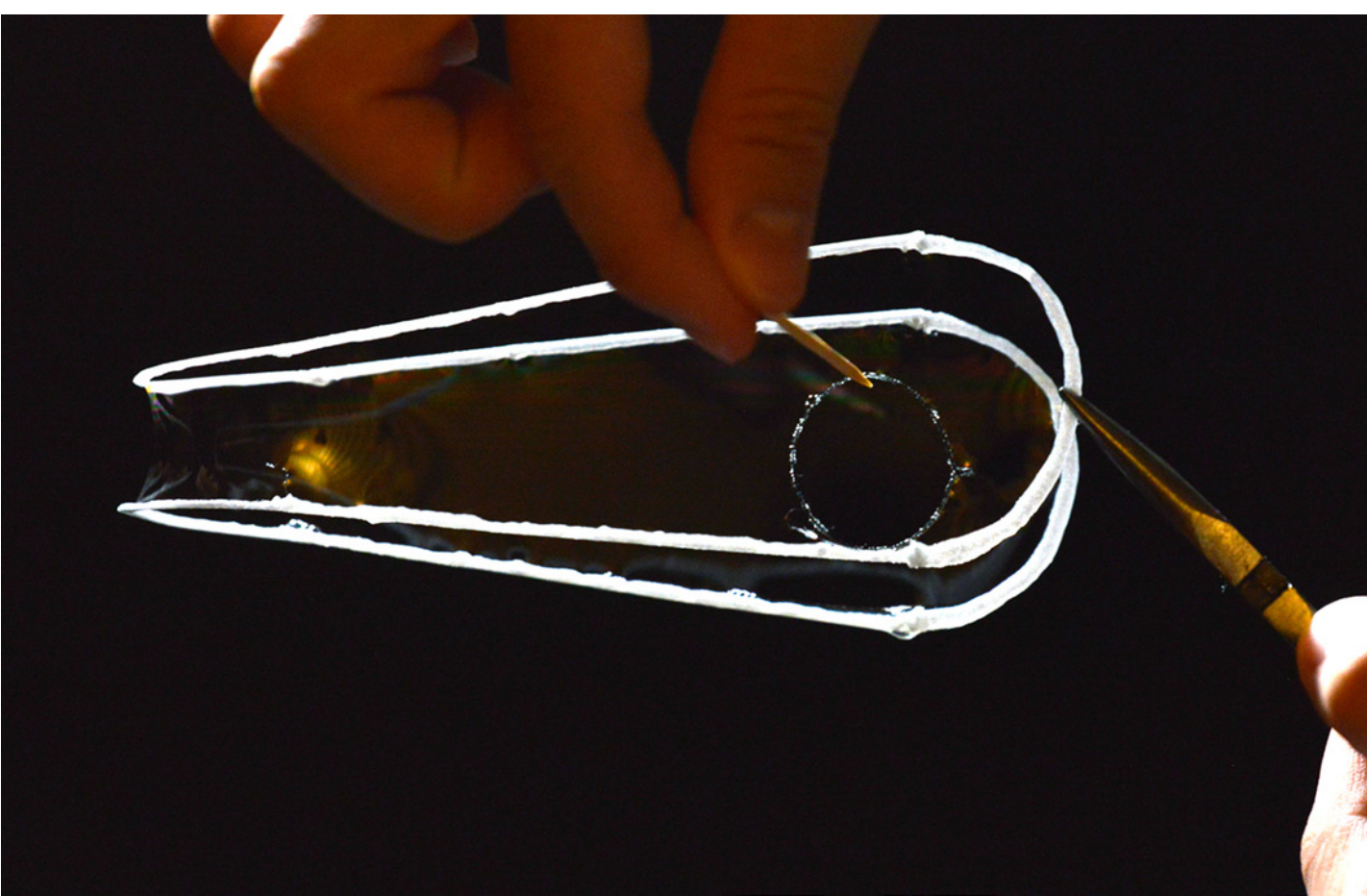
Below left: Material study (Perfect circle on soap film), June 2020. PLA, Soap film, cotton wire. 70x20x25 mm.

By poking the inner area of film framed by cotton wire, a perfect circular "break" in the surface can be formed, creating an entrance-like shape in the film surface.

Below right: Material study (Bubble film on rig), May 2020. PLA soap bubble, 70x20x25 mm.

Using 3D printing pen to quickly turn a 2D drawing into a 3D structure, a soap film is then captured within the rig creating a fully tensioned surface. By changing the shape of the rig, the surface changes along with it.

Bottom: Automotive package design, June 2020. Digital sketch (Blender).



RESEARCH QUESTION

How might we improve the efficiency, lessen the environmental impact and increase public awareness of scientific research in the Antarctic through design?

Keywords

Antarctica; Mobility; Scientific core drilling; Citizen science; Technology



DION DE KRUIFF

Dion de Kruiff is a designer with a passion for automotive design.

For my Honours project, I want to create awareness of the impact Antarctica has on the rest of the world by focusing on geology and Antarctica's role in the eco system. In doing so, I also want to prove that automotive products can provide truly ecofriendly solutions.

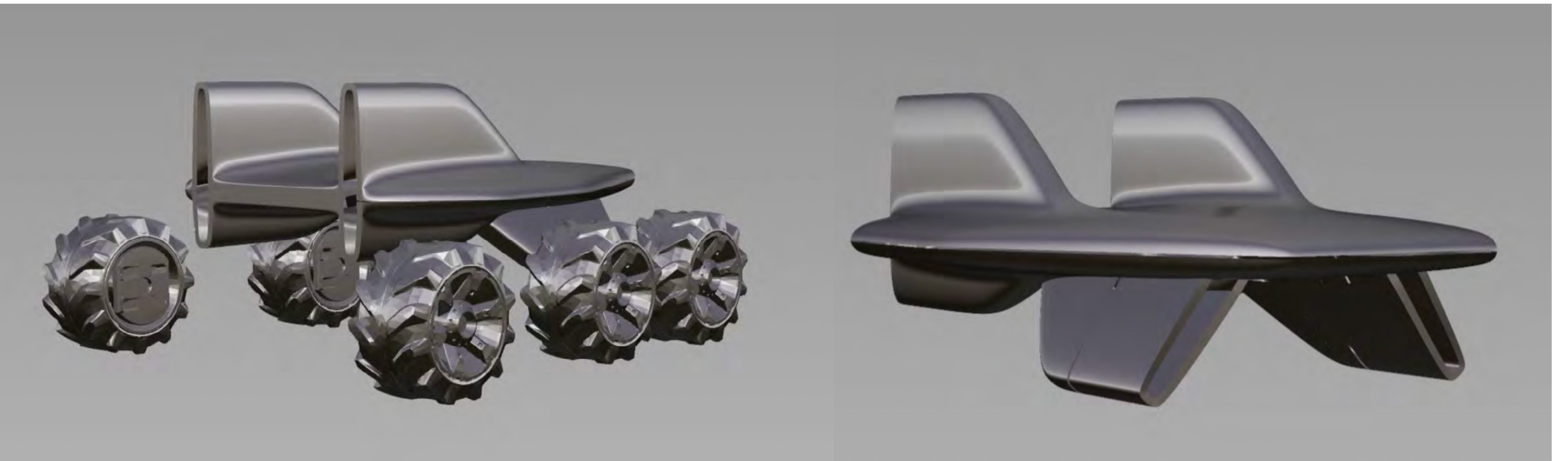
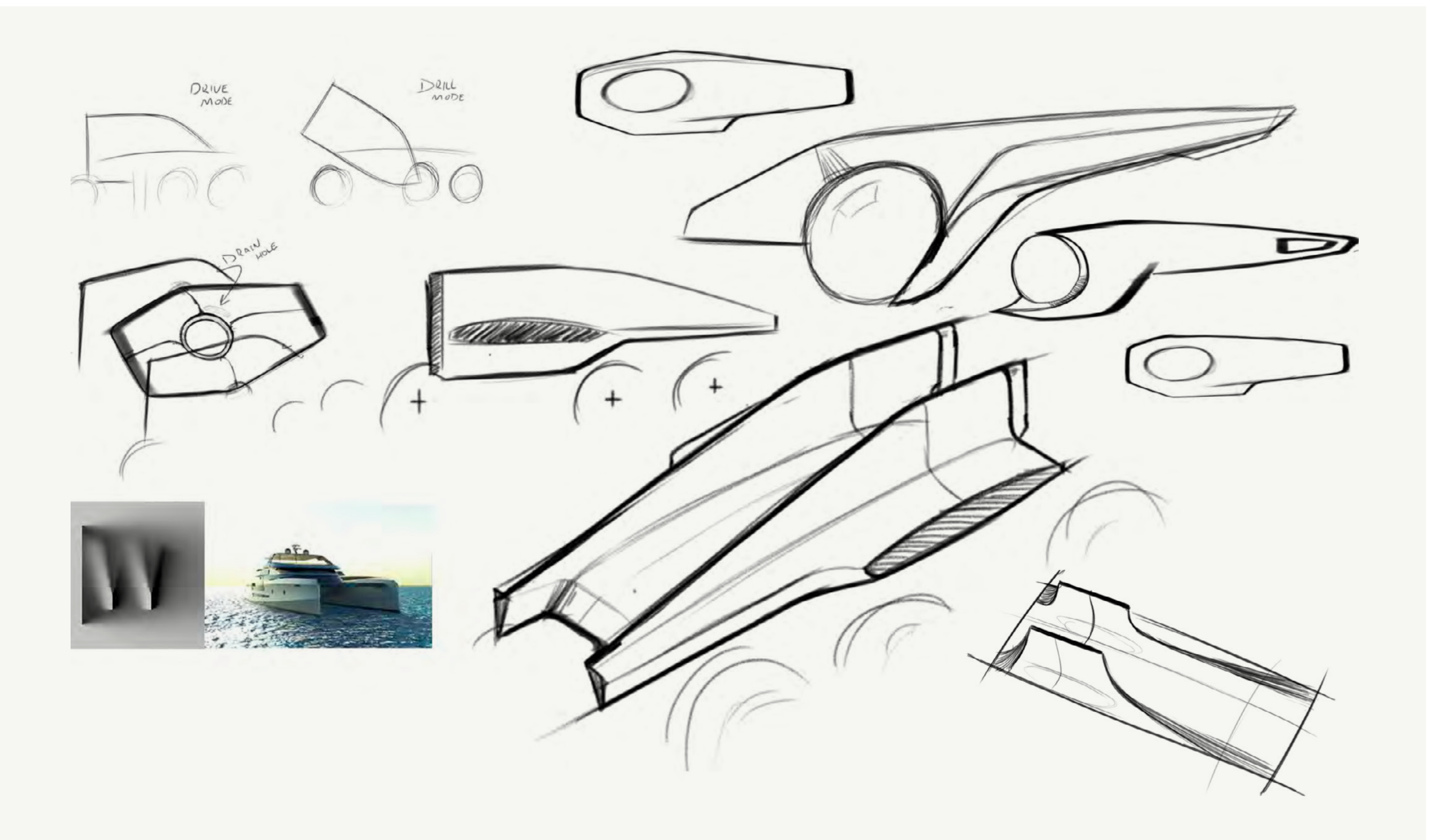
A studio investigation focused on Arctic scientific core drilling

Antarctica is the most remote place on earth. With growing scientific and public interest in Antarctica, this project explores the possibility of incorporating remote citizen science into scientific core drilling* allowing the general public to experience what Antarctica is like and see what types of research are being done there. Studio-based methods (such as sketching, 3D modelling, clay modelling, VR and 3D printing) will result in the design of a scaled prototype of an Arctic research vehicle (in the form of clay and hard models and animated video) that presents an alternative way of conducting vital research in the context of Antarctica manufacturing.

Why? Because Global Warming is a huge issue and more research is needed to understand how to prevent it. Research in Antarctica is vital for these reasons, so we need to make sure that the ways that research is being conducted isn't making the situation worse.

* Scientific core drilling is the key way of understanding the sensitivity of Arctic ice shelves by obtaining records of past and current Arctic ice sheet dynamics.







RESEARCH QUESTION
How might we form a collaborative relationship with AI that optimises creativity in the design process?

Keywords

Design Process;
Collaboration;
Artificial Intelligence;
Digital Manufacturing;
Creativity

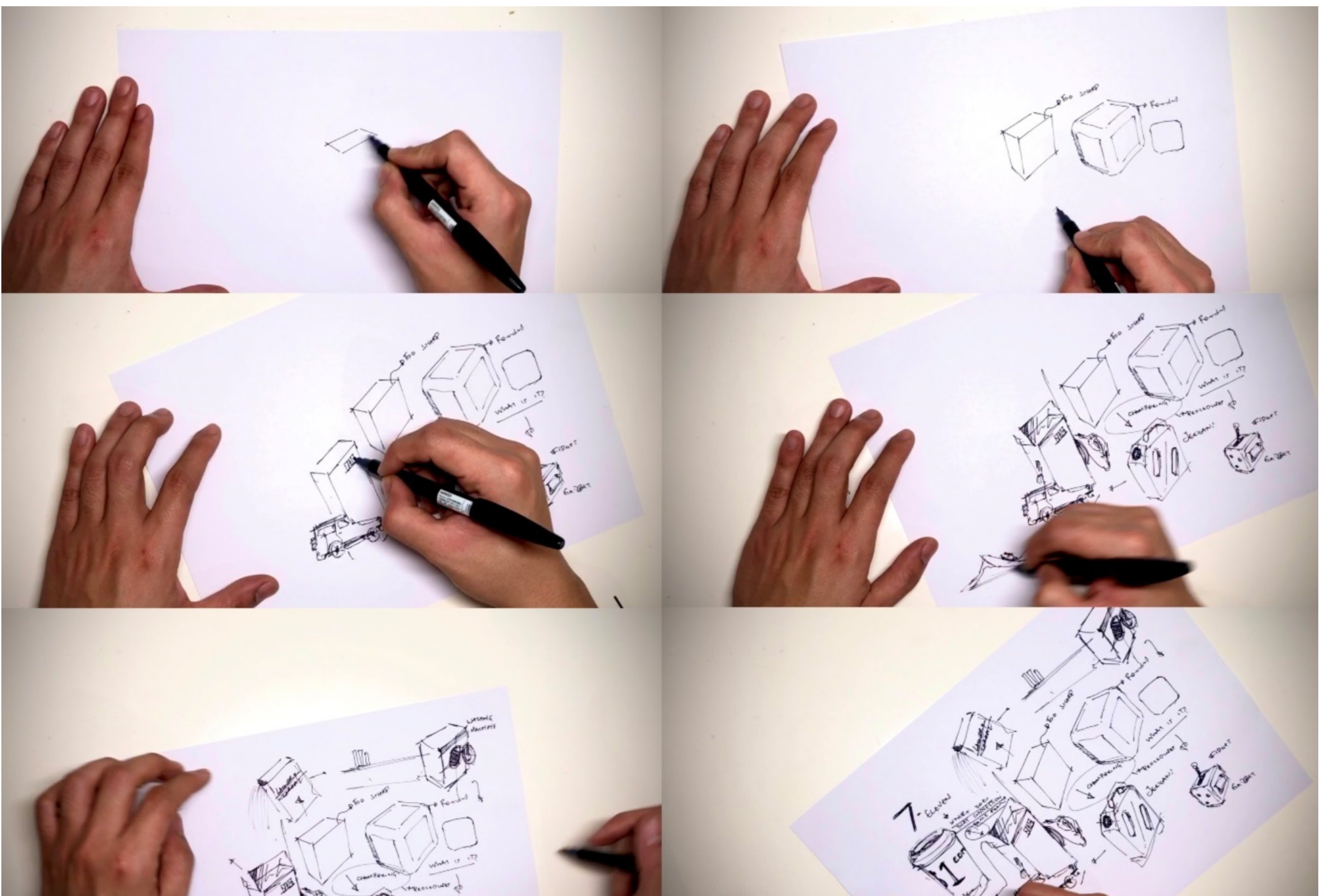
ELKEN CHONG I (A)nd (i)

Elken Chong Leung is an interdisciplinary designer interested at working at the intersection of design, technology and material sciences.

I believe that design is the art of letting go. The aim of my Honours project is to build resilience in my practice, as I recognize that the design industry (and the definition of my career within it) will change over time. Furthermore, this project will enable me to hopefully fulfil a growing desire to do nothing by making the process of designing autonomous and self-sustaining.

A main aspect of industrial design is to turn fuzzy immaterial concepts into materialized reality. As primary form giver, the designer is chiefly responsible for translating mental processes into physical outcomes. With the emergence of computational creativity – most specifically the notion of the machine being an independent creative entity, the practice of designers is shifted from traditional physical crafting to virtual digital realms. This project entails a studio investigation into creative artificial intelligence and its relationship with digital fabrication. Through experimentation with design process and methods of expression such as sketching, sculpting or prototyping, this research proposes an opportunity to establish a collaborative relationship with a creative artificial intelligence for reflective manufacturing.

Why? Because understanding how a machine can express itself opens up a new way of seeing and processing things through design.



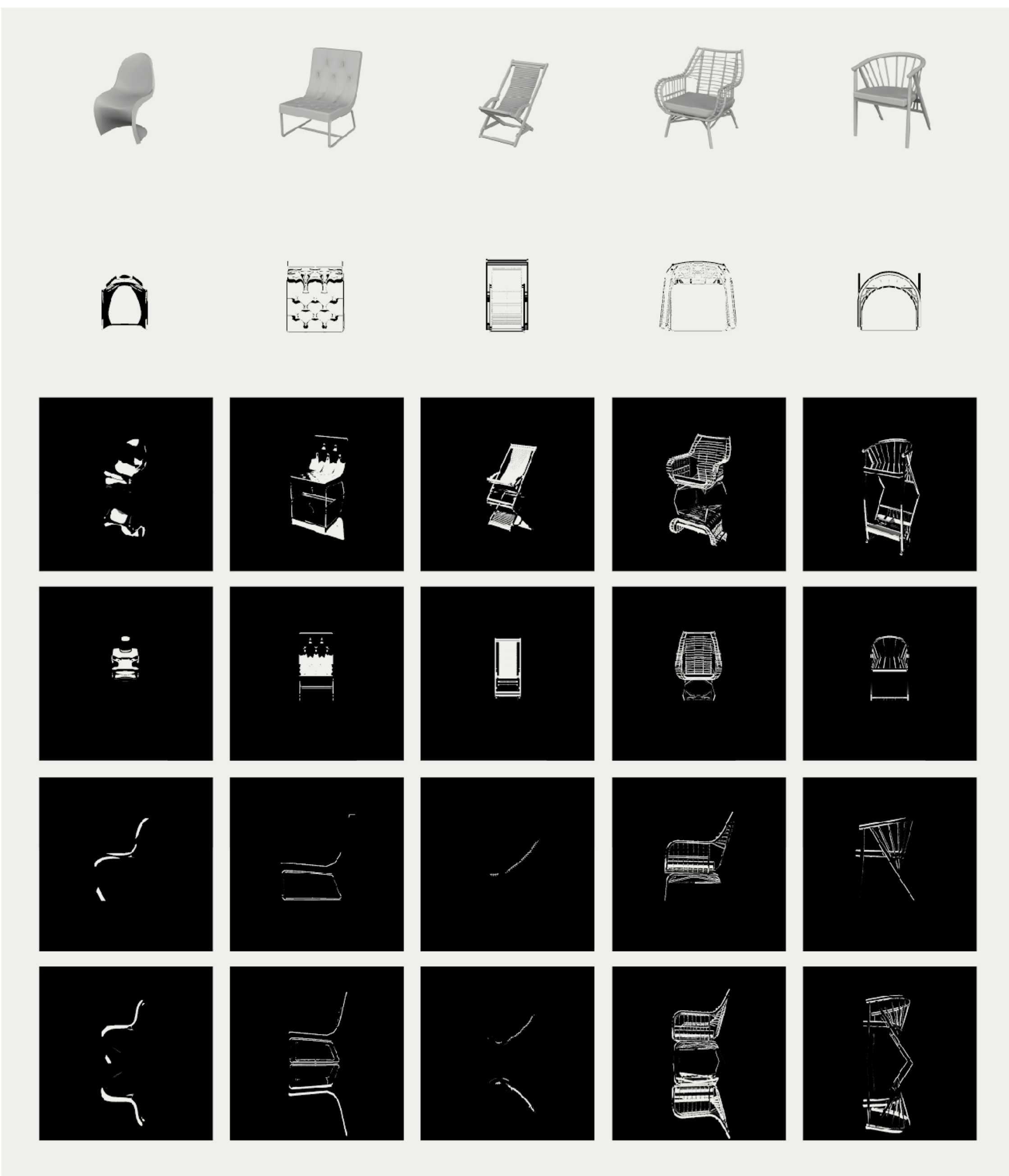
Below: Elken Chong, Conversation with my future self. June 2020. Using eye-making prototype as a documenting tool I was able to record my thinking process in the form of a video. This simple exercise is similar to a thinking out loud kind of exercise to show and explain your ideas and their sources.



Elken Chong

Above: Eye-Making, June 2020.
 Eye making is the initial investigation in ways to document and develop an understanding of human cognitive processes while designing and the reflections which affects design processes. The name refers to the relationship between eyes and hands in traditional craft.

Left: Dataset (Initial AI training set), June 2020. Algorithmic designs.



RESEARCH QUESTION
How might public transportation design help minimize the transmission of coronavirus?

Keywords

E-Bus design;
Epidemiology;
Social distancing;
Transit system;
Material Science.



FELTON YOU

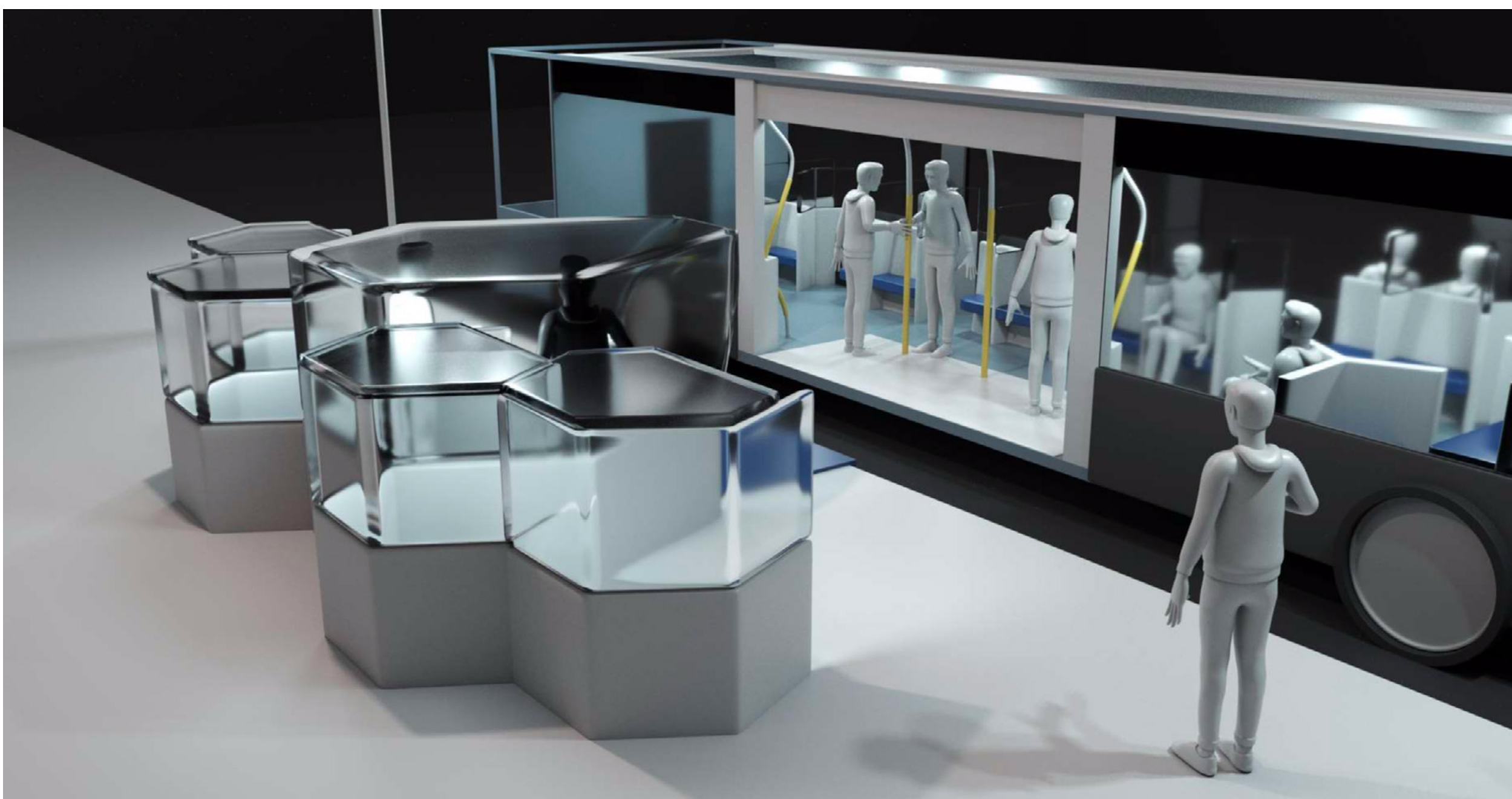
Xiaoyou (Felton) You is an industrial designer who is passionate about creating positive social impact through a multi-disciplinary approach to design.

I have personally experienced both SARS and COVID-19 outbreaks. I have seen people suffering, but at the same time, the outbreak makes me think about the importance of technology, clinical medicine, and the design of public transport in response to these epidemics. My Honours project presents an opportunity for design innovation that I hope can contribute valuable ideas and directions for the future design of transit buses.

Future Transit Bus Design

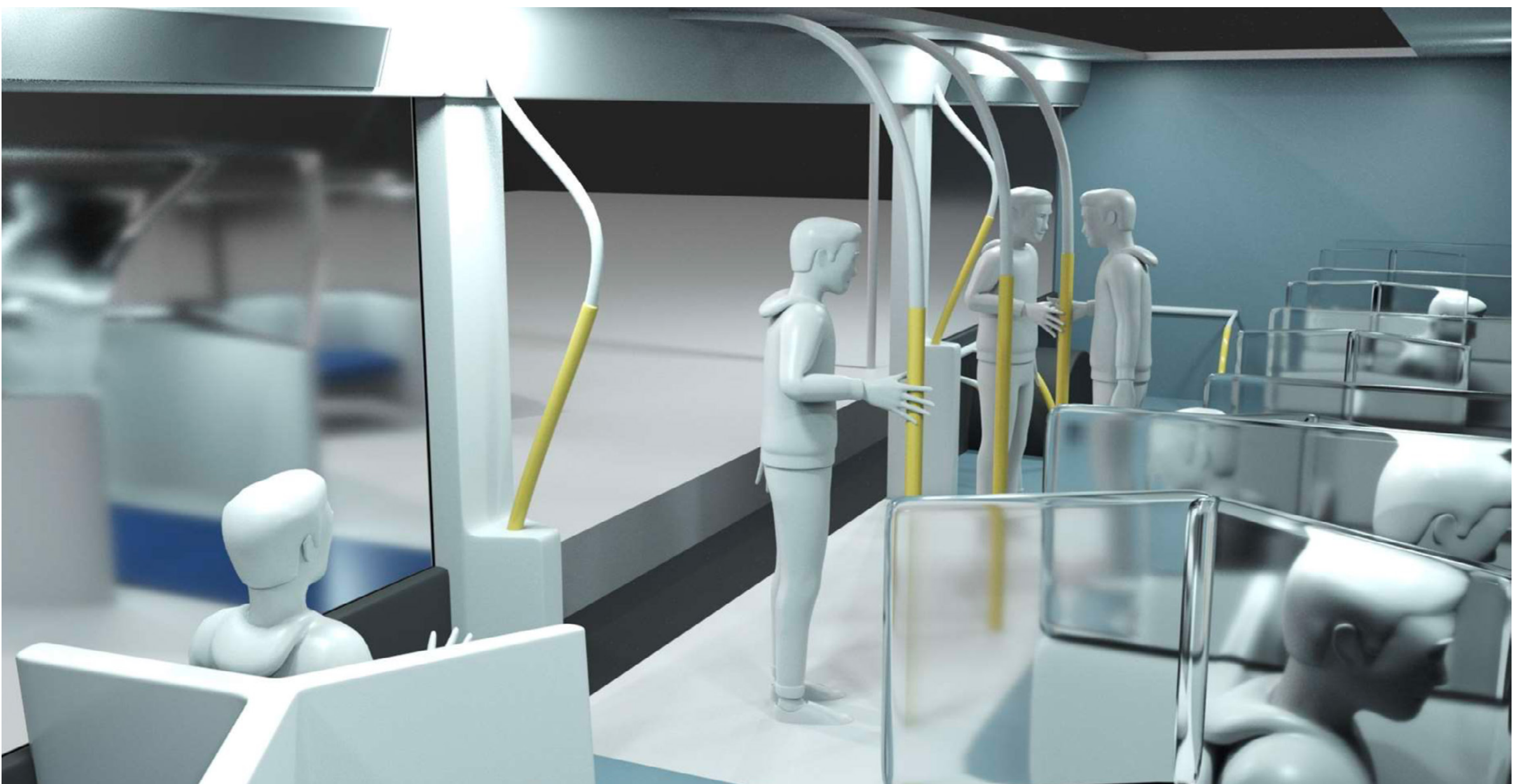
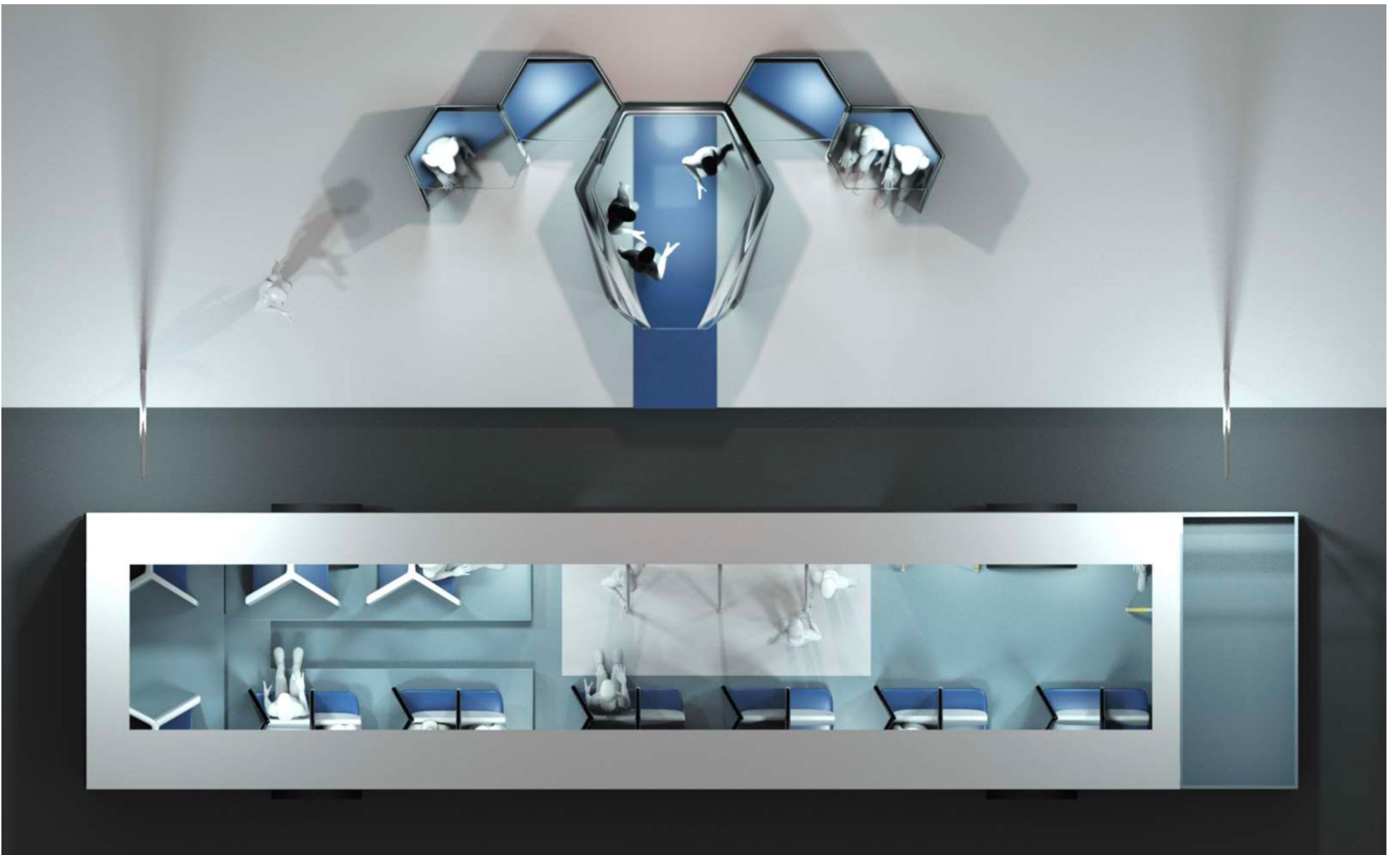
When the novel coronavirus broke out earlier this year in China and rapidly spread to other countries around the world, scientists explained how their experimental findings “could be used to inform the development of non-pharmacological interventions that can act on preventing instead of curing infections and are, potentially, more cost-effective” (Goscé and Anders 2018). This observation encourages designers to explore both clinical medicine and the physical sciences to inform the design of effective material, spatial and environmental interventions which protect passengers from virus transmission on transit buses. Through reflective practice, field research, analysis of existing theoretical model and cases, this research project focuses on opportunities for design to reduce virus transmission and protect the health of passengers through non-pharmacological interventions. Studio research includes soft physical modelling, three-dimensional computer models, digital storyboard and scenario making and body-storming.

Why? Because design interventions are essential to reduce virus transmission. This project presents an opportunity to prototype a physical solution for transit bus scenarios, in particular, which provides a cleaner and safer commuting experience.



Xiaoyou (Felton) You Transit bus system (Maya model), June 2020.

The bus stop incorporates a bubble structure inspired by previous spatial structure ideas. A large space in the middle serves as a waiting area for passengers, without seats. The two sides have four branches, which are also waiting areas for passengers, with seats. In the middle of the large area, there is a guideline extended to the roadside to guide passengers when getting on the bus, which helps passengers order and reduces the time needed to get on and off the bus.

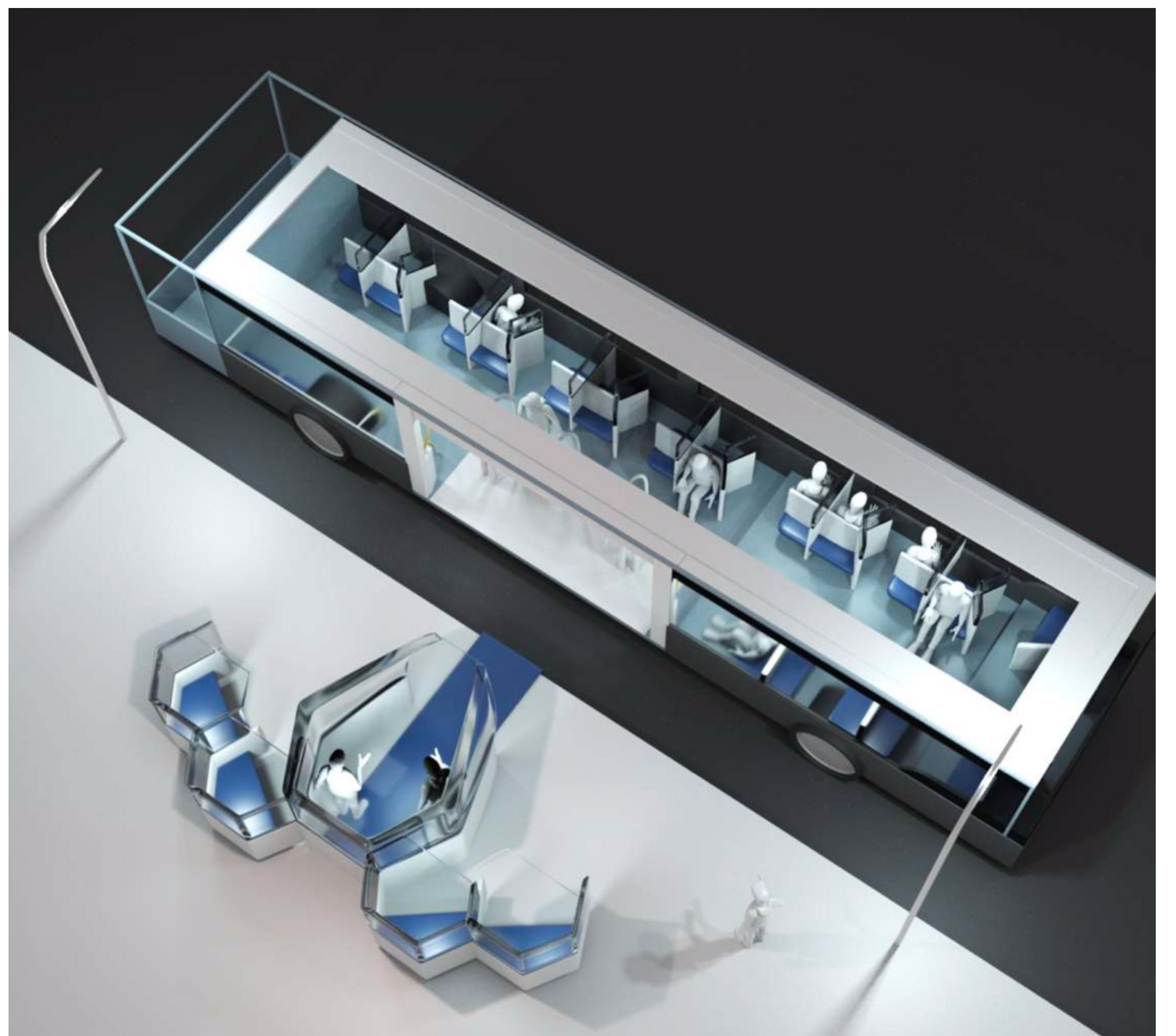


Xiaoyou (Felton) You

Top: Transit bus system (Maya model), June 2020.
Top view of the whole bus system.

Above: Transit bus system (Maya model), May 2020.
Disability areas have been factored into the design. This visualization represents an area for easy-access for elder and disability passengers.

Right: Transit bus system (Maya model), June 2020.
There are two kinds of bus stops: "Off-line" and "on-line". The design of the bus stop depends on the number of vehicles on the road and the width of the pavement. "Off-line" bus stops avoid the problem of too many passengers at the bus stop and the bus taking up too much time in the road lane; whereas, "on-line" bus stop has the benefit of reducing the stop and acceleration start time of the bus when entering or leaving the station. This advantage will also adjust passenger capacity.





RESEARCH QUESTION
 How might we promote post-binary attitudes in fashion marketplaces and beyond through the creative direction of digital fashion communications?

Keywords

Post genderism;
 Fashion communications;
 Creative direction;
 Digital innovation;
 Consumer engagement

HANNAH GUYER

Hannah Guyer is a communication designer and photographer with a love for bold visual design, fashion, youth culture and sustainability.

In my Honours project I hope to gain a deeper understanding of the relationship between design and gender and develop my knowledge of the relationship between design and real-world issues around diversity and inclusion. Through dedicating this year to research and experimentation, I hope to evolve as both a designer and creative thinker and emerge equipped with the skills and confidence to produce innovative, concept and research driven design solutions.

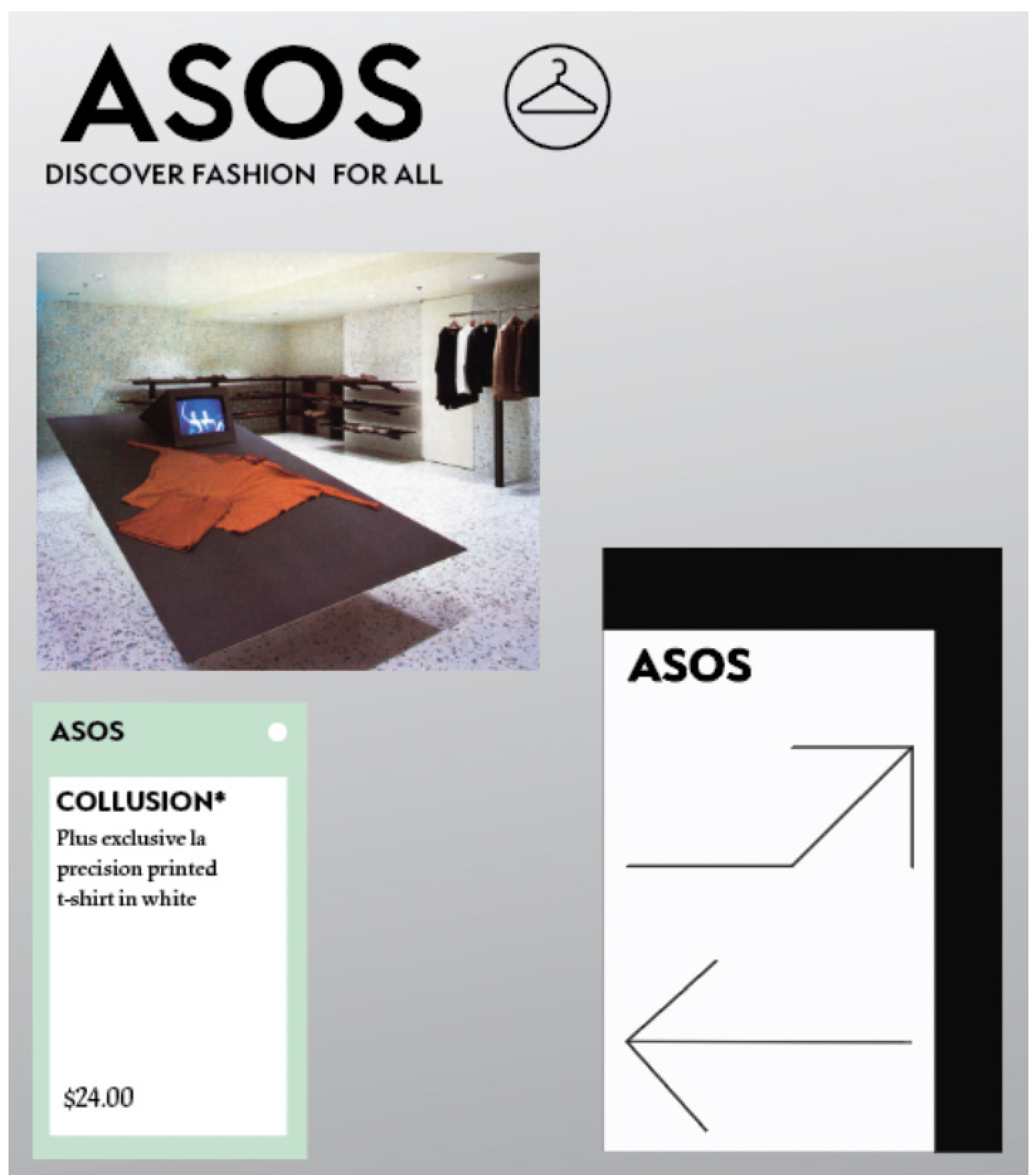
Designing digital fashion communications for post-binary fashion marketplaces

This project examines perceptions, values and attitudes around the gendering of fashion. From virtual runways to online retail spaces, the fashion industry is migrating online. This research explores how we might reimagine digital fashion communications in this contemporary context through creative direction that promotes diversity and inclusion in a post-binary fashion marketplace.

Why? Because contemporary attitudes towards gender representation in fashion media call for brands to promote diversity and inclusion through creating visual communication experiences. In order to maintain relevance today, fashion brands and retailers need to engage with increasingly diverse and open-minded audiences in new and innovative ways.

Hannah Guyer, ASOS Rebrand, 2020, multimedia, inspired by Saana Hellsten's 'Basik'.

The branding project reimagines content from online clothing store ASOS (asos.com) using the visual language prescribed by Saana Hellsten in her thesis branding exercise Basik. Redesign of ASOS brand assets using gender neutral colour and typography highlights a speculative approach to marketing apparel in a physical retail space that values diversity and inclusion by removing traditional gender structures from the wayfinding and merchandising of store content.



THE ARTIST



Nike x AS+S

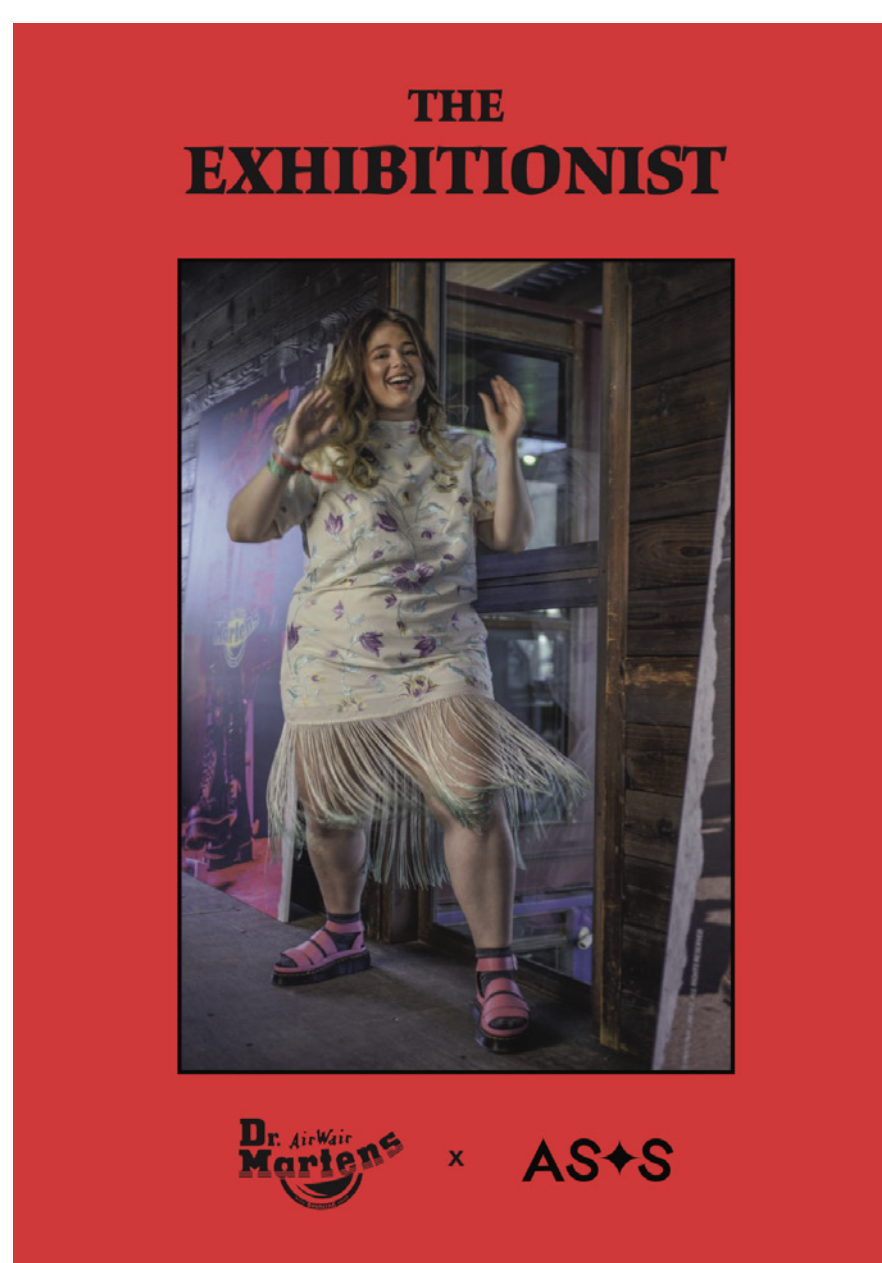
Hannah Guyer

Above: The Artist (ASOS Rebrand), 2020. Poster.

Right: The Exhibitionist (ASOS Rebrand), 2020. Poster.

Far Right: A Post-Gender Fashion Shoot: Moodboard, 2020, digital photography collection, various.

This mood board is a collection of reference images for a photoshoot proposed to take place later in 2020. Images display models of a diverse range of genders, sizes and ethnicities styled and posed in ways that subvert traditional gender ideals in fashion photography through use of pose, lighting, dress and form and exploitation of the 'male gaze' for non-female bodies. This archive of images will inform a photoshoot I plan to run where I can experience the effect manipulating photography and styling techniques has on notions of gender represented through fashion photography. The goal of this exercise is to propose innovative approaches to expressions of gender through the visual mode of photography in digital fashion communications.



RESEARCH QUESTION
How might we make public transport more appealing to Gen Z?

Keywords

Public transit; Gen Z; New technology; User experience; Social media; Real-time data



JARRYD CHAIT

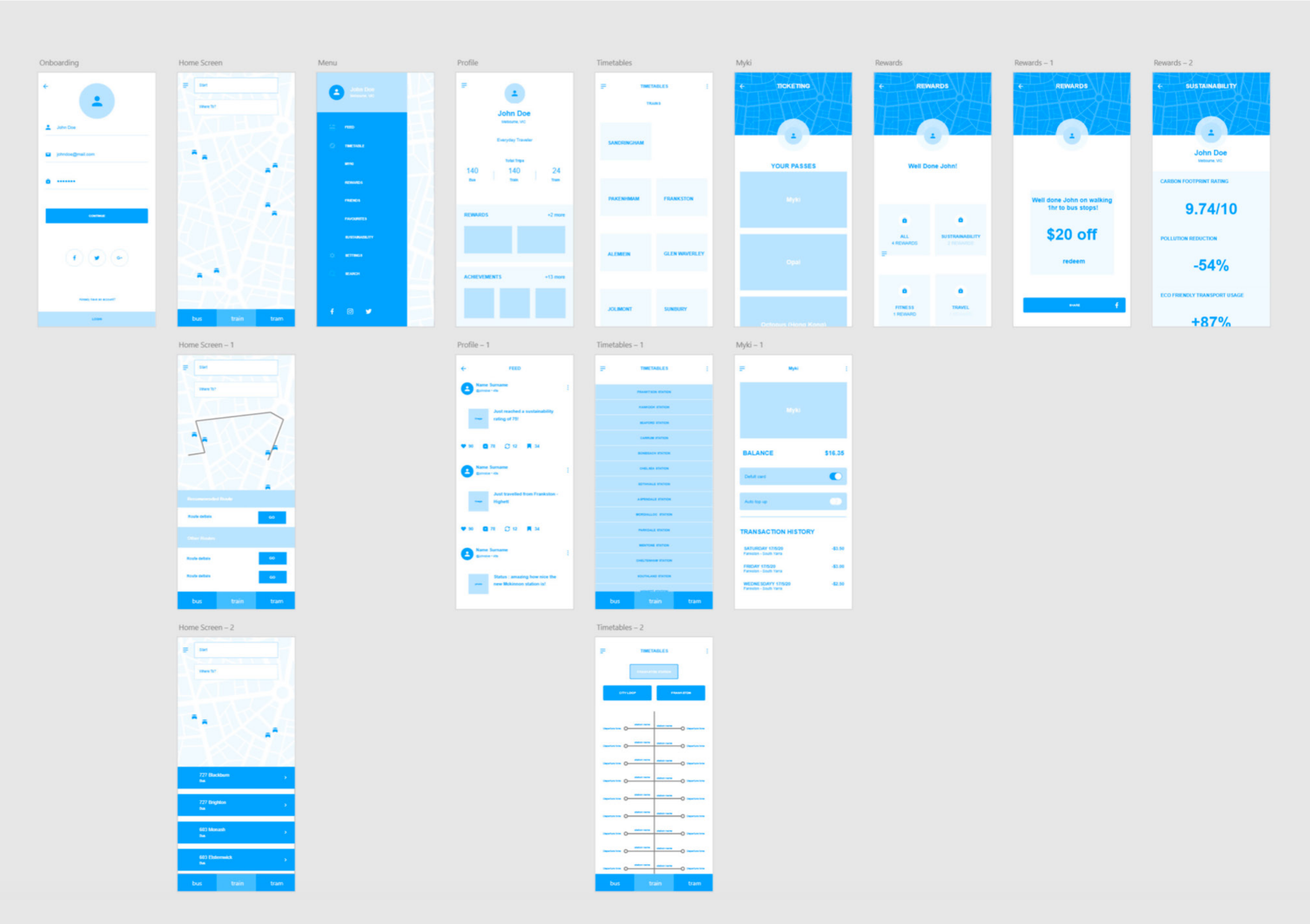
Jarryd Chait is passionate about UX and transport design.

My ambition is to create an innovative human-centred design solution that really showcases my design abilities in sketching, CAD, UX and UI design, research methods, creative thinking, presentation skills and design communication. The goal of my Honours project is to provide a springboard into professional practice into either the UX/UI design or mobility industries.

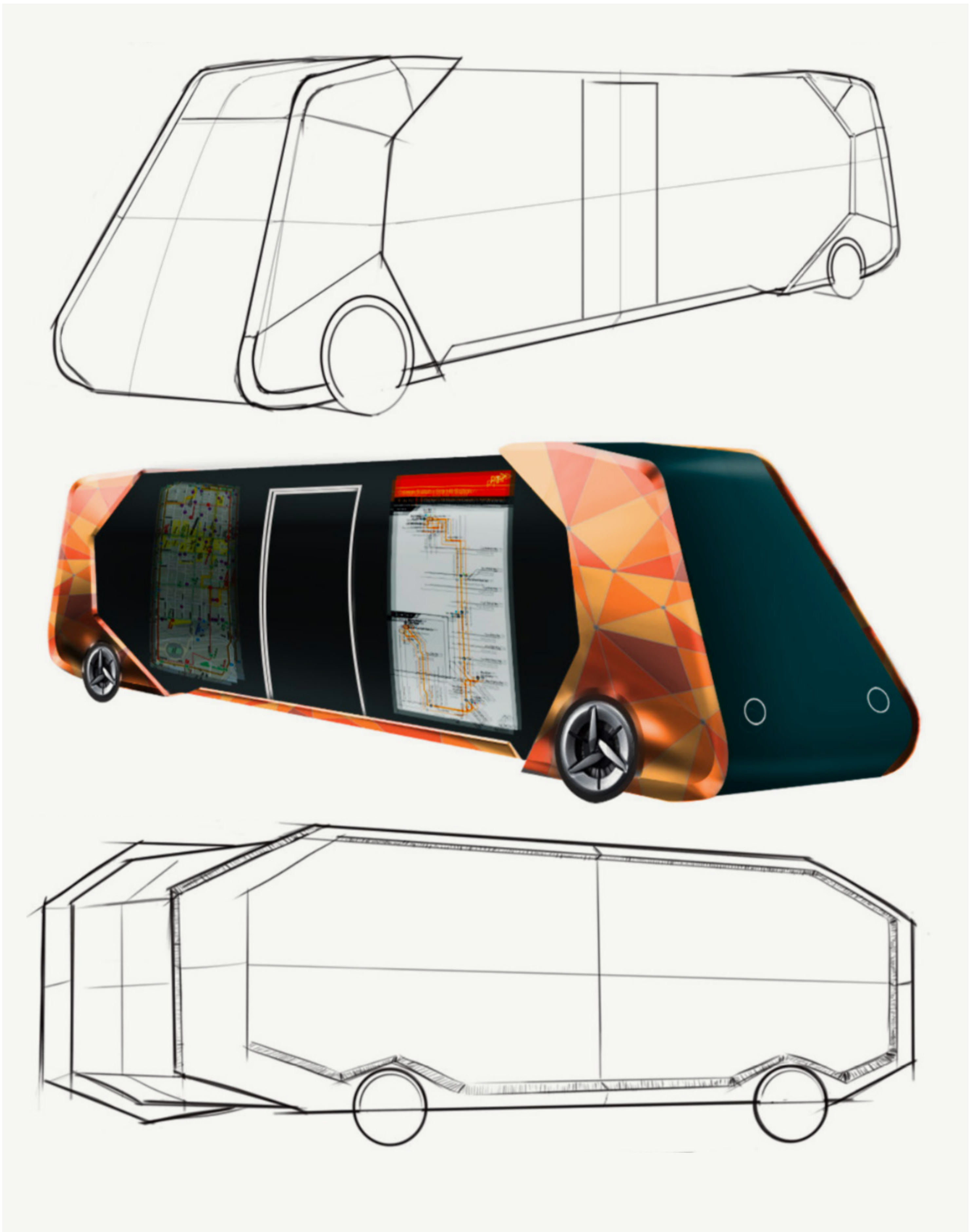
Transition: Influencing the future of the public transport experience through human-centred design

While the public transport industry plays a huge role in our everyday lives, concerningly it is losing its appeal to Gen Z users who are instead opting for new and innovative mobility services that provide alternative travel options. This project investigates the travel behaviour of Gen Z users of Melbourne’s public transit system. By identifying mindsets, attitudes and behaviours, the research will use UX design to explore how new technology can make public transport a more appealing travel option for them.

Why? Because human-centered design can be used to discover the ways that Gen Z users specifically experience and interact with public transit systems. The long-term objective of this research is to create a technology-enabled strategy, product or service, that makes public transport a more appealing option.



Jarryd Chait, UX prototyping (Low-fidelity wireframes). June 2020.



RESEARCH QUESTION

How can we make the experience of driving a vehicle more relevant and enticing to a younger audience today?

Keywords

Technology disruption;
Romanticism of driving;
User experience; Urbanism;
Driving skills



ANTHONY DOYLE

Anthony Doyle is an Industrial Design student who is passionate about cars.

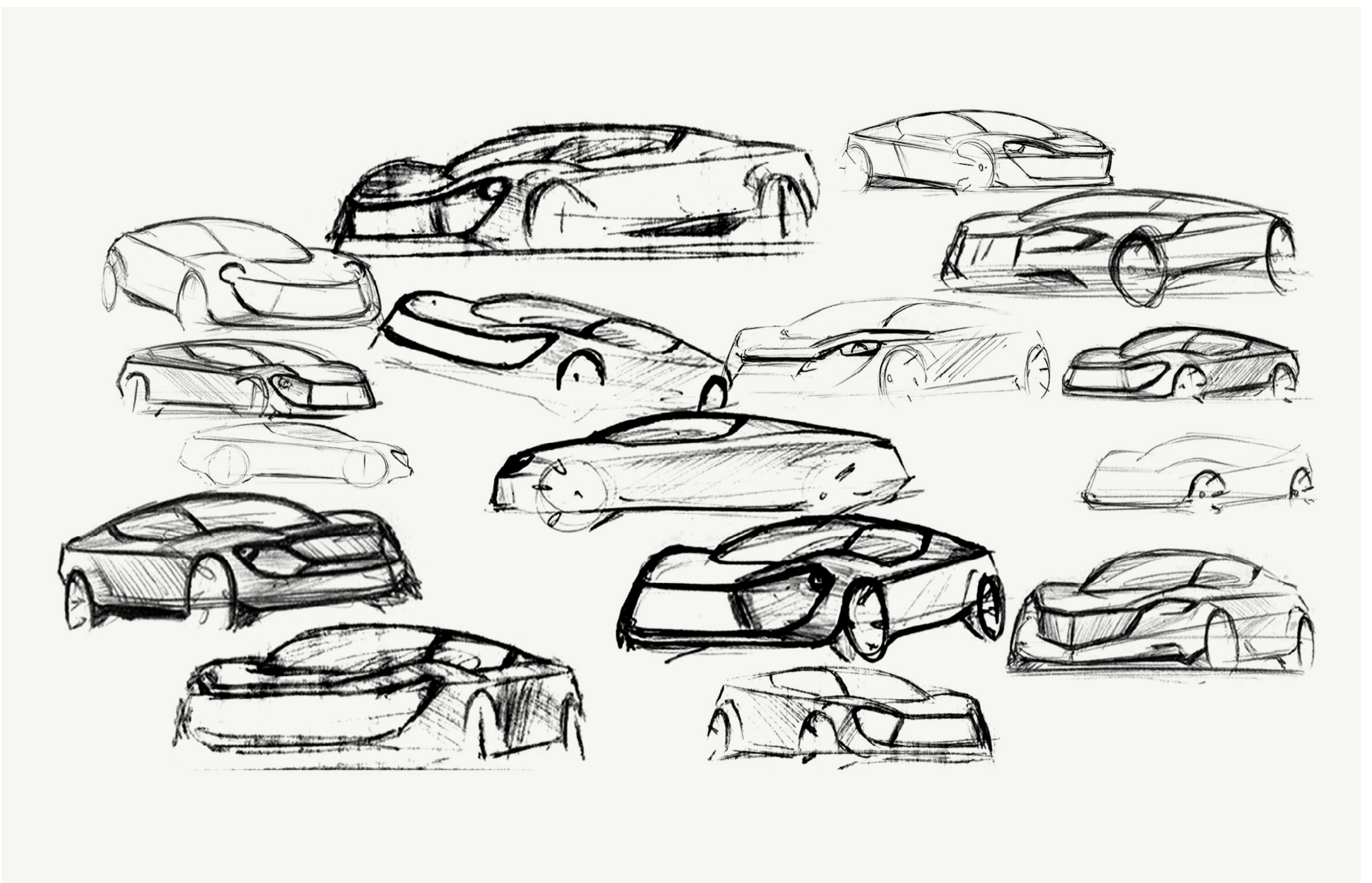
My Honours project aims to deliver a mobility-based solution that applies an innovative solution to industry, environmental and socio-cultural factors, grounded by supporting research and analysis. From a personal standpoint, this project presents me with the challenge to reflect, respond and adapt my practice to critique in order to design a speculative autonomous vehicle for the near future.

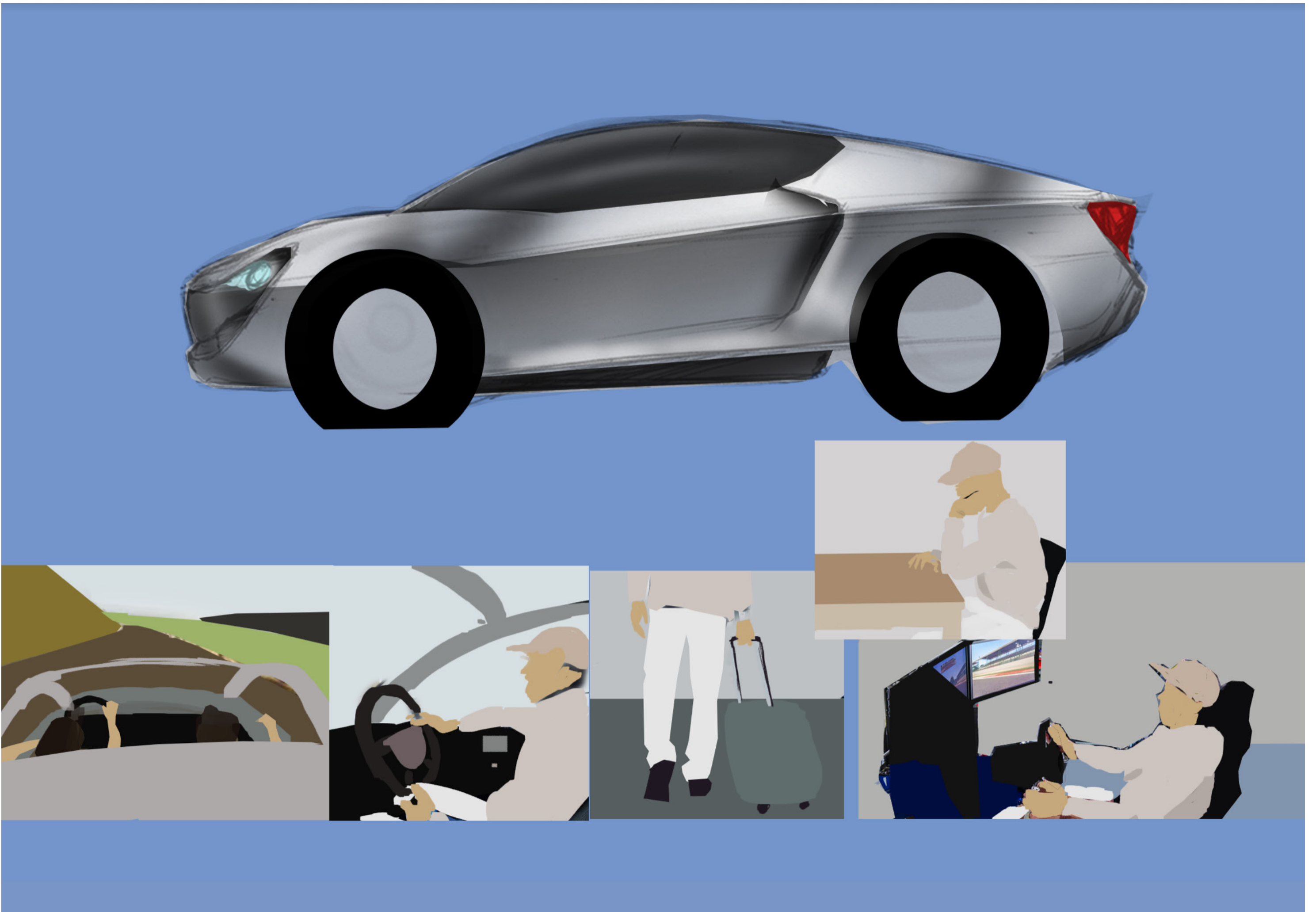
A studio investigation of 'driving experience' and its relevance to youth demographics

Getting your driver's licence is perceived as a cultural 'rite of passage' in a young person's life. However, in recent times, we have seen a generational shift away from driving.

By recognizing that the car industry is also in a period of transition, this research inquiry seeks to respond to some of the factors as to why younger people today are less attracted to learning to drive and find car ownership unappealing. Developing from storyboards, journey maps and fieldwork research methods (such as interviews and participant observation), the resulting design solution will be a driving simulator that blends a digital experience familiar to younger people with the driving experience, in order to enhance the appeal of learning to drive.

Why? Because an innovative solution that appeals to younger people and encourages them to learn to drive can address the decline in automotive appreciation.

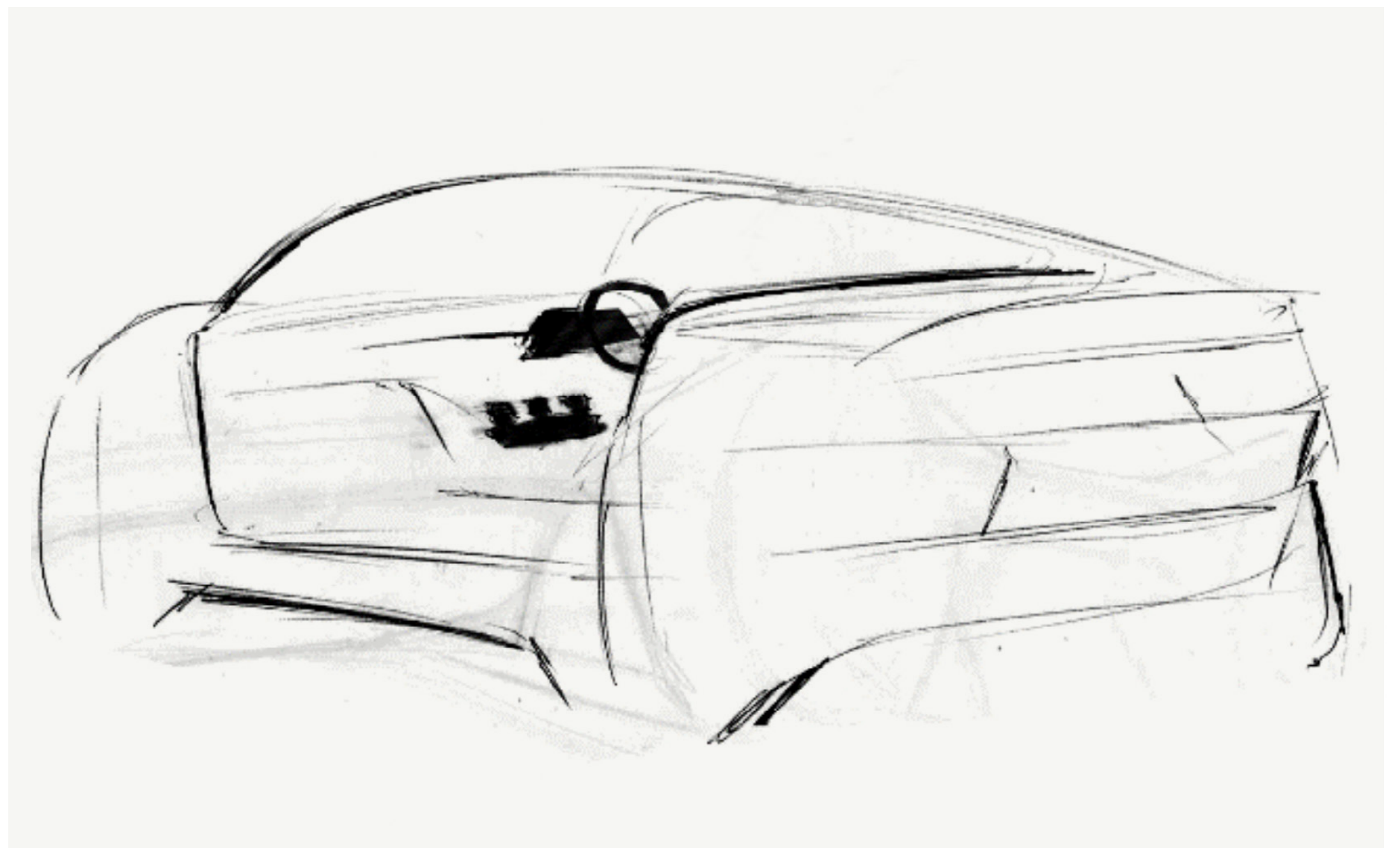




Anthony Doyle

Above: Ethnographic studies, June 2020.

Right: Design sketch, June 2020. Visualization of detachable simulator hardware (steering wheel and pedals).



RESEARCH QUESTION

How might we utilise writing as a mode for developing a trans-formative design practice?

Keywords

Trans-formative practice;
Speculative publication;
Design authorship and readership;
Reflective structures;
Attitudinal design



VANESSA LE

Vanessa Le is a designer driven by a process of attentive inquiry, whose work focuses on typography across publication, web design and videography.

My main objectives are to develop awareness of my strengths and motivations as a designer in order to establish a practice based on my values, as well as making space for continued learning. By challenging myself to become better able to clearly communicate my intent, I aim to seek out working relationships where the ultimate goal is forming meaningful dialogues and learning from one another, and – in the process – finding opportunities where my knowledge and skills can be of service.

Design as conversation

This research project poses the question, in what ways can design be analogous to conversation? In response, this project adopts a practice-based research methodology to speculate upon the reciprocity between writing and designing. The core inquiry explores what writing means in the context of a typographic-driven design practice by expanding on concepts of reflective practice (Schön), design-authorship (Rock) and attitudinal design (Rawsthorn), while also drawing inspiration from various fields of interest, notably art and creative writing. Through a series of design experiments aimed at questioning conventions of typography and what it means to be a communication designer today, these projects integrate processes of reflection and synthesis at all stages of designing: from the premise, to the action of making, the embodiment of meaning in artefacts and prospective approaches to future projects.

Why? A core objective of this research project is to emphasise the role of the designer as a facilitator of information and meaning by focusing predominantly upon typography as a ‘real-time elaboration of the language’ (Rock).

PROBABLY WON'T DO ANY OF THIS

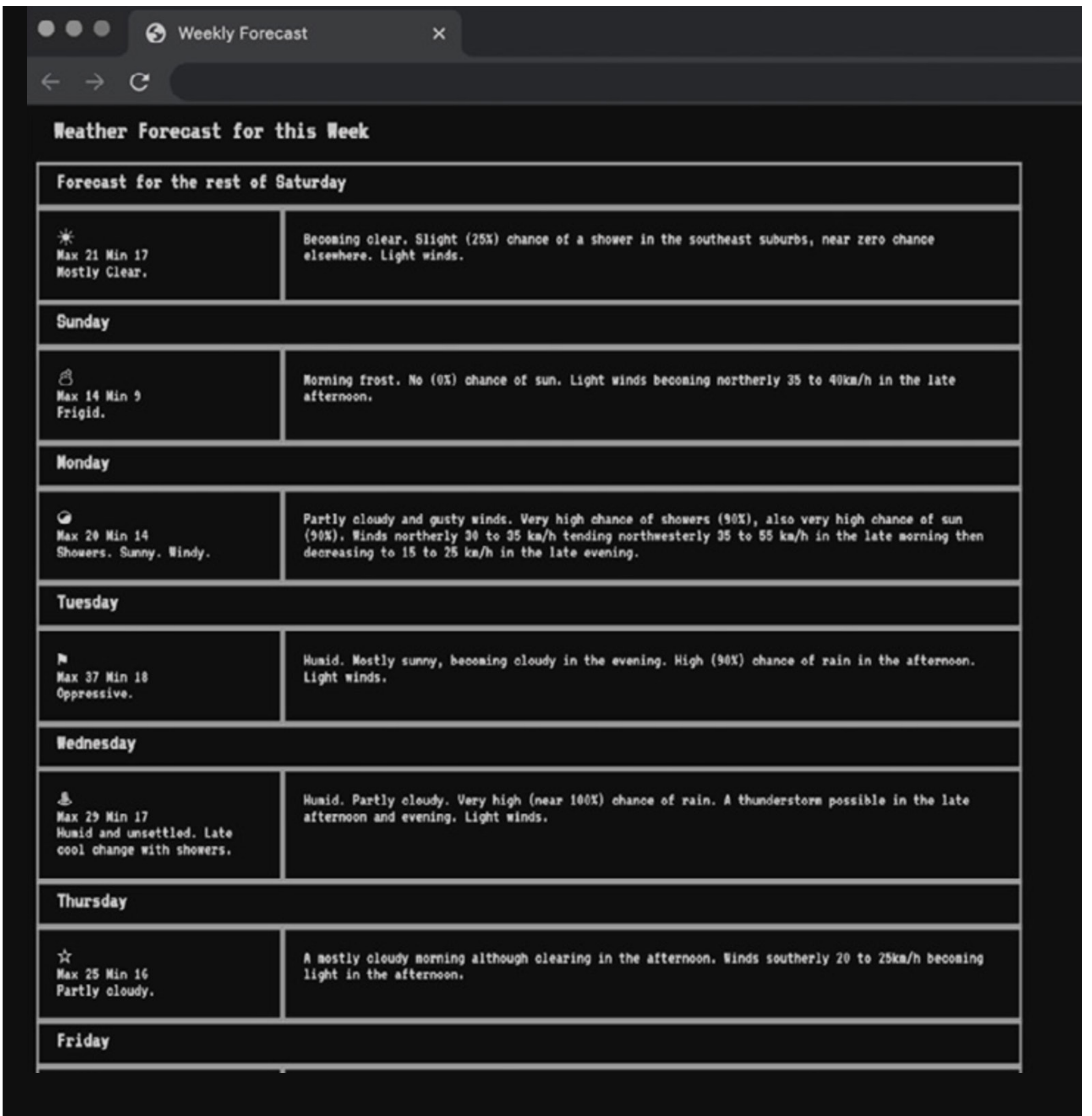
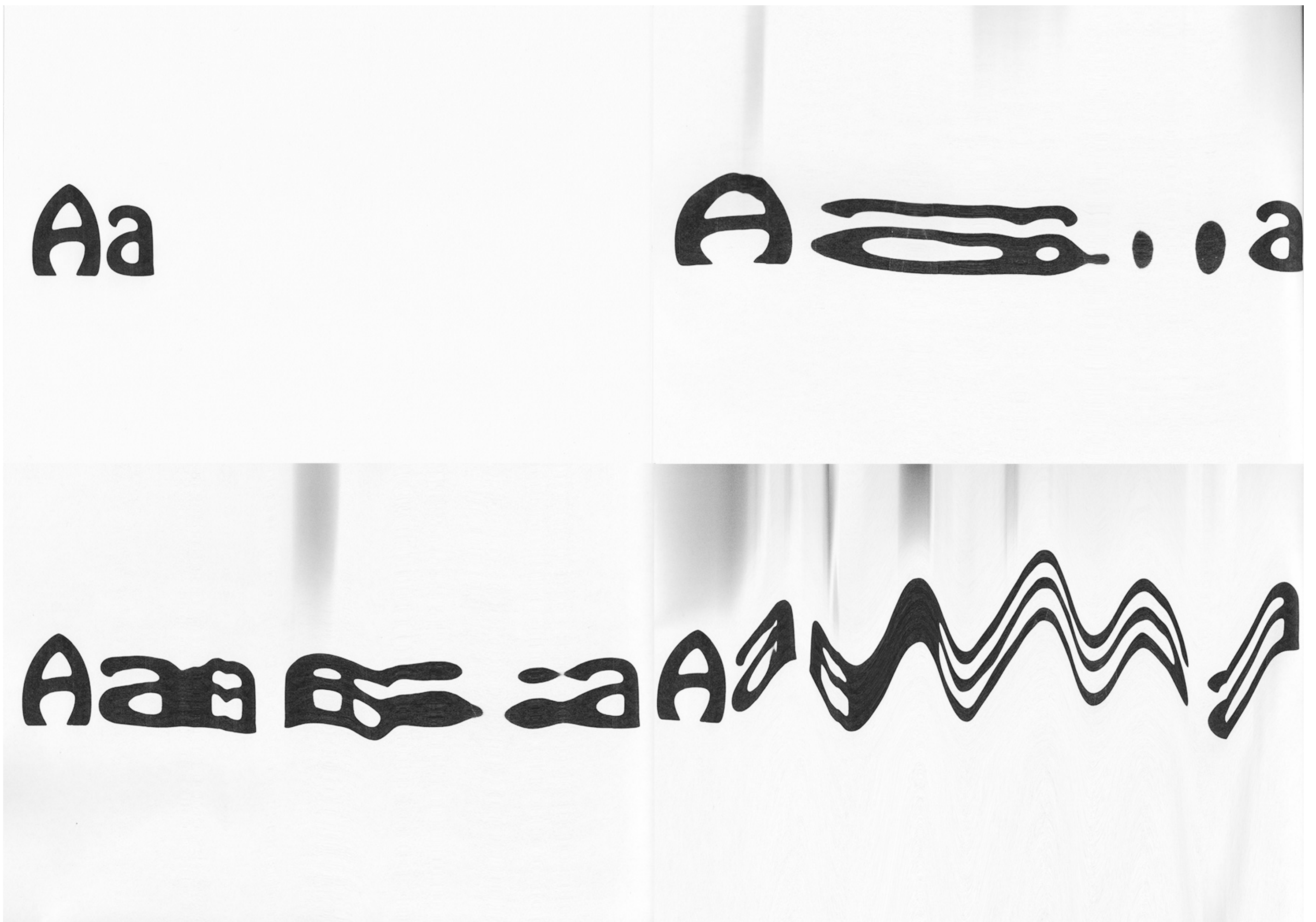
8:00am, wake up, brush teeth, perform skin care routine. 8:20am, brush hair, get dressed, make and eat breakfast. 9:00am, go skate or jump rope or walk or yoga or stretch for 10 to 30 minutes. 10:00am do readings and literature searching, do in 30 minute chunks, taking notes, summarising and synthesising. 12:30pm, make and eat lunch, maybe go for a skate or stretch. 2:00pm, after lunch, focus on making and studio time, more reading, do set homework (worksheets, exercises), reflective writing in research journal. 6:00pm, dinner time. 7:30pm, after eating, leisure time, studio time, not too much, do more reflective journaling on work, maybe look over readings and take extra notes and synthesising. 8:30pm, shower, skin care routine. 10:00pm, writing in personal journal, documenting my days, leisure time. 10:45pm, night time snack and leisure time. 11:35pm, get ready to go to bed. 12:00am, sleep.

PROPOSED STRUCTURE FOR MY DAY

Morning, waking up, breakfast, positive rituals, being active, prioritise reading and literature search, updating bibliography, making summaries, maybe also synthesising, remember to rest eyes and stretch limbs. Midday, lunch break, refuel, be away from the computer for a bit. Afternoon, studio or making time, look over readings and take extra notes and synthesise, look for other non-text sources, do homework, maybe some reflective writing. Remember to be active, step away from academia for a bit. Evening, dinner time, relax (as if I wasn't already), maybe a bit of making or reflective journaling on practice/theory or skate; avoid new readings; personal journaling, documenting my days; chill, do nothing. Take a shower, go into a lucid state, cleanse the day off, moisture, change into pyjamas, stretch. Remember to conclude things and leave them in the day to have nice dreams. Night time snack, get ready for bed early, at least try to. It's fine. Midnight, go to bed.

Vanessa Le. Proposed Structure For My Day/Probably Won't Do Any Of This, 2020. Bookmark, 76 x 188mm.

This bookmark shows two versions of a written outline for a "productive" day, one is specific and pragmatic, whilst the other is more relaxed and vague. Inspired by wall texts seen in the Centre Pompidou which contain French text and an English translation, the layouts vary between exhibitions but establish one language as dominant and the other as supportive.



Top: Vanessa, Le, Aaaaaa, 2020. 4 loose sheets, 420 x 594mm.

Scanners usually don't capture an image as a whole like a camera does, it (at least the one I have at home) has an "arm" that scans a section at a time. I wanted to work with and against the scanner to create a medium specific outcome and observe what new meaning is produced through the action of scanning.

Above: Vanessa Le, Weekly Forecast, 2020. Microsite (html, css).

The daily weather predictions and language conventions of the Australian Government Bureau of Meteorology website were observed across many seasons as part of a daily routine. These observations were then taken in order to produce a bootleg 7-day forecast that represents the unpredictable weather of the city of Melbourne.

RESEARCH QUESTION
How might we keep the competition fierce and drivers at the forefront of Motorsport in an industry fuelled by technological advancements

Keywords

Automotive Relationship;
Motorsport; Fan Connection;
Driver Importance;
Technology Significance



JUSTIN D'SOUZA

Justin D'Souza is an automotive based industrial design student, and has been working as a contractor for Toyota Design Australia since January 2019.

My aim is to become a professional automotive designer as well as industrial designer. Certain challenges I have faced have been with creative drawing, understanding proportion and how to successfully translate a design solution. However, over the years I have progressed through these challenges and look to face new challenges such as understanding theme exploration as well as improving my skills in digital modelling using software like Autodesk Alias and Maya. The goal for this year will be to succeed in developing and finalising a conceptual outcome for my project that successfully tackles my problem statement and offers a practical solution to improve and adapt the automotive industry.

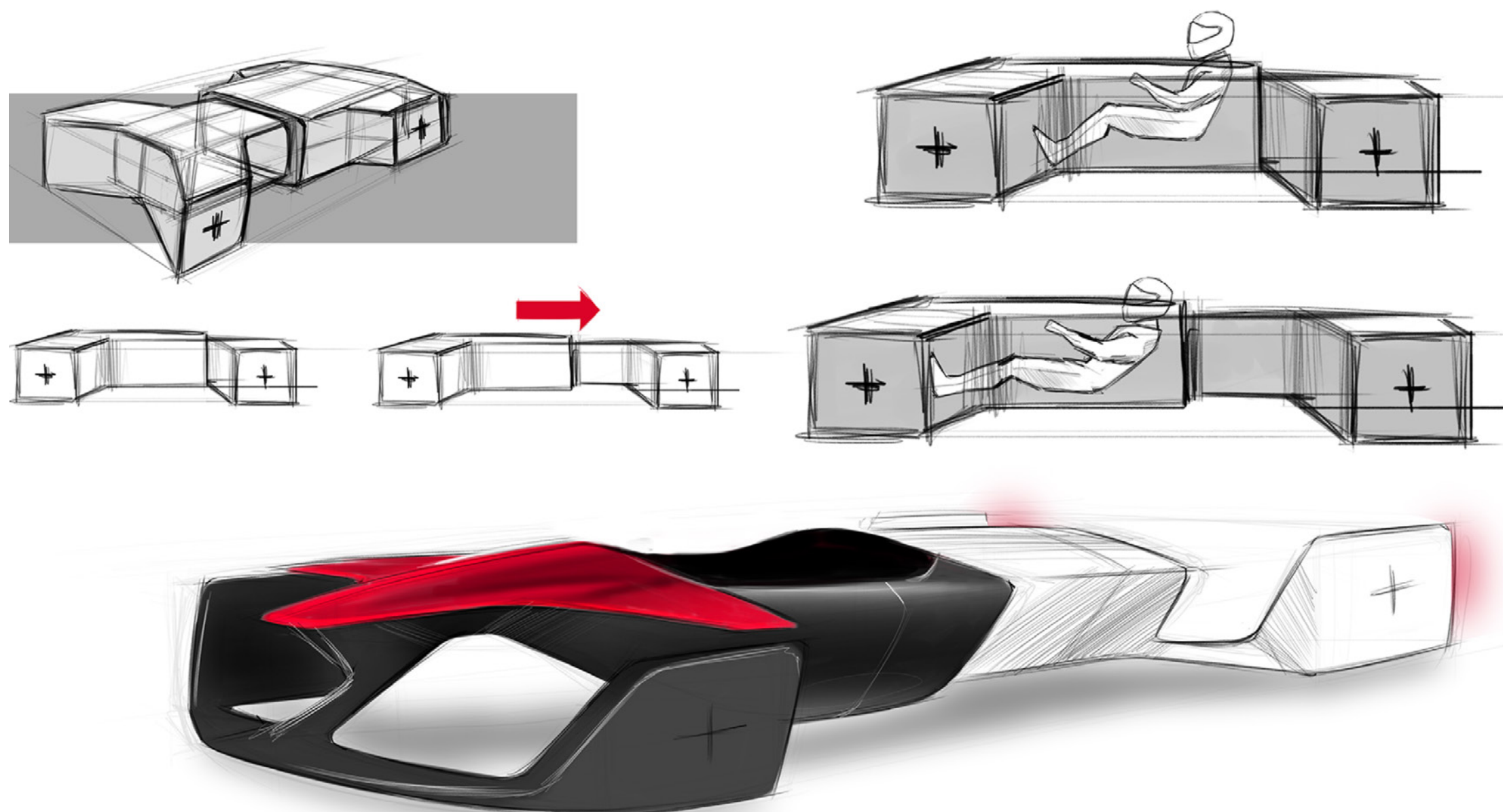
Racing – A Revolution: A studio investigation of driver significance in racing and designerly inquiry into the evolution of motorsport

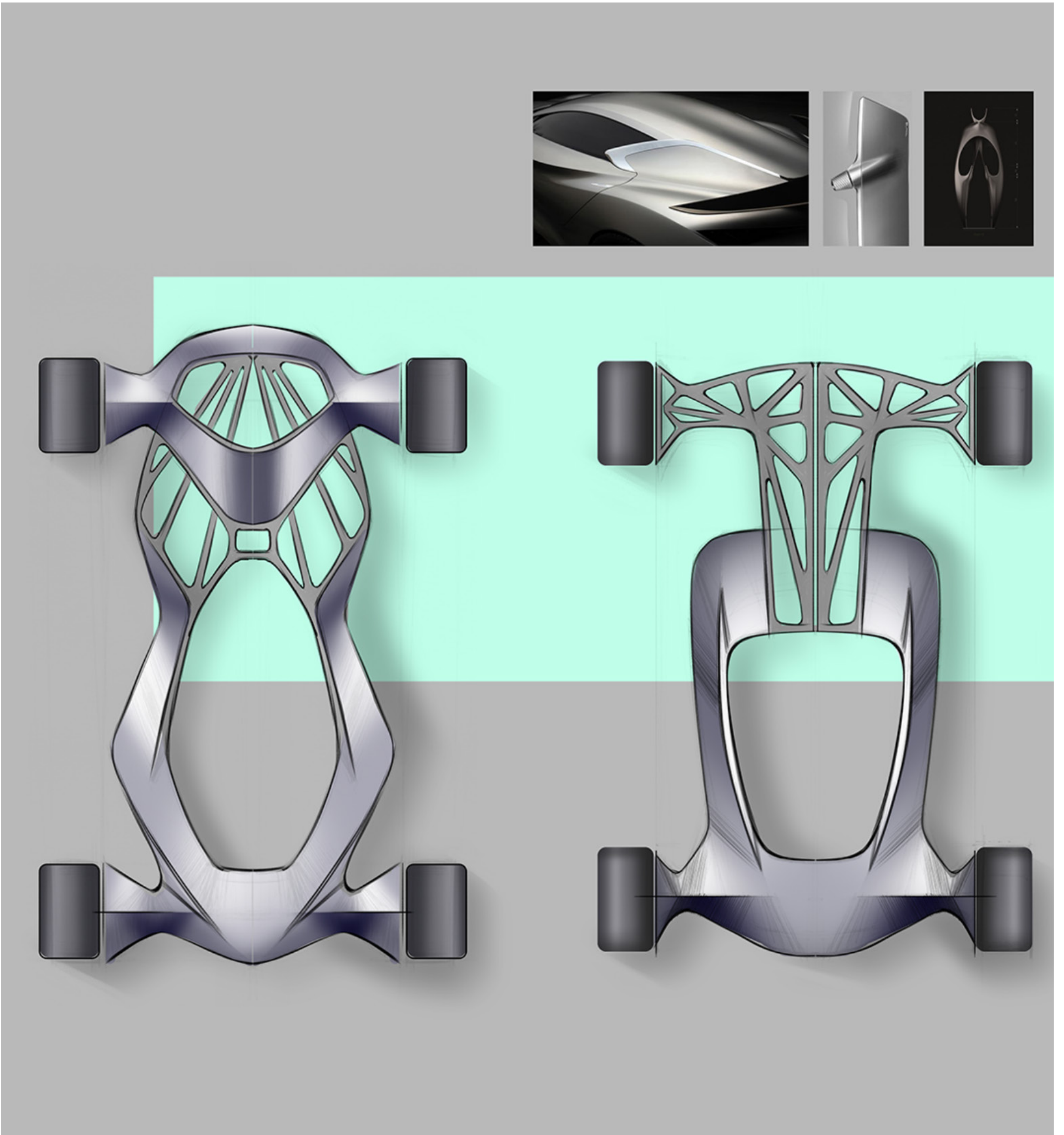
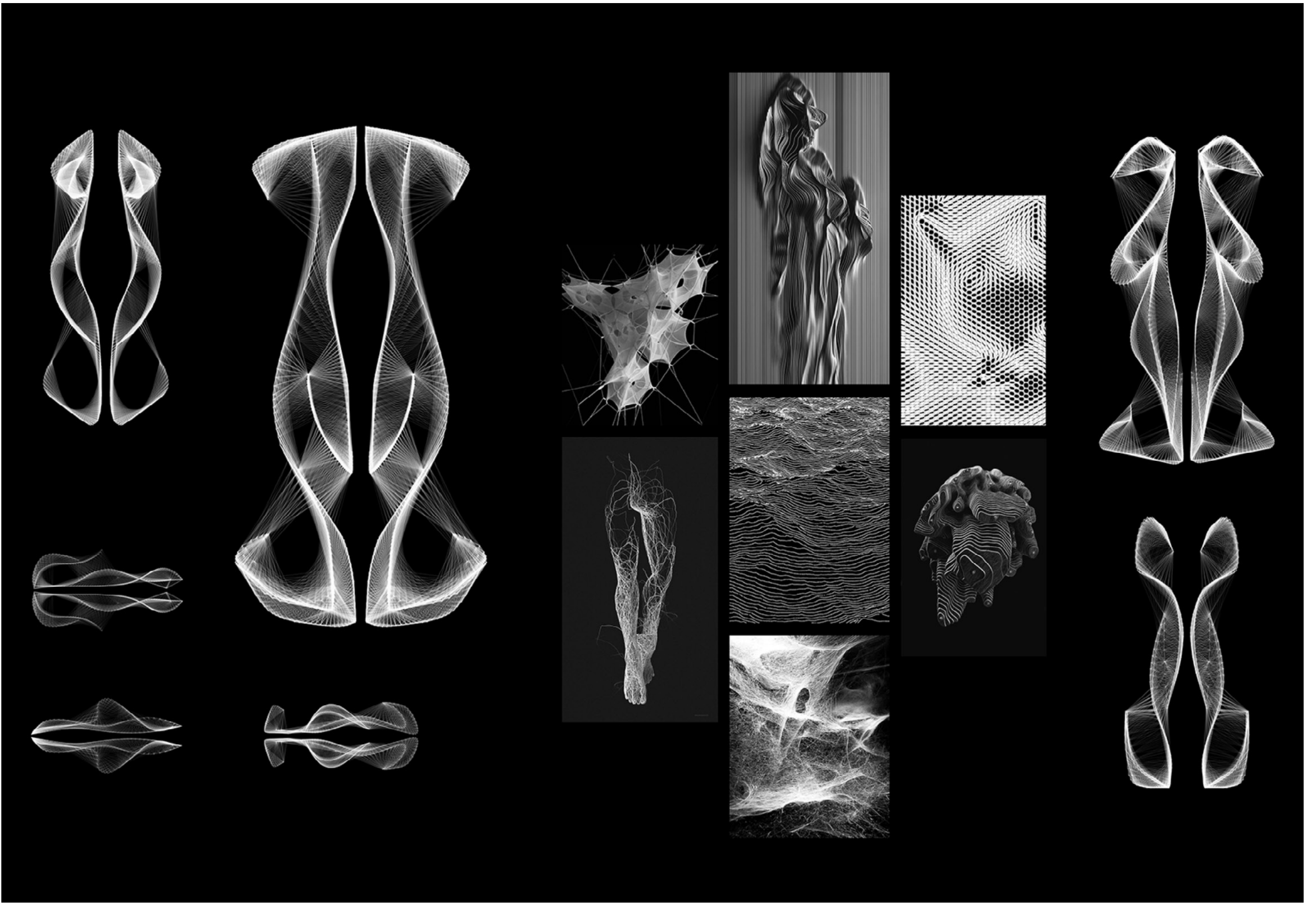
This is a studio research-based investigation to evaluate the issues of survival and adaptation surrounding the Formula One in the current automotive world and its future. The world of motorsport has been the centre of engineering innovation; however, this has had somewhat of a degrading effect to the sport itself. The advancements in the vehicles have produced cars with a higher percentage of control that has demoted the need for Formula One drivers. Consequently, this project aims to highlight the driver's importance not only to the sport but also to racing culture. This will be shown through an exploration of solutions, particularly a new racing competition that will utilise vehicles with minimum technology input, therefore placing race results entirely in the drivers' hands. My project will capitalise on theoretical and practical research methods by investigating flaws within the motorsport industry as well as using personal motorsport experiences to better formulate a concept design solution to the issues surrounding motorsport drivers and fans.

Why? The objective of my project is to place drivers in the forefront of motorsport to bring back fierce competition and excite fans about racing once more.

Justin D'Souza. Cross Racing Concept Ideation, 14/05/2020. Digital Sketch, 10 x 15 cm.

Sketch ideas of a previous version of the concept, attempting to develop a race vehicle that can combine the characteristics of a go kart as well as Formula One vehicle in order to elevate motorsports. The ideation sketches represent a vehicle that can transform from its small go-kart like proportion, and into a larger aerodynamic Formula One proportion.





Top: Justin D'Souza, Expressive Moodboard, April 2020. Digital Sketch, 10 x 15 cm.
 A fluid and loose expression of form derived from inspiration provided by dynamic imagery. Creates interesting race speed forms that instill a Formula One type of race vehicle quality that is easily recognisable.

Above: Justin D'Souza, New Gen Racing Development, May 2020. Digital Sketch, 10 x 15 cm.
 Ideation sketching that represents race vehicles and their surfacing and how this imagery works within a karting like proportion. Using inspiration images, I attempted to sketch different options for a merged chassis and body design that would create a light elegant design solution.



RESEARCH QUESTION
 How might we use design to help educate the Chinese community about Alzheimer's Disease (AD) and aid the prevention of wandering associated with AD patients?

Keywords

Alzheimer's Disease;
 Wandering behaviour;
 Health care; Empathy;
 Chinese society

YIYING WANG

**Let's talk about dementia:
 End the Stigma**

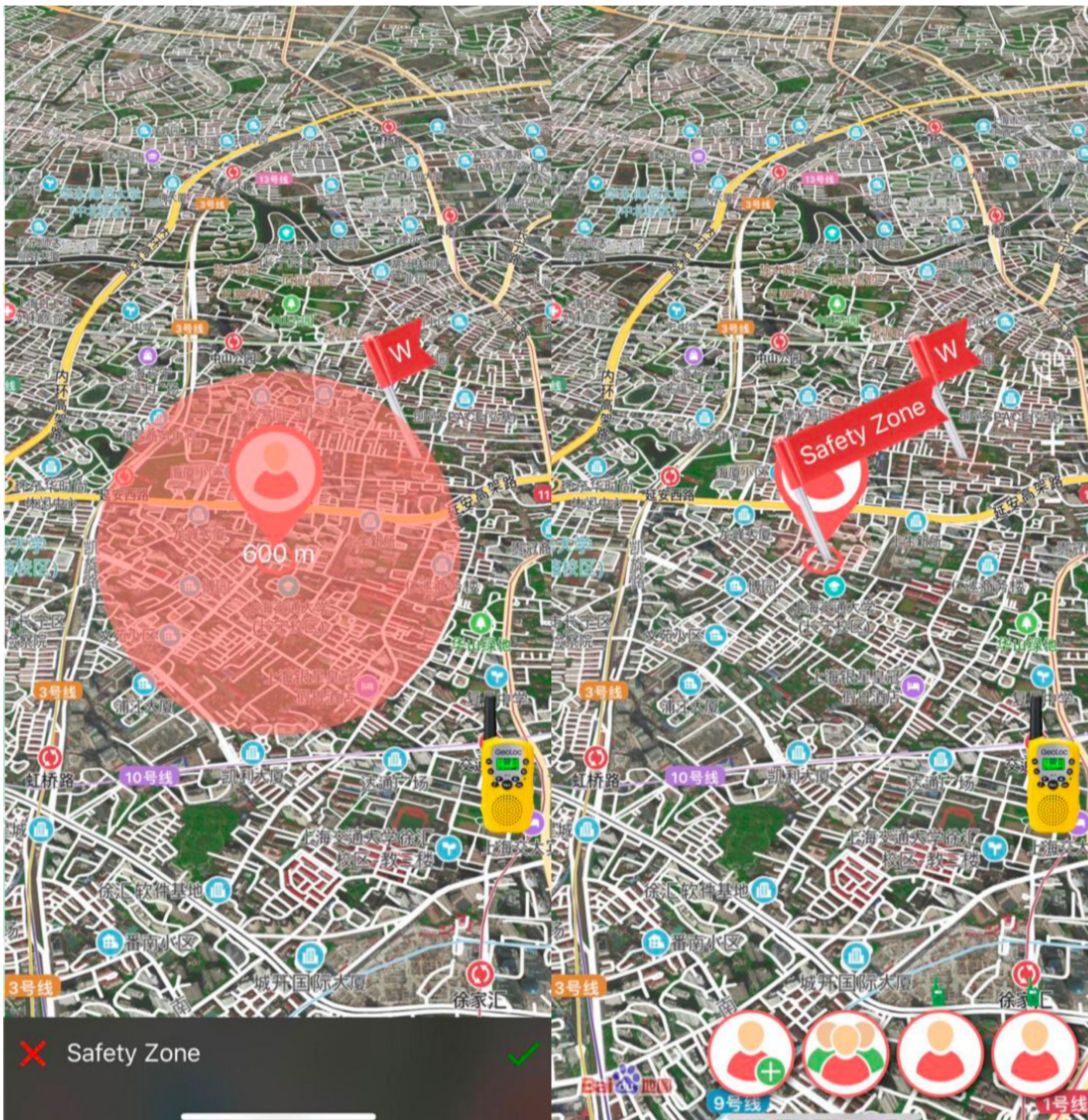
Wang YiYing is an Industrial design student who is passionate about using design to solve real-life problems.

I have personally experienced the anxiety that families of Alzheimer's disease patients feel for their elderly relatives. Through my Honours project I hope to better educate the Chinese community, in particular, about AD and use design innovatively to help prevent wandering behaviour.

Nearly half a million elderly people go missing every year in China due to Alzheimer's disease*. This research seeks to better understanding the behaviour and emotions of AD patients and explores how technology can improve the lives of people with Alzheimer's and their carers by prototyping a novel design solution approaches to future projects.

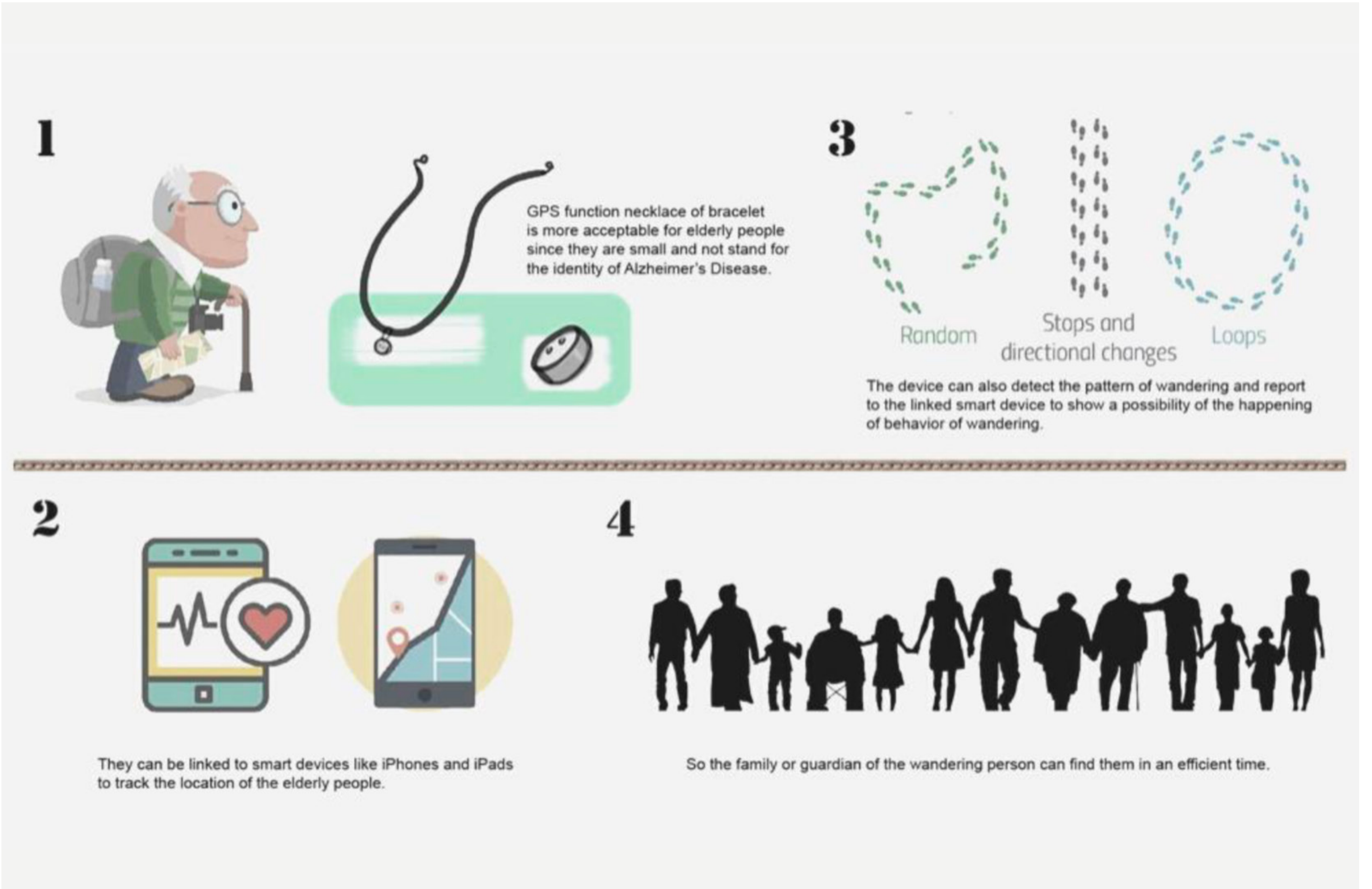
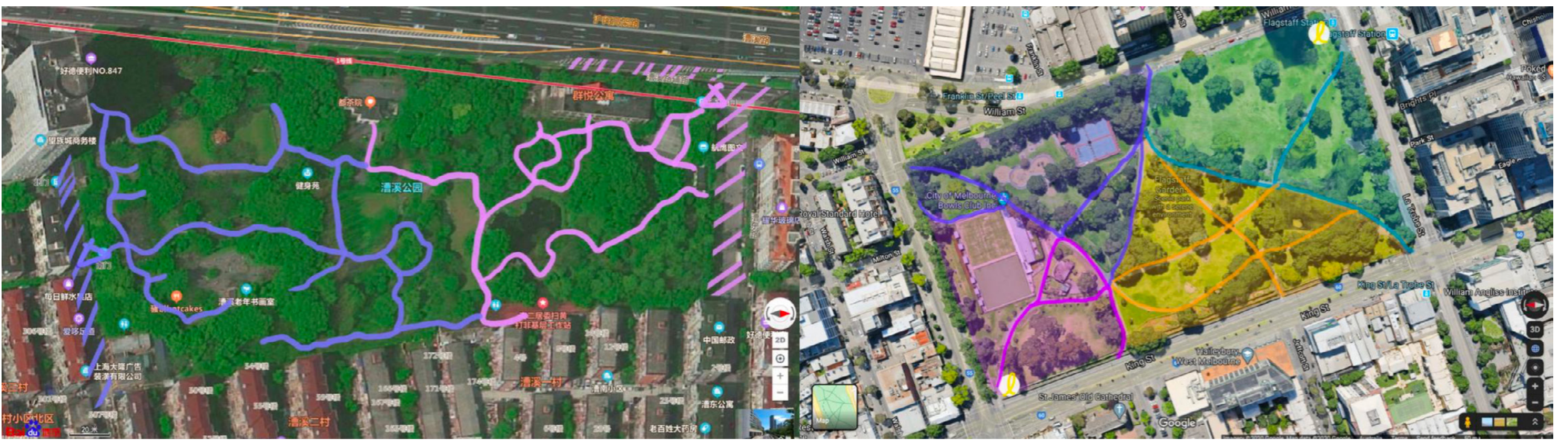
Why? Because design can benefit people, the community and society at large.

* Alzheimer's disease is a neurodegenerative disease without a specific cause, and currently without any effective therapy.



Yiying Wang, GPS badge app, June 2020.

This design concept incorporates urban planning in response to Alzheimer Disease. The GPS device solves the anxiety of carers and families of AD patients, while enabling those suffering AD to continue their normal daily routine and integrate into society with dignity.



Yiyang Wang

Top: Colour pathways and zones, June 2020.

Wandering can happen when elderly people go for walks in community parks. This ideation uses colour to mark zones for AD patients in order to help wayfinding and to aid memory.

Above: Storyboard, June 2020.

Conceptualizing how a GPS-enabled badge might help members of the public help locate a wandering AD patient.

Right: Design concept (Clothing), June 2020.

Informed by expert interviews, I have begun experimenting with clothing and wearables, such as coloured outfits and GPS badges. As it is difficult for AD patients themselves to memorize their own way to home or other destinations, I have identified the opportunity for designing ways that public awareness can be raised and to help assist those affected by the disease. The colour yellow is identified with improving memory functions.





Curated by **Dion Tuckwell**
Coordinator, Design Theory

PIPES x Squirrel is an intimate exhibition of distanced socialising.

The posters posit a progressive theoretical framing of research projects. As an exercise in communicating a formative layer of critical discourse, the posters are agent provocateurs; a way to freight ideas and questions using a shared graphic language. As we all search for ways of finding forms of communication across the digital distances, we've been working on drawing conversations through the visual language of designing.





**Above: Hannah Guyer,
Concept Poster, 2020,
ink on paper,
594mm x 841mm**

This poster is an abstract representation of some of the key ideas explored through Hannah's research into gender expression through visual language in digital fashion communications. A black blur envelops the white background creating a blur of grey through the centre of the poster, which is intersected by a stark white circle sitting to the upper left in the foreground. The circle represents the product/service that no longer exists as a single transaction, but rather a cycle of interactions between brand and consumer.

**Right: Vanessa Le,
Concept Poster, 2020,
ink on paper,
594mm x 841mm**

**Far Right: Elken Chong,
Concept Poster, 2020,
ink on paper,
594mm x 841mm**



**I learn
I think
I do**

**It learns
It does**

**We do
I learn**



2019

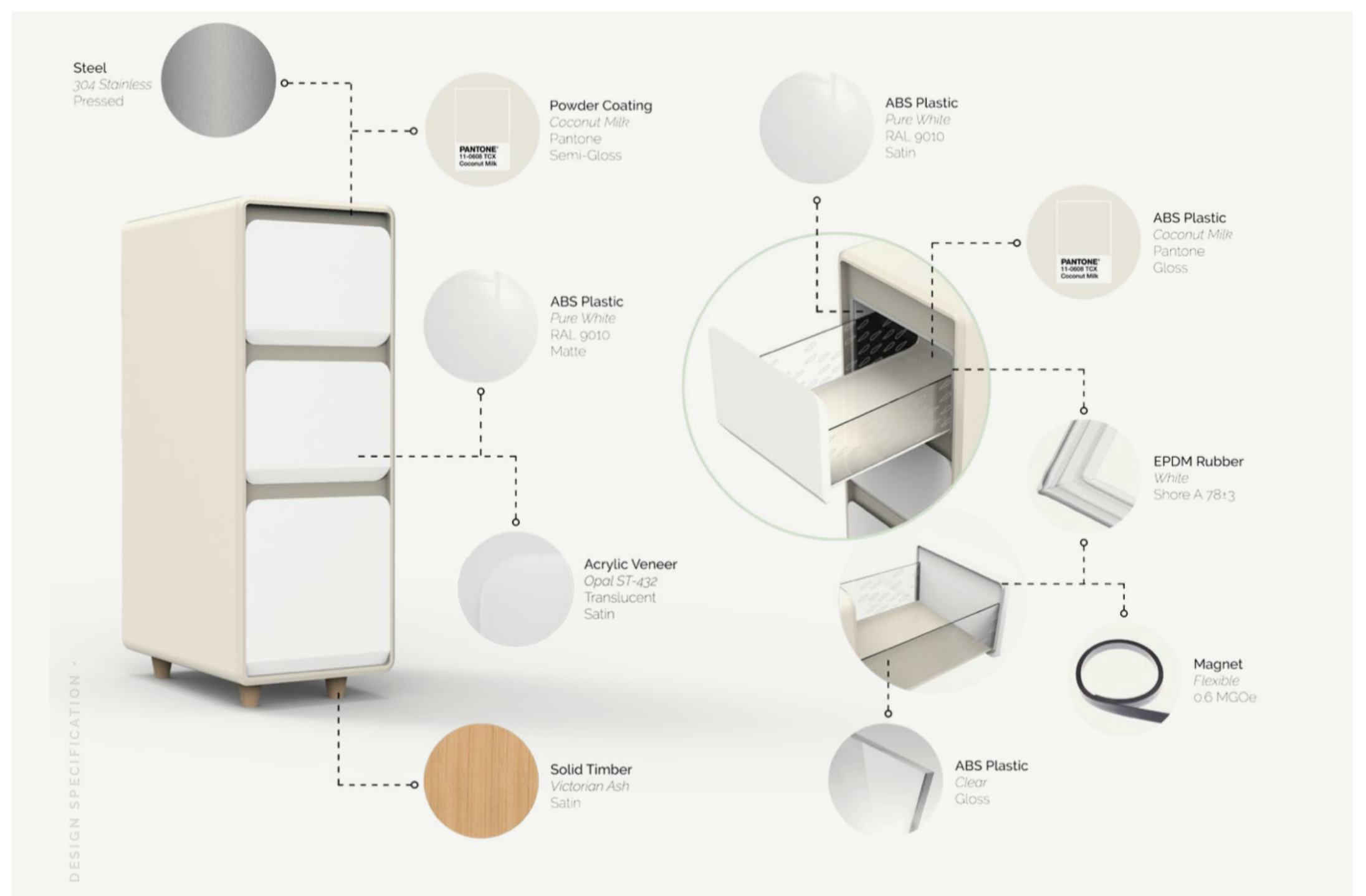
A selection of completed works by the 2019 Design Honours cohort:

Jack Balfour, Stuart Blackie; Audrey Chmielewski; James Meadowcroft; Selena Repanis and Kate Trip



Above: Jack Balfour
 “Creswick”; Transforming ceramic waste into personal objects of attachment and beauty

Right: Kate Trip
 “Palko”; a modular system with integrated technology that assists users in reducing their production of food waste by improving their inventory knowledge, preserving their food for longer and encouraging more sustainable habits.



How could a *co-operative framework* inform a utopian design studio structure? This book questions the traditional capitalist model of a design studio that acts to create efficiency in the pursuit of profit, and aims to uncover structural changes that could create agency for designers. To test this co-operative framework, Amici Studio is used as an experiment.



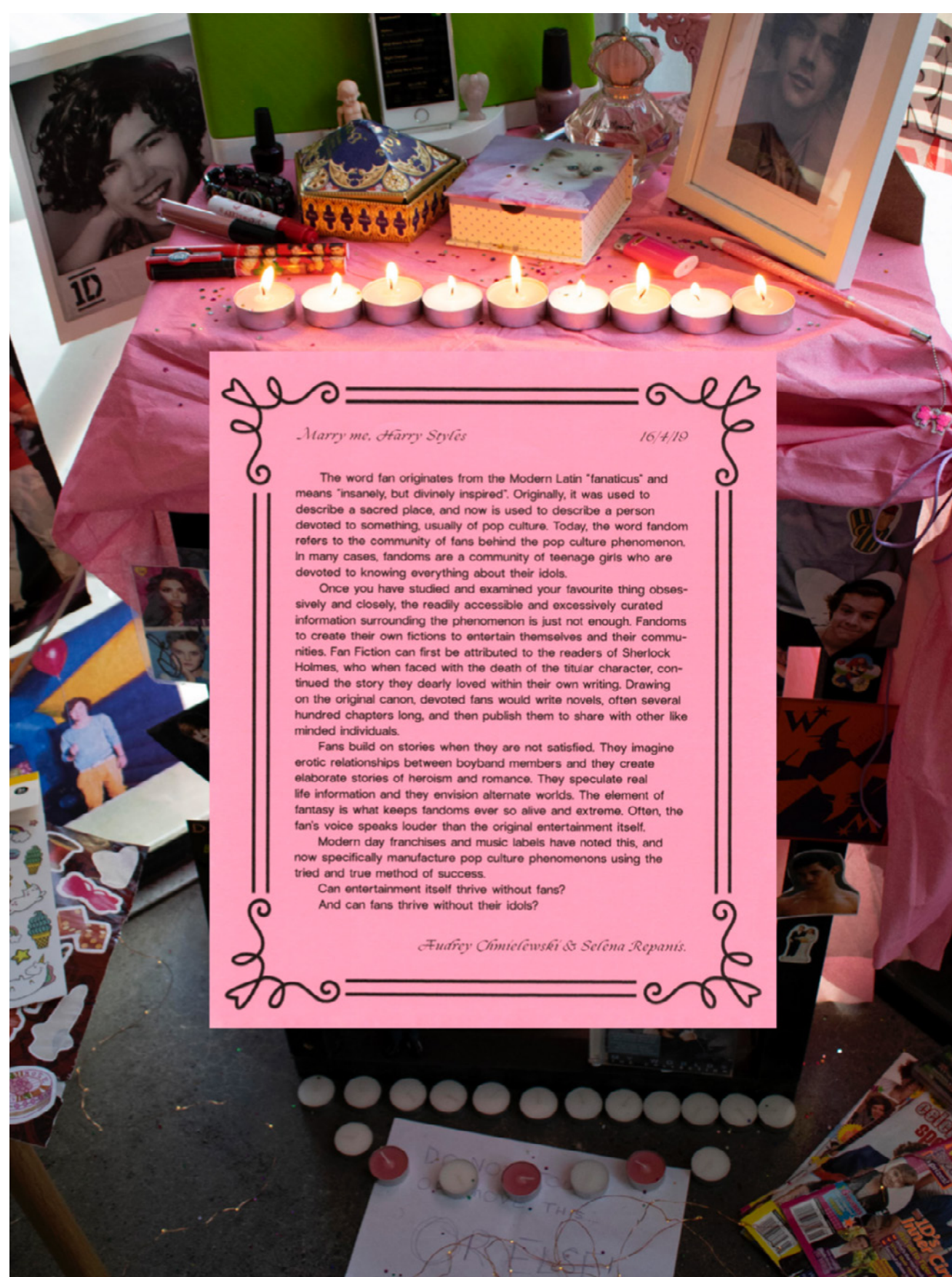
James Meadowcroft, 2019

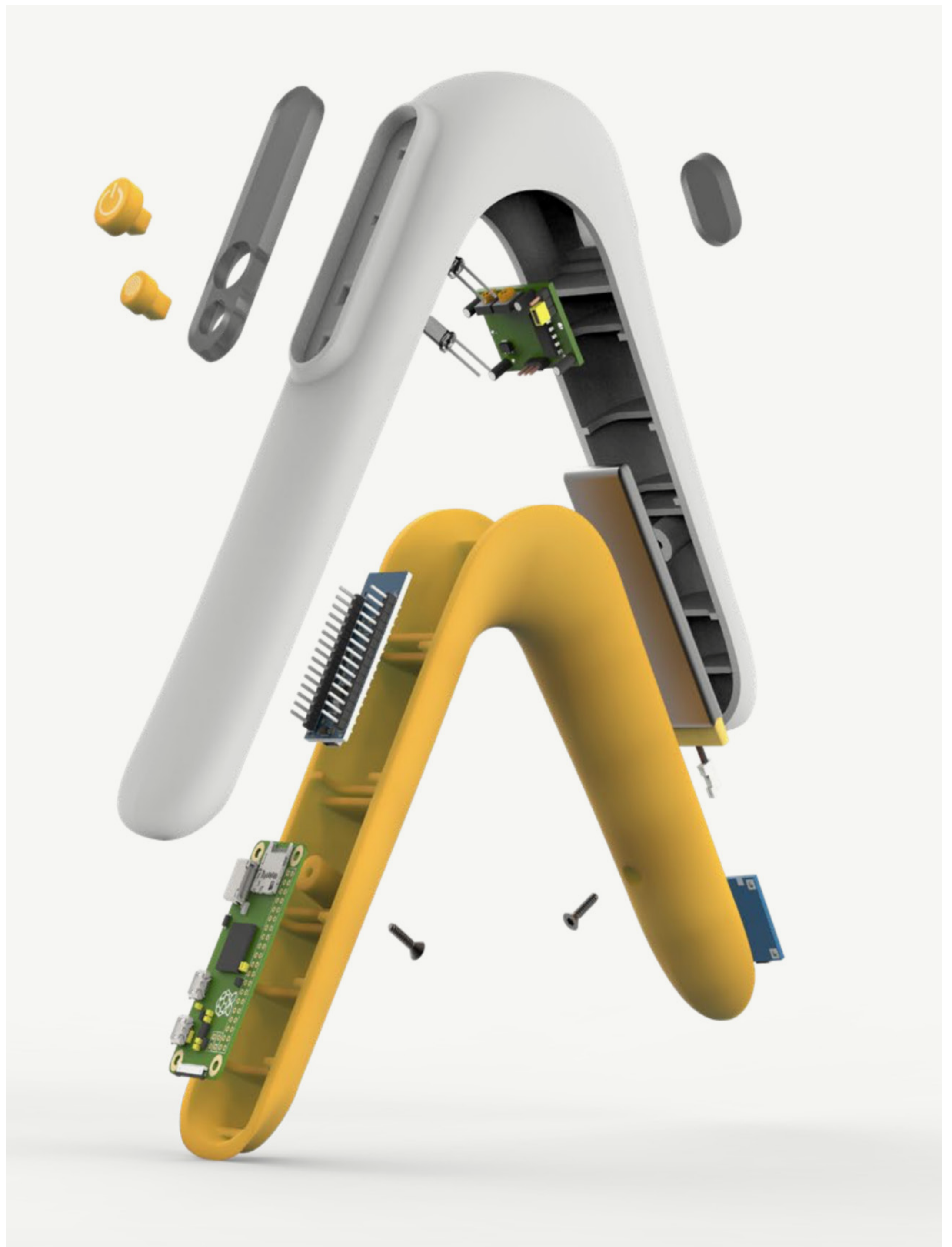
Above:
James Meadowcroft

Co-operating, organising, designing – Working toward utopian design studios. How could a co-operative framework inform a utopian design studio structure?

Right and far right:
Audrey Chmielewski

Sentimentality in the Internet age. This project investigates the evolution of our relationship with the past and the ways in which the internet has heightened our awareness of documented history.





Right: Stuart Blackie

“Flow” presents a distributive design blueprint for a diagnostic device that specifically targets differing cultural attitudes towards healthcare in developing world countries and present-day issues related to international transport of medical technologies.

Below: Selena Repanis

I Can See Clearly Now: How the neoliberal iteration of “Girlboss” branded feminism promotes individualism and careerism over community and liberation





For details about the application process tap the 'apply' icon (left) or contact MADA Student Services:

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