

Squirrel*

* to move in an inquisitive and restless manner

FROM THE HOD



Gene Bawden
Head of Department, Design

With half the semester already behind us we're well and truly into the swing of 2021. And so far, many of us have been able to enjoy a much more lively campus experience. While we can't let our guard down, it has been exciting to engage increasingly in 'real' conversations, discussions and debate. Before Easter, [Melbourne Design Week](#) provided ample opportunity for us to engage face-to-face (and online) with designers, students, and the increasing array of collaborators that designers now work closely with: medical professionals, environmental experts, teachers, policy makers, and the general public—the people who actually USE our designs. Collaboration is an essential component to our practice, and on that note I'd like to thank Tiffany Nichols and James Yang from Communication Design who joined with Kimia to pull together the latest issue of 'Squirrel'. We're also looking forward to seeing the outputs of our first Third Year Collaborative Design Studio cohort; but we can definitely see what the First Years are up to now in Collaborative Design Studio 1: [#col1001](#)

Collaborative Design Studios 4 and 5 are the capstone units of our newest specialisation program; the Bachelor of Collaborative Design.

This specialisation aims to prepare graduates for a design career more immersed in social contexts and interdisciplinary projects. This is a burgeoning field of design engagement that is not just located in studios, but big businesses, not-for-profit organisations and government departments. If you're seeking a more diversified field of design practice, this specialisation is for you. For more information check out the [handbook](#) or contact the Program Director: wendy.ellerton@monash.edu





Why Australia's Crosswalk Buttons are the Best (ft. Billie Eilish)

If there was a competition for world's best crosswalk button, Australia would have gold locked in with the remarkable ATPD traffic button, designed by Nielsen Design in Sydney in 1986. Its distinct sound has been streamed over one billion times on Spotify and YouTube thanks to a collaboration with Billie Eilish. There's not a competition by the way, but this video explains why the design is so clever. Tap the image of [Julian O'Shea](#), below.



The Beauty

"Simultaneously stunning and filthy" is how director Pascal Schelbli describes "The Beauty." A cautionary reimagining of the world's rampant plastic pollution, the arresting animation re-visions waste as lively sea life: a bubble-wrap fish puffs up, a serpentine tire glides through the water, and an entire school of discarded footwear swims in an undulating mass.



The Beauty, by Pascal Schelbli. Watch on Vimeo by tapping the image above (vimeo.com/525453396)



WORKSHOP

Last week XYX Lab conducted a 'Gender Justice' workshop in the midst of their HyperSext City exhibition at Tin Sheds Gallery in the University of Sydney. Participants were asked to peruse the data represented on the walls, and consider how it might be reimagined in a way that engages a new audience. The participants were asked how they might mitigate against gendered violence through design? The workshop was attended by professionals and students of architecture and urban planning. [Follow XYX Lab.](#)



DESIGN WEEK

Just a 'taste' of the many events Monash Design hosted at the Recital Centre in Southbank during Melbourne Design Week. Thanks to all who facilitated and those who attended!





STUDIO

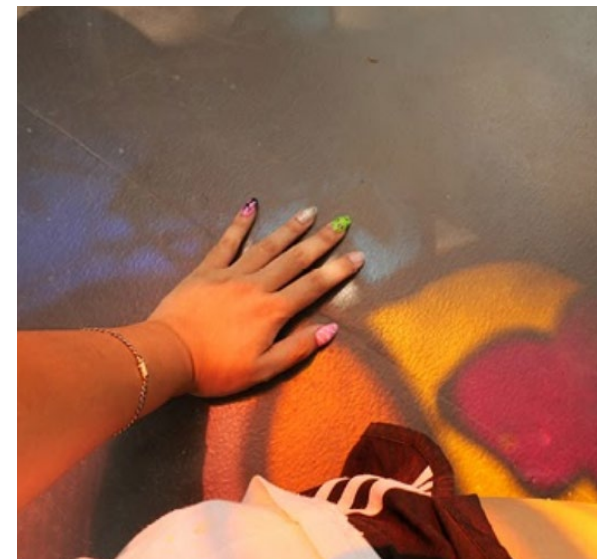
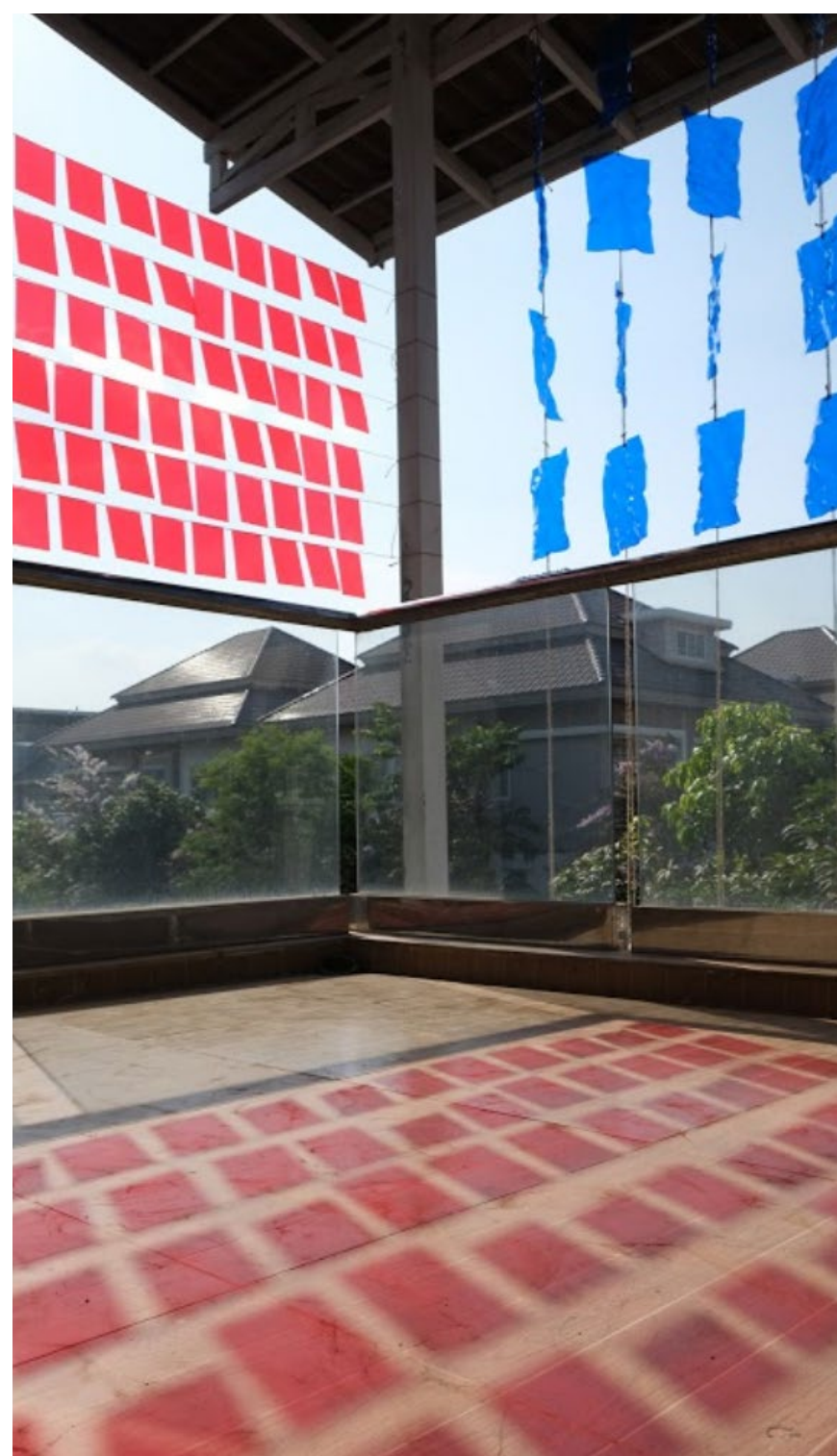


Fleeting Space

Spatial Design
Second year studio
SDN2001

In this project, Spatial Design students attend to the dynamic and fleeting conditions within their chosen sites through the creation of 1:1 installations. These images are from a recent work-in-progress review, students have been conducting 1:1 tests on site that are rough by dynamic in how they reveal the changes in their chosen element and site over time.

Above: Kenny Kouch
Far right: Natkanok Onratn
Right and below: Sovannlee Jimmy-Bunche





I-CONIC Melbourne Design film series for Melbourne Design Week 2021 enjoyed a sellout season at the Robin Boyd Foundation. Audiences were treated to the world première public screenings of the five I-CONIC Australian Design films produced by MADA senior lecturer Ian Wong and Tim Isaacson. Hosts Dr Denise Whitehouse, Professor Philip Goad and Peter Maddison delivered engaging and thought provoking evenings on the careers of designers Mary Featherston, Celina Clarke, Phillip Zmood, Su San Cohn and MADA I(Suzhou) lecturer Phillip Slattery.

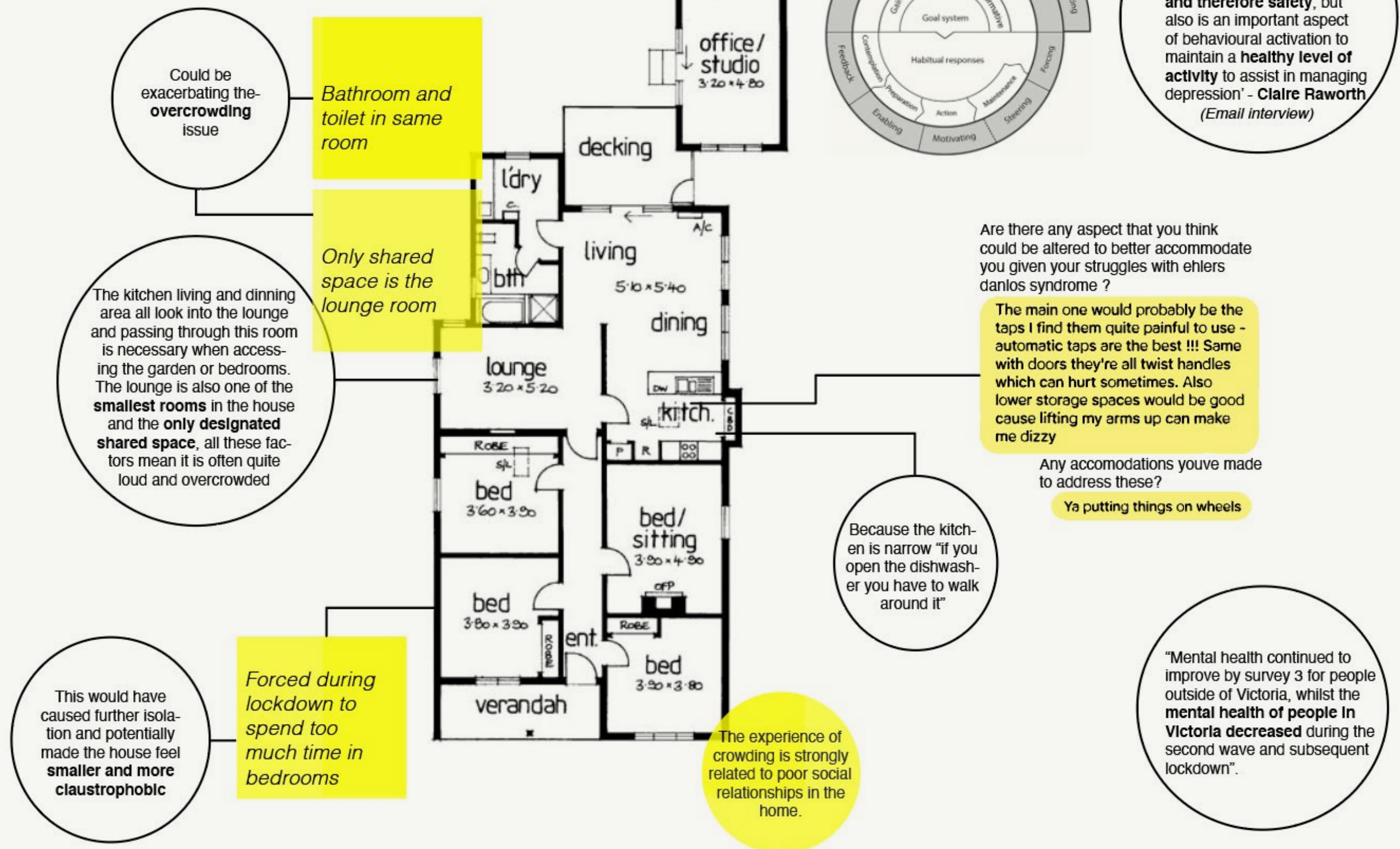


Dr Denise Whitehouse (top) and Professor Philip Goad (above right, with Ian Wong) present the Iconic Designer series at the beautifully designed Robin Boyd Foundation as part of Melbourne Design Week, 2021. The series came to a conclusion this week with a conversation between Su San Cohn and Phillip Slattery (above left).

The films are hosted on the Design Tasmania website and can be accessed by tapping [here](#).

Combined research insights

Combined implications of insights gained through the email interview with industry professional, interview with family, interview about living with a chronic illness, research into overcrowding and mental health, study into Victoria's lockdown's effects on mental health, short poll/interview.

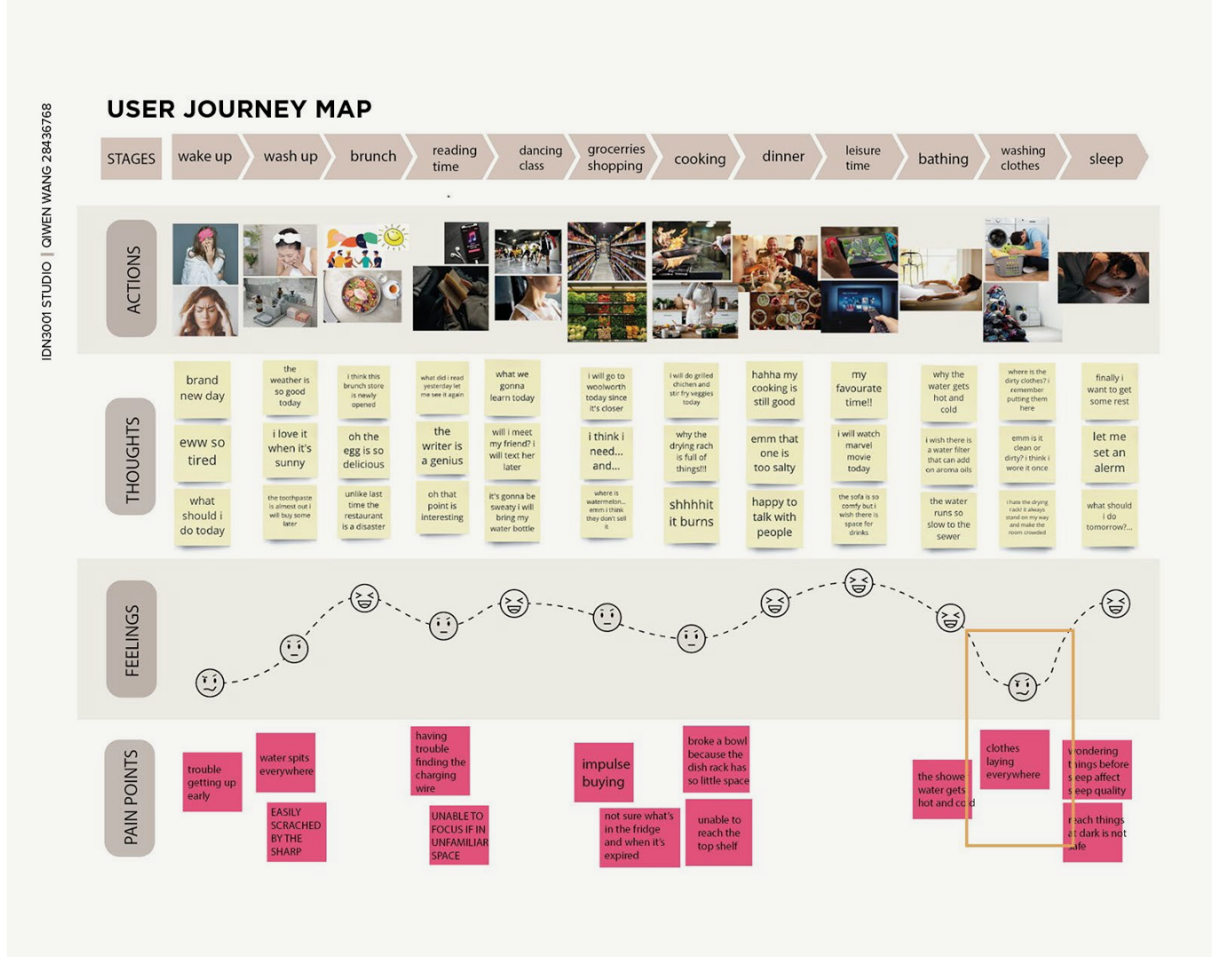
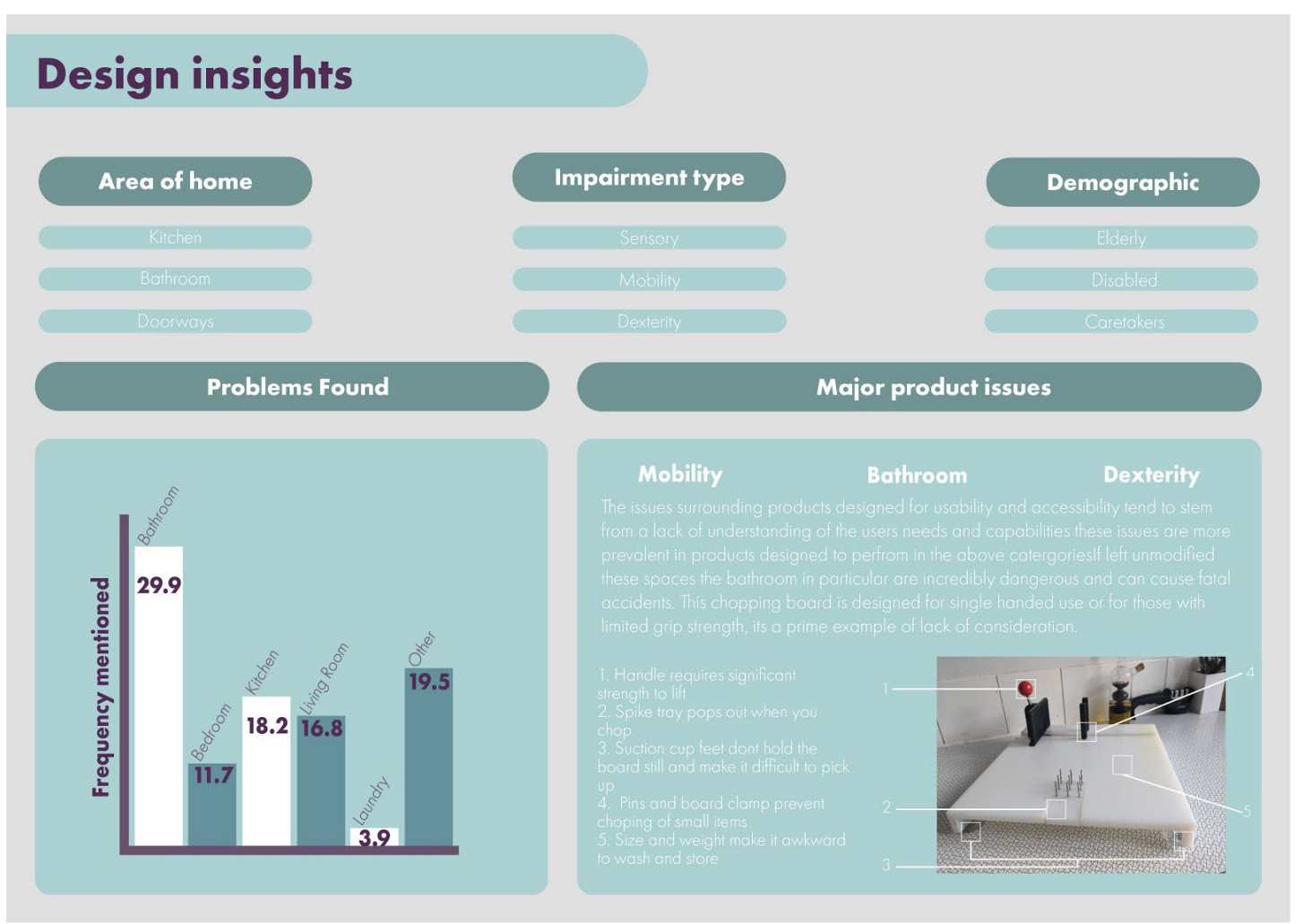
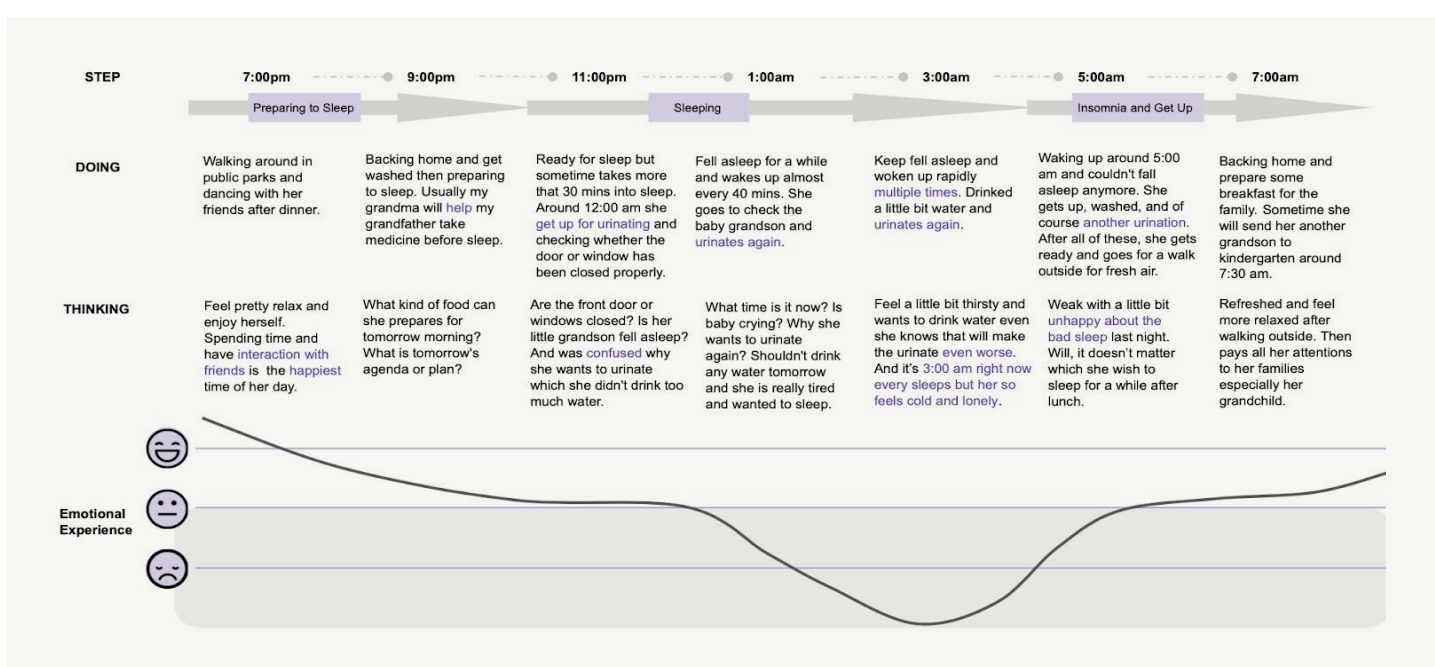
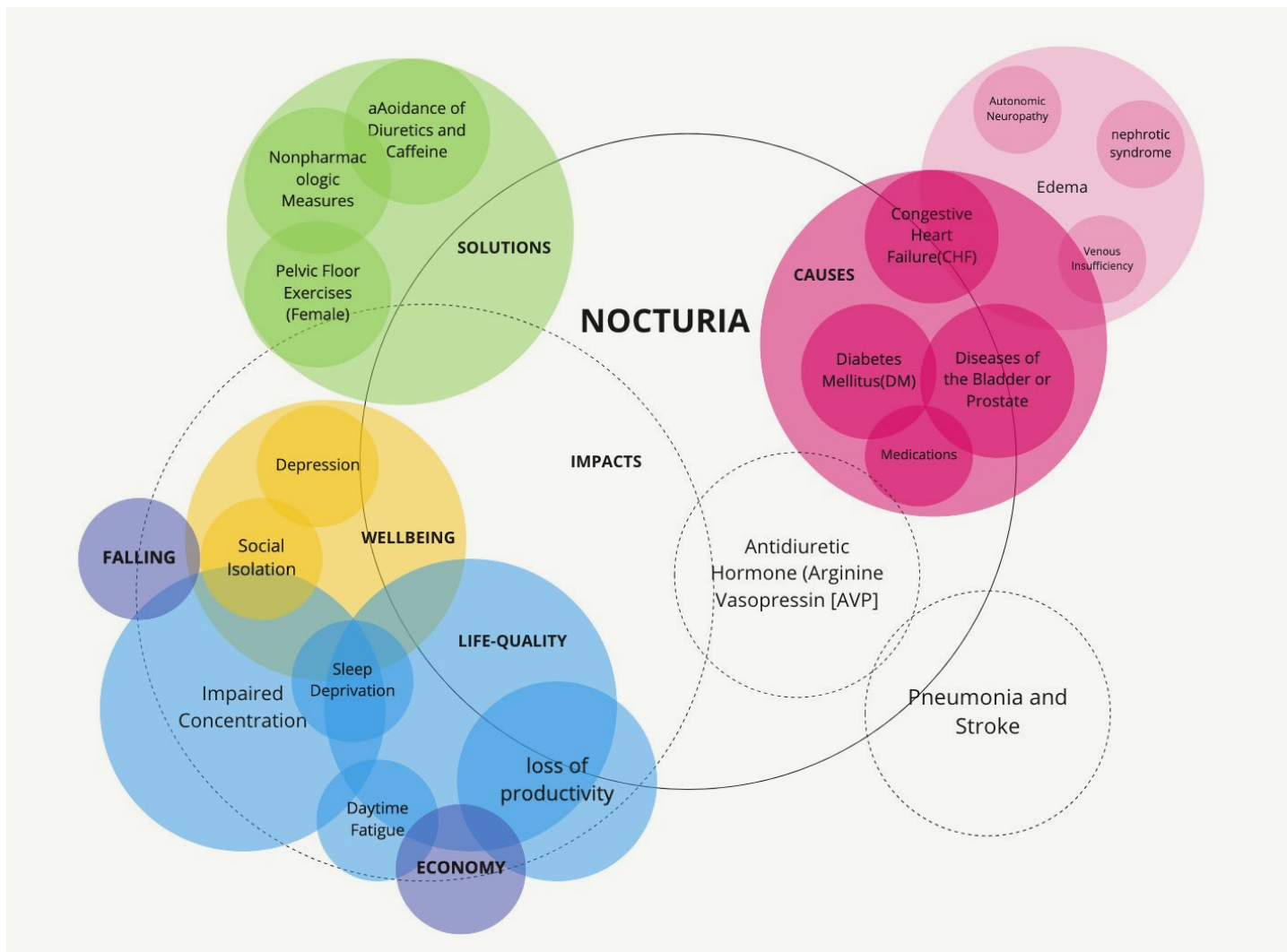


STUDIO SPOTLIGHT

IDN3001 Industrial Design Studio 4 Research Project

This week the third year Industrial Design students share with us some of their early research that will go towards informing their major project for the semester.

Top: India McPherson
Above: Imesha Weerasena
Right: Charli Beshara
Below: Yunqi Lin
Bottom right: Qiwen Wang



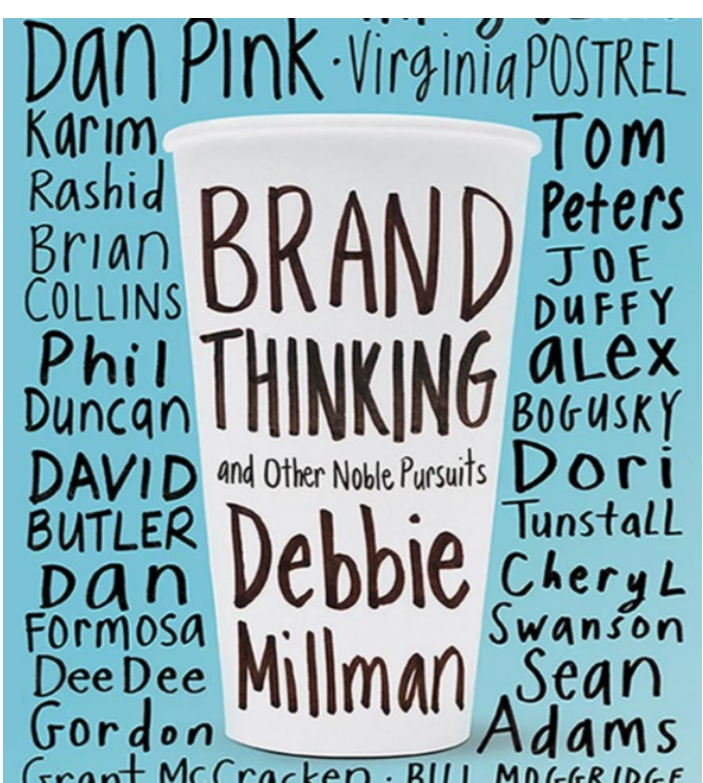
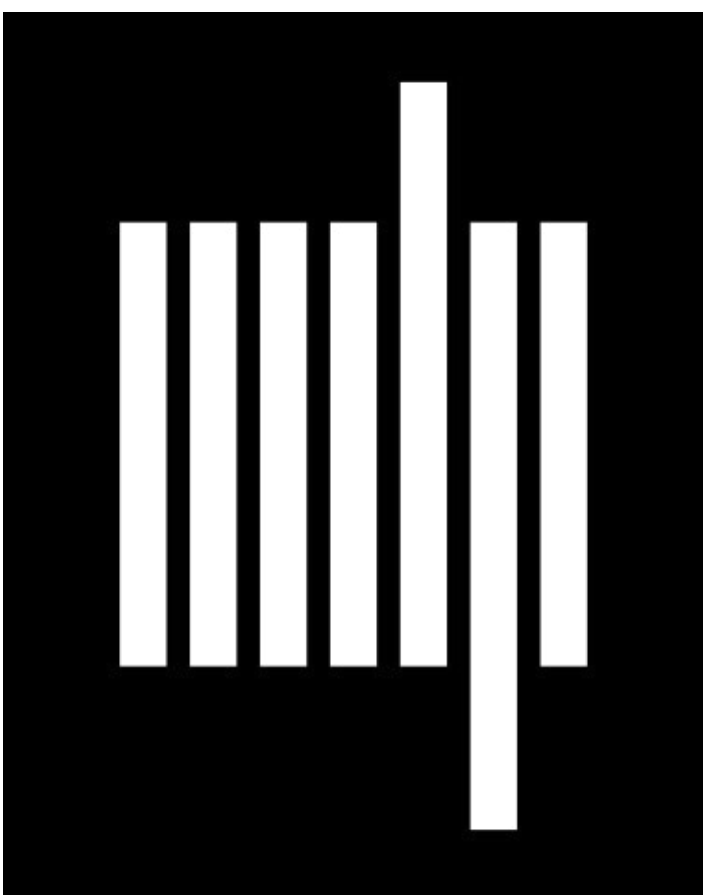


WOMEN IN DESIGN

#Women in Design

Last month we celebrated International Women's Day. This month we celebrate Women in Design, every day.

- Top:** Zaha Hadid
- Above right:** Bea Feitler
- Far right:** Paula Scher
- Right:** April Greiman
- Below:** Muriel Cooper
- Bottom:** Debbie Millman
- Bottom right:** Louise Fili



**INTERSTATE
TRAVELLING STUDIO
Monash/QUT Impact
Lab/ Winter 2021**



The course is available to Design students studying at any level, however, priority will be given to final year undergraduate students, in the first instance.

- Participating Monash students will be able to enrol in 6cps of elective study (DGN2000 – Interdisciplinary Design).
- Program Cost is estimated at \$1500* (Return airfare, accommodation and project- related fees included). Standard Monash unit enrolment fees will apply according to your funding status.
- COVID SAFE PRACTICES Monash is committed to ensuring that domestic programs are COVID Safe by adhering to state and local regulations and developing COVID Safe plans.

To register:

Visit the [Monash Abroad website](#) and search for the course: DAST | DGN2000 Interdisciplinary Design: MonashXQUT Impact Lab – Interstate Travelling Studio

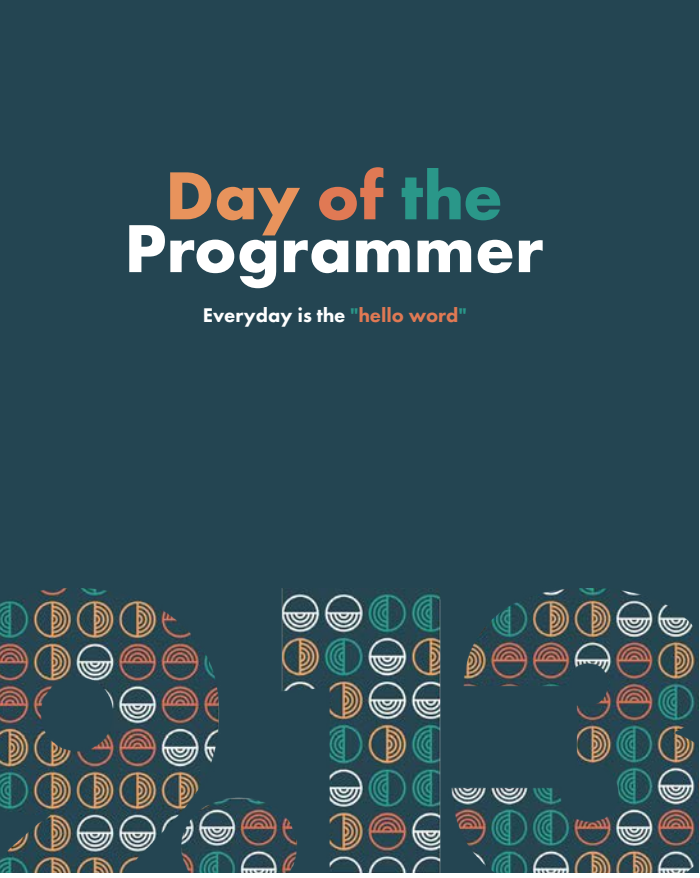
This intensive study program draws upon the recognized strengths of both Monash and Queensland University of Technology in emerging design practices. Over a coordinated two-week period, students from both universities will be introduced to areas where design is having real-world impact (ie. Healthcare, Creative Technology). Together, you will work in cross-institutional teams to explore complex design problems by engaging with project briefs issued by strategic research partners. This “travelling studio” will provide an immersive learning experience that includes a reciprocal period of interstate travel for each participating cohort. The first week of the programme will be held in Melbourne, with the second week taking place in Brisbane, hosted by QUT’s School of Design. The course will culminate with an exhibition in Brisbane as part of a co-hosted Design Week in which students will be able to share the creative outcomes of their work and study experience with industry partners, other stakeholders and members of the Australian design community.

* IMPORTANT: Monash Student Travel Insurance Policy applies to domestic travel programs. This cover, however, excludes medical expenses. In addition, Monash University is unable to cover costs associated with COVID-19 cancellations, disruptions and quarantine. While all attempts will be made to make arrangements that can be refunded or rescheduled if the Program is affected by COVID-related events, you will be required to cover these additional expenses.

For more information, please contact Dr Vince Dziekan (Program Leader):
vince.dziekan@monash.edu

SPOT LIGHT

Illustration electives



Featured illustrators:
Peter Su, Marissa Hor, Emilia Bajer,
Ty Foley, Linh Vu, Jiafeng Lyu

**ELECT
THIS**

Emerging Design Practices: Looking to expand your design horizons by focusing on key values, contemporary issues and new modes of practice that are reshaping the design field. These interdisciplinary units have been designed to complement, supplement and extend the studio-based studies related to Communication Design, Industrial Design, Spatial Design and Collaborative Design. The following electives are being offered in second semester and available to undergraduate students across MADA.

**DGN2021
DESIGN ETHNOGRAPHY**

The unit will highlight design as a particular mode of understanding people's experience of design in their worlds. Design Ethnography is a project-based unit, in which you will apply research methods in parallel with design work. By engaging with the realities of how people make sense of and use design, the concepts and methodologies of design ethnography provide ways to understand the broader experience of design, and how it engages with the future. You will be challenged to make, visualise and present design interventions that draw upon qualitative research in combination with design skills, processes and technologies. In the process, you will gain a better appreciation of the value of research, collaboration and partnership, and the importance of ethics, sustainability and inclusivity to design practice.



**DGN3108
DESIGN FOR SOCIAL
IMPACT**

Design for Social Impact is a project-based studio, in which you will be challenged to apply your design practice into areas of high social impact, such as health and wellbeing, urban safety, etc. You will have the opportunity to collaborate with external partners – including not-for-profit organizations and community groups – to produce design interventions that aim to influence positive societal change. The unit will highlight the values of collaboration and partnership by drawing upon a variety of user-centred design approaches, ethnographic research methods and emerging technologies.

The interdisciplinary topic and praxis approach of this unit includes, but is not limited to spatial design, digital media design, interaction design, communication design, service and product design.



Above: Materiality in design ethnographic fieldwork at Bendigo Hospital 2016, by Shanti Sumartojo.

Left: She City Co-Design workshop (Monash YXX Lab, 2018)

DESIGN & AI

**WINTER AI
(INTENSIVE) ELECTIVE**
ENROL IN ADA3011 (T2-58)
TAP THE YELLOW CIRCLE
TO ACCESS THE
HANDBOOK



This winter we will be offering a new 6 point elective in ‘Design and Artificial Intelligence’, open to all students across the Faculty. AI is impacting on all our futures, and as ‘Future Designers’ (in every sense) you need to be aware of its impact on your practice, and more importantly how you leverage its capacity from a position of understanding it.

Testimonials:

“A well-structured workshop that is suited for learners of all levels to learn about AI. Key AI contents were covered in bite-size without compromising depth; ranging from AI application in different industries to ML modelling in a virtual environment”.
— Jason Gan, Impact Investing

“This is one of the most well taught and well-structured AI course that I know!”
— Prof. David Lee Kuo Chuen,
Singapore University of
Social Sciences

The unit will be offered in intensive mode over 2 weeks; starting from Tuesday June 15—25, 2021.

It will be offered entirely online and facilitated by Ian Myles CEO of Area 51 (Singapore) using built-for-purpose online learning material from leading AI learning provider *learn-tech** (UK).

The unit will cover key AI design considerations: ‘voice’ (control and recognition); ‘pixels’ (image recognition) and ‘geometry’ (AI in spatial practices).

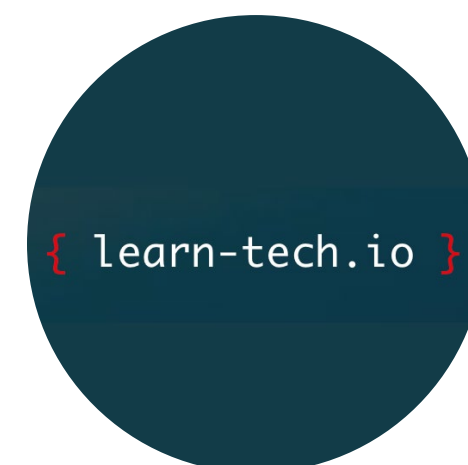
No special software is required, just access to a computer and (free) Microsoft Teams and Google Sheets. The unit will consolidate your learning in a final collaborative AI project presented on the last day.

Spaces are limited to 25, so if you are interested enrol quickly through WES or contact gene.bawden@monash.edu for permission to enrol.

* All *learn-tech* costs will be covered by your standard unit fee. No additional payments are required.



Ian Myles,
CEO, Area 51
(Tap the image to link to the Area 51 website)



Learntech
(Tap the logo to link to a sample of the AI learning you will access throughout the unit)

IDENTITY

CINÉMATHÈQUE 2021: Winner

In the March issue of Squirrel we presented an array of Cinémathèque projects, completed by the final year Communication Design students in 2020.

The Melbourne Cinémathèque is a non-for-profit, membership-driven organisation which aims to present films in the medium they were created and as closely as possible to screen films the way they would have originally screened (i.e. big screen, celluloid prints, not video or DVD). The program is hosted at ACMI (mostly) and since 2015, under the supervision of Monash Communication Design lecturer Warren Taylor, a student project has been selected for the visual identity.

The project asked students to develop a new visual campaign for the 2021 Melbourne Cinémathèque season.

The winner for the Cinémathèque project is Jessie Liu.

‘This concept aims to honour the projectionist’s craft in a vibrant and contemporary way. The striking white screen is used as a graphic device alongside a dreamy gradient to convey a sense of possibility and otherworldliness – as enchanting as the experience of watching a film.’ – Jessie Liu, 2020

Melbourne Cinémathèque 2021 Screenings

Presented by the Melbourne Cinémathèque and ACMI. Supported by Film Victoria, the City of Melbourne Arts Grants Program and School of Media and Communication, RMIT University.

VENUES
February 5 - April 29
The Odeon, 113 Swanston Street, Melbourne
May 6 - December 16
ACMI, Federation Square, Melbourne

ANNUAL MEMBERSHIP
Accession for 12 months from date of purchase:
Jul \$173 / Concession \$153 (21 include)
Mini Membership
Admission to 3 consecutive nights from date of purchase:
Jul \$32 / Concession \$27 (21 include)

FRIENDS OF CINÉMATHÈQUE
Accession for 12 months from date of purchase:
Jul \$291 / Concession \$265 (21 include)

MELBOURNE CINÉMATHÈQUE
Melbourne Cinémathèque Inc. Tel: 1834, Manchester Unity Building, 220 Coleridge Street, Melbourne VIC 3005

Melbourne Cinémathèque 2021 Screenings

WEDNESDAY 13 MAY
7:00PM ALL THAT HEAVEN ALLOWS
Douglas Sirk (1955)
89 mins - G

MONDAY 18 MAY
7:00PM BOEJJE
Douglas Sirk (1930)
94 mins - Unclassified 15+

WEDNESDAY 26 MAY
7:00PM A TIME TO LOVE AND A TIME TO DIE
Douglas Sirk (1958)
135 mins - PG

APRIL, APRIL!
Douglas Sirk (1935)
82 mins - Unclassified 15+

8:40PM SHOCKPROOF
Douglas Sirk (1949)
73 mins - Unclassified 15+

Special Monday screening to be introduced by Tom Ryan, author of The Films of Douglas Sirk: A Queer History (Magnificent Obsessions) (2019).



Melbourne Cinémathèque 2021 Screenings

opening night

WEDNESDAY 11 MARCH
6:30PM ANGEL
Ernst Lubitzsch (1937)
91 mins - Unclassified 15+

WEDNESDAY 18 MARCH
6:30PM A FOREIGN AFFAIR
Billy Wilder (1948)
118 mins - PG

MARCH 23-APRIL 6
7:00PM ALL THAT HEAVEN ALLOWS
Douglas Sirk (1955)
89 mins - G

MONDAY 23 MARCH
6:30PM THE SERVANT
Joseph Losey (1963)
116 mins - M

MONDAY 30 MARCH
6:30PM THE NIGHT PORTER
Liliana Cavani (1974)
116 mins - R 18+

MONDAY 6 APRIL
6:30PM THE DAMNED
Luchino Visconti (1969)
156 mins - PG

WEDNESDAY 27 MAY
7:00PM MY BRILLIANT CAREER
Gillian Armstrong (1979)
188 mins - PG

Melbourne Cinémathèque 2021

Wednesdays at ACMI. Mostly.

2021 Screenings
Federation Square, Melbourne
www.melbournecinematheque.org

MELBOURNE CINÉMATHÈQUE
VICTORIA
CITY OF MELBOURNE
acmi

WEDNESDAY 11 MARCH
6:30PM ANGEL
Ernst Lubitzsch (1937)
91 mins - Unclassified 15+

WEDNESDAY 18 MARCH
6:30PM A FOREIGN AFFAIR
Billy Wilder (1948)
118 mins - PG

8:15PM DESTINY RIDES AGAIN
George Marshall (1939)
97 mins - PG

8:40PM I KISS YOUR HAND, MADAME
Robert Land (1929)
65 mins - Unclassified 15+

WEDNESDAY 13 MAY
7:00PM ALL THAT HEAVEN ALLOWS
Douglas Sirk (1955)
89 mins - G

MONDAY 18 MAY
7:00PM BOEJJE
Douglas Sirk (1930)
94 mins - Unclassified 15+

WEDNESDAY 26 MAY
7:00PM A TIME TO LOVE AND A TIME TO DIE
Douglas Sirk (1958)
135 mins - PG

9:25PM APRIL, APRIL!
Douglas Sirk (1935)
82 mins - Unclassified 15+

MONDAY 23 MARCH
6:30PM THE SERVANT
Joseph Losey (1963)
116 mins - M

MONDAY 30 MARCH
6:30PM THE NIGHT PORTER
Liliana Cavani (1974)
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MONDAY 6 APRIL
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WEDNESDAY 27 MAY
7:00PM MY BRILLIANT CAREER
Gillian Armstrong (1979)
188 mins - PG

Wildflowers: Dancing, Desire and Freedom in the Films of Gillian Armstrong

Cast a Dark Shadow: the Beautiful Sadness of Dirk Bogarde

After beginning his theatrical career in London's West End, Dirk Bogarde (1921-1999) became one of British cinema's most significant and richly talented actors. His distinguished star persona balancing swarming, matinee-idol good looks with an array of dark, complex, turbulent characters. Bogarde's proclivity towards multifaceted, sometimes tortured roles can perhaps be traced to his childhood, for example, he was one of the first Allied officers to enter the Bergen-Belsen concentration camp after it was "liberated" - he witnessed during the war, as well as his necessarily closeted homosexuality. With a sensitive, commanding demeanour, and vividly expressive eyes, Bogarde's screen presence is both subtle and dominating. As his biographer David Huckvale writes, "If Bogarde was starting, the film was almost anxiously always about him." In this regard, it can be said that many of Bogarde's roles well and truly belong to the actor, while often exploring the complex sexual, political and cinematic identity of his characters. This season includes many of the landmark films in Bogarde's mature career selected from a wealth of British and European cinema, profiling his work with six distinguished directors from Liliana Cavani and Luchino Visconti to Raier Werner Fassbinder. It focuses, in particular, on many of his most notable roles of the 1960s and 1970s, including his indelible performances in Basil Dearden's Victim and Joseph Losey's The Servant, and presents a rare screening of his seductively filmed, semi-pornographic Daddy Nostalgie.

When a prince sends an order to the social-climbing owner of a noodle factory (Edward Seiwitz) to marry his daughter, he is mistaken identities, misled misunderstandings and hilarious deceptions. Sirk's rarely screened first feature, made at UFA, is "a deliciously funny screwball farce" (Tom Ryan). The film features musical numbers but is also musical in a poetic sense, with its "upstairs-downstairs" depiction of bourgeoisie and servants' depiction of discrete scenes like moving photos from a private album, the film montage. Tavernier observed, is dictated not by plot but by emotion.

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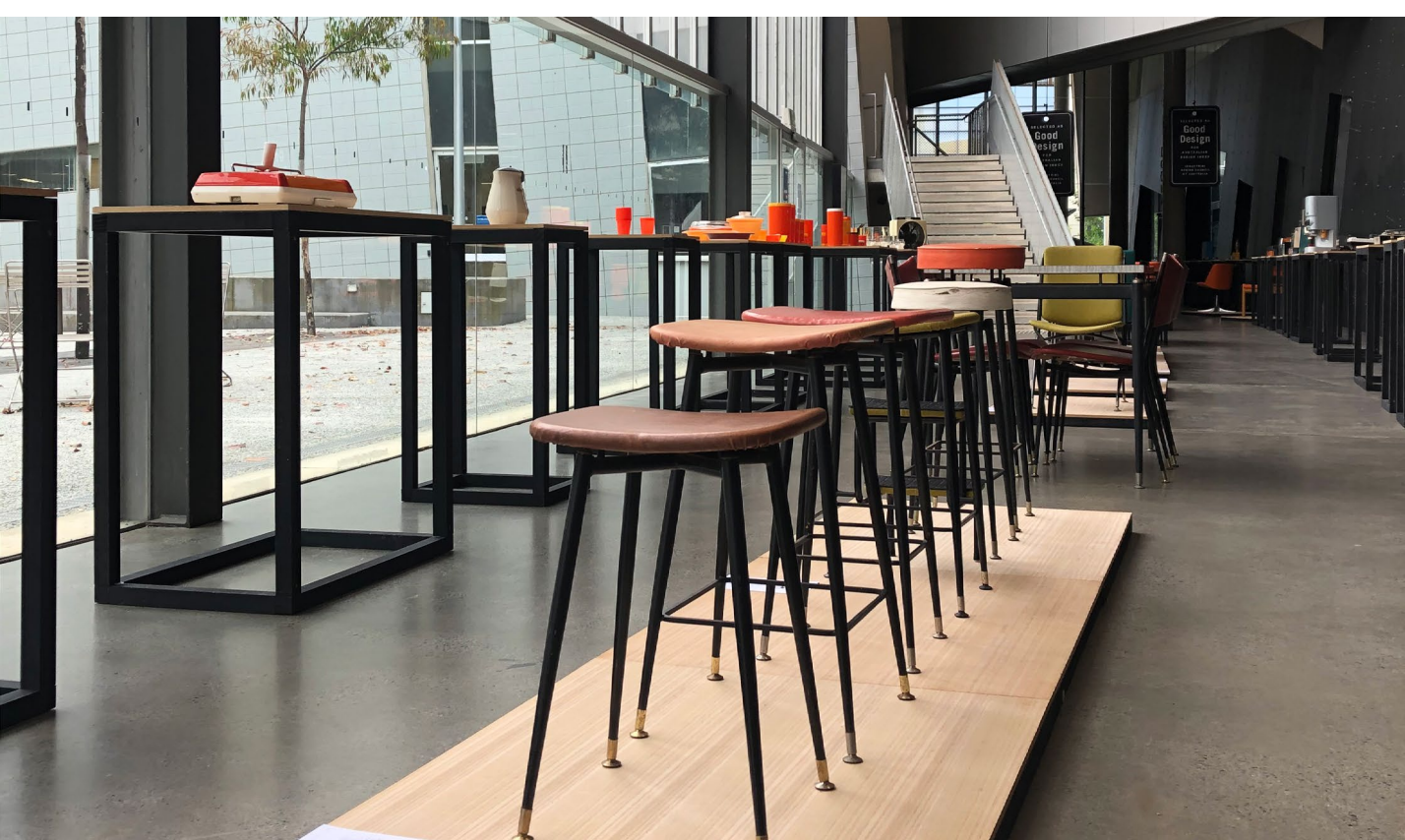
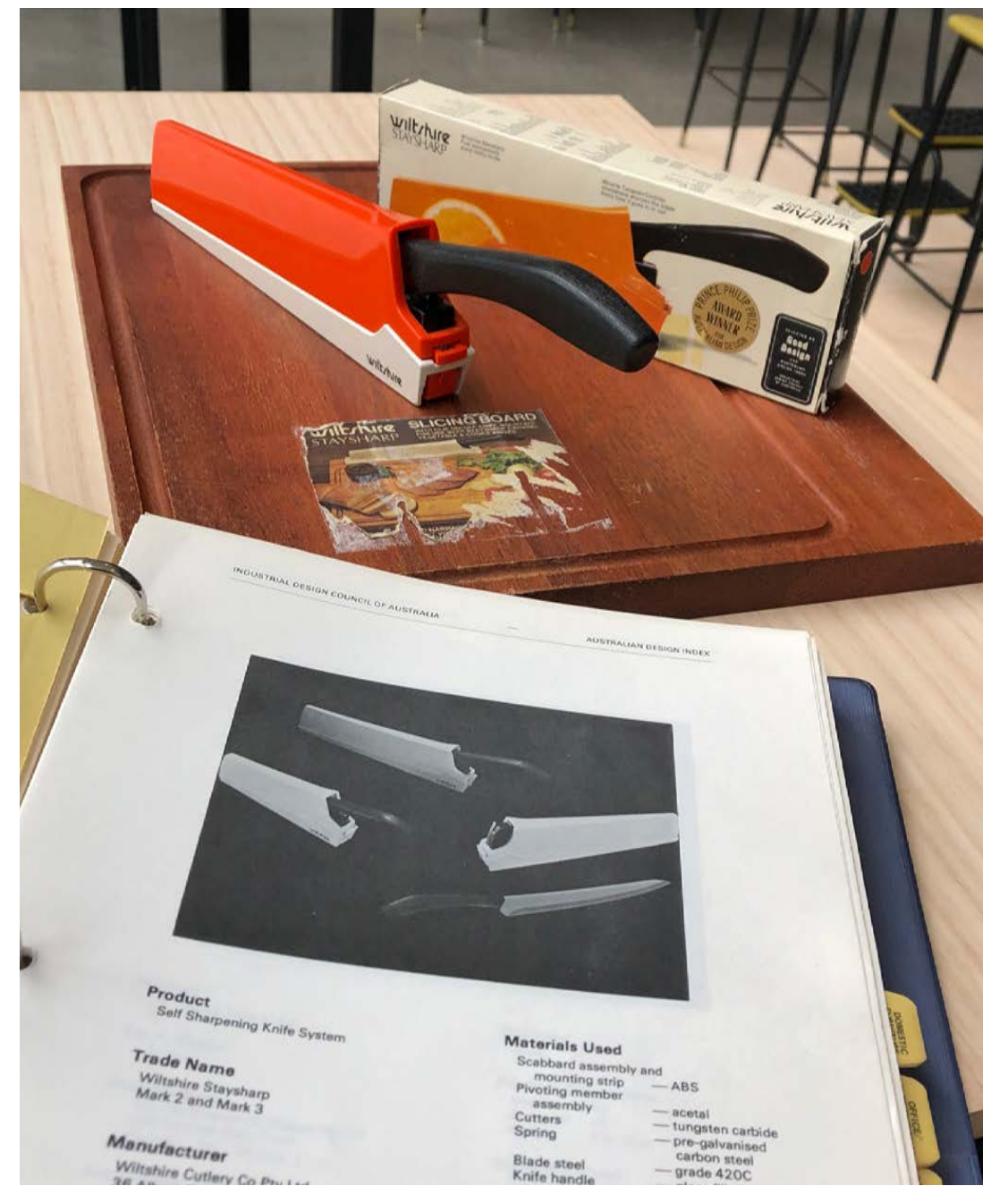
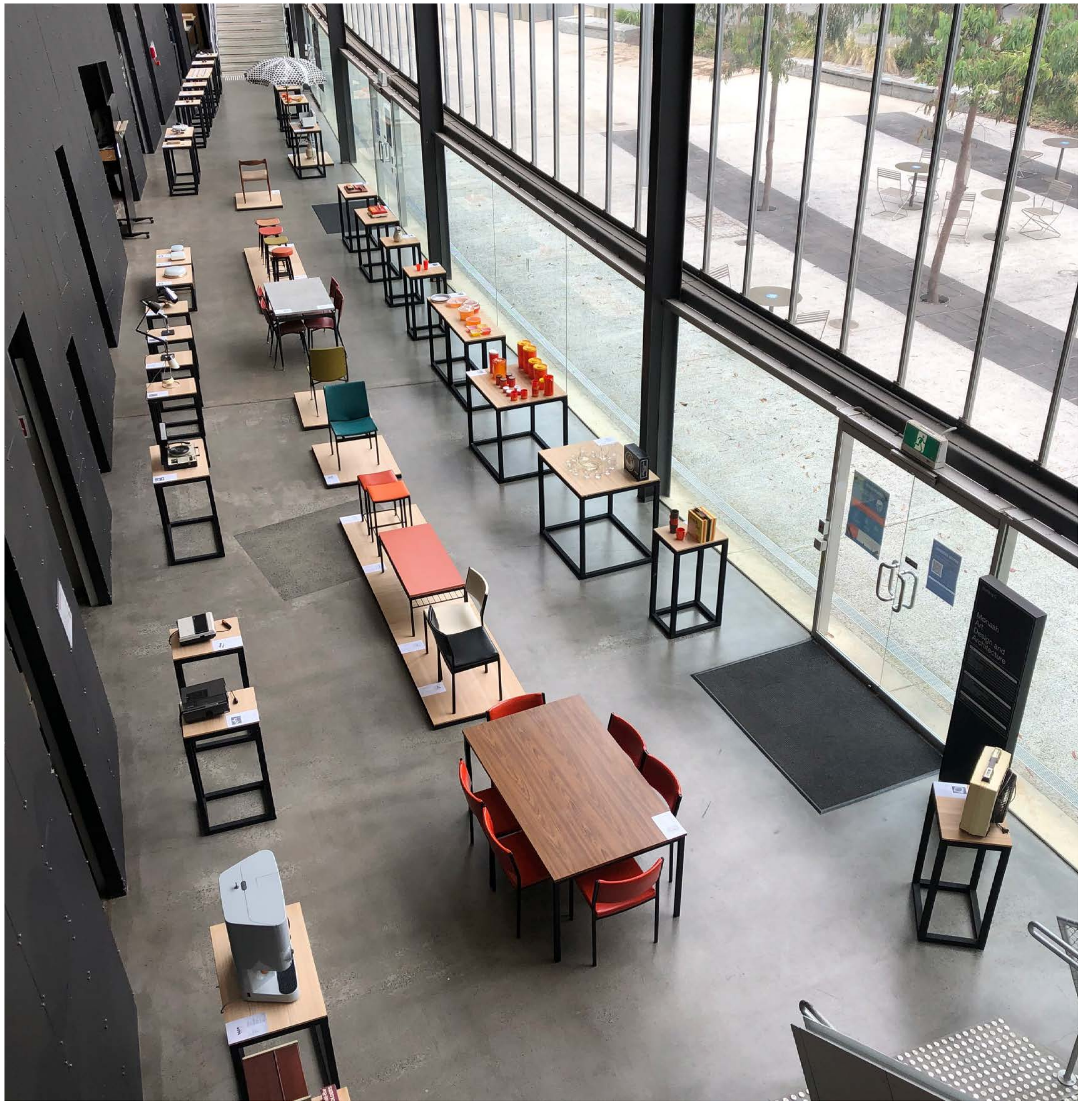
EXHIBIT

The Australian Design Index Exhibition Funded by the Alastair Swain Foundation

The Australian Design Index exhibition featured more than sixty objects selected as good design for the Australian Design Index. The 'index' was an initiative of the Industrial Design Council of Australia to record products awarded Good Design Awards. In the 1960s and 1970s these award winning products were displayed at Australian Design Centres in Sydney, Melbourne and Adelaide.

Curated by Ian Wong (Program Director of the Master of Industrial Design in Suzhou), the exhibition enables its viewers to wander through Australia's Industrial Design history, and for many old enough to remember using the products, its quite a nostalgic journey as well. That Wiltshire Stay Sharp knife was lethal!

Right: Ian Wong amid the vast collection of Australian designed objects, including the Wiltshire Stay Sharp Knife, and the Cafe-Bar, the distant predecessor of the office Nespresso Coffee machine. Follow Ian (and his collection) on Instagram [@ispyid](#)



The Good Design Gold Accolade Award,
won by XYX Lab in 2020 for the 'Yours Mine
Ours' Tram project.



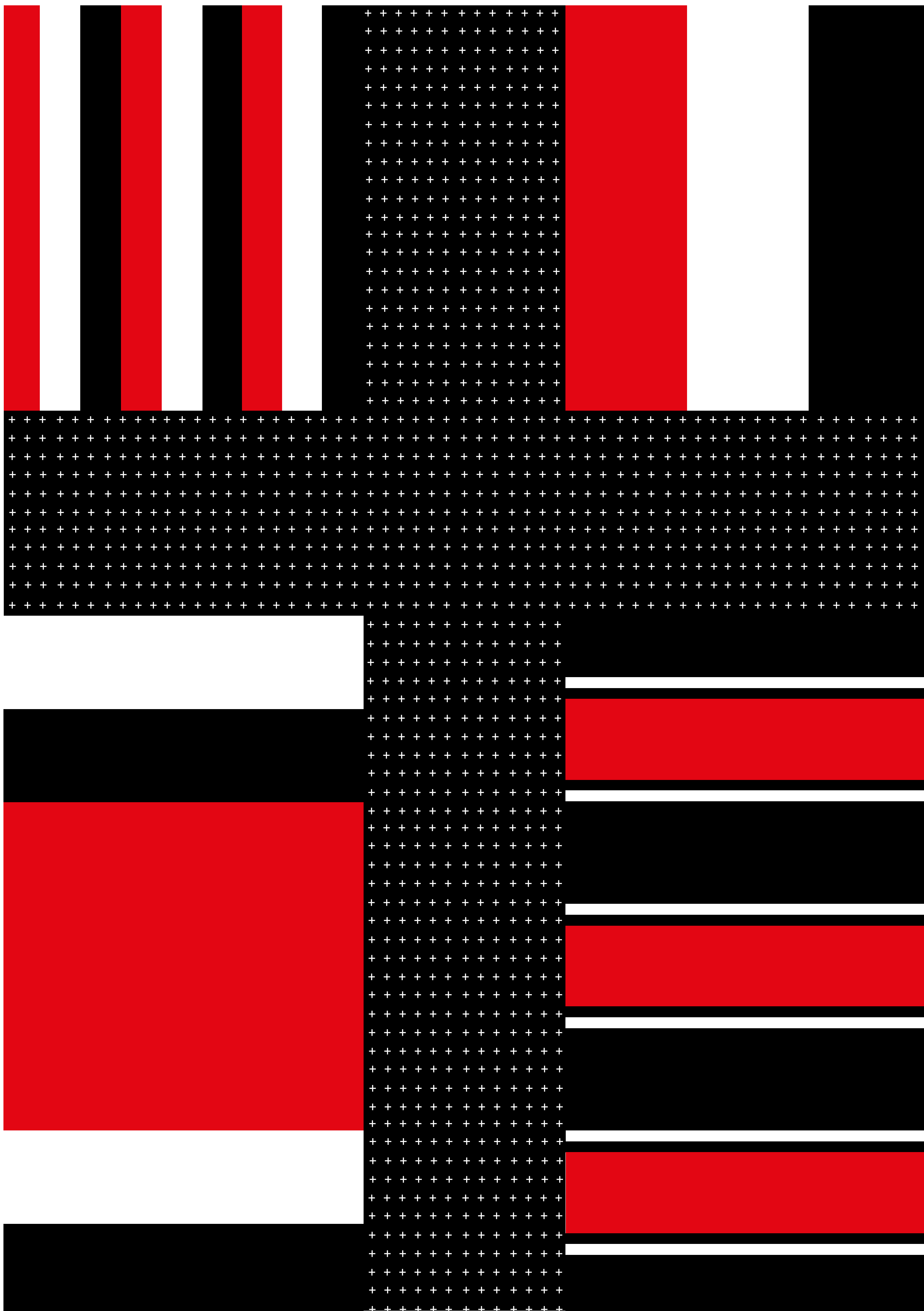
**Entry is free for the
Next Gen category.
Deadline for entries
is 30 April, 2021.
Tap here for more
details.**

The Australian Good Design Awards is one of the most diverse design award programs in the industry spanning 12 overarching Design Disciplines and covering more than 30 sub-categories. The Evaluation Criteria used by the Jury have been specifically developed for each Design Discipline and are reviewed and refined each year to ensure they remain relevant to the design sector and reflect the rapidly changing nature of professional design practice.

Entries represent projects across broad sectors and industries and cover everything from the design of everyday products we use, the clothes we wear, the services we interact with and the places and spaces we occupy, to the design of the processes and systems that underpin our businesses, industries, economies and social habits.

Eligibility for Next Gen Category

- Entrants must be 30 or under at the time of the Entry Deadline.
- Entrants must be Australian or New Zealand citizens or studying at a recognised Australian or New Zealand University (this means international students can apply)
- Entries are not required to be commercially available. University projects are eligible for entry.



As part of Melbourne Design Week [Re Agency](#) created 'Patterns of Play', an exhibition of posters by the Design community in response to the following questions. How can colour capture deep-seated emotion? How can a simple pattern become a symbol of culture and community? Every now and then, design has the raw power to inspire love and hate in equal measure. Whether you're inspired by historic moments or a lucky scarf, If we reduce AFL jerseys to their base form, simple graphic patterns are imbued with enough meaning to build a real and enduring sense of community. Congratulations to Tara Brodie whose poster (above) was selected for exhibition.



Monash is a participating University in the 2021 Woolmark Performance Challenge.

The Woolmark Performance Challenge

“The Woolmark Performance Challenge is an annual competition for early career creative thinkers to develop innovative, forward-thinking product solutions for the sports and performance market, by harnessing the unique natural properties of Australian Merino wool. The challenge not only provides a unique learning experience for participants, but also awards the finalists and winners with opportunities for international travel, financial rewards, and potential for career development.”

For more information head to the [website](#).

Submission Deadline is May 17, but you need to register (for free) to access the competition information. When you register for the Woolmark Performance Challenge, please note that you will be registering directly with Woolmark International Pty Limited Company, who will be collecting any personal information you provide in accordance with their privacy policy.



The Startmate Student Fellowship program is for students hungry to try working in a startup.

The Startmate Student Fellowship is a free two week virtual bootcamp They work with you to land an internship at a top startup by connecting you to a powerful network and upskilling you through mentoring and educational content.

Find out more [here](#).
Applications close April 25.





OFFICE OF THE GOVERNOR
VICTORIA

Office of the Governor of Victoria Design Project

Concept

Victoria is renowned for its strong design credentials, and strong arts and design sector. The Governor of Victoria, the Hon Linda Dessau AC, and Mr Anthony Howard AM QC, are committed to supporting those who exhibit distinction in this field, particularly students who represent the next generation of design excellence.

With this in mind, the Governor and Mr Howard have initiated a design project, to which they invite students from a variety of Victorian university and TAFE courses to submit an image (using any medium) for potential use in printed material by the Office of the Governor.

Later in the year, it is intended that a selection of submitted works be displayed during an event at Government House, to which submitting artists, and representatives from relevant institutions, will be invited.

The Image

The image is required to:

1. Use one or more elements of the building and grounds of Government House Victoria as inspiration.
2. Be suitable for public use on printed material by the Office of the Governor.

Project Timeline

By 16 April 2021; Final date for registration of students' intent to participate

By 18 June 2021; Final date for receipt of images

By 16 July 2021; Students advised of outcomes

The finished image

It is a condition of entry to the project that students consent to making their artwork available for purchase and reproduction in future printed material by the Office of the Governor.

If chosen, the image, and the rights to its reproduction, will be purchased from the student for \$1000 by the Office of the Governor.

Any images not purchased by the Office of the Governor will be returned to the student.

Size

Any images submitted to this project should be in landscape orientation with a ratio of 40:33.

Confidentiality and Use of the Image

The student may not disclose or in any way use the image until advised by the Office of the Governor, or until 31 January 2022, whichever occurs first.

Eligibility

A student submitting an image must be principally resident in Victoria, and must have work rights in Australia.



The Governor of Victoria, the Honourable Linda Dessau AC, and Mr Anthony Howard AM QC, have a strong commitment to supporting the thriving arts and design sectors in Victoria, and to encourage design students who represent the next generation of design excellence in our State.

The Governor and Mr Howard wish to invite design students from a variety of university and TAFE programs to submit an image (using any medium) for potential use in printed material by the Office of the Governor. Later in the year, it is intended that a selection of submitted works will be displayed during an event at Government House, to which submitting artists, and representatives from relevant institutions, will be invited.

Register to enter by **Friday April 16 by completing the form overleaf.**



OFFICE OF THE GOVERNOR
VICTORIA

**Office of the Governor of Victoria Design Project
Intention to Submit an Artwork**

Name:

Institution:

Email contact:

Phone Contact:

Qualification enrolled in:

Expected year of graduation:

By returning this signed form, I confirm I am intending to submit an artwork to the Office of the Governor Design Project 2021:

- I have noted the key project dates in the attached document.
- I have noted the required ratio for the finished artwork.
- I have noted the confidentiality and eligibility requirements noted in the concept brief.
- I confirm that, as per the brief, I consent to making my submitted artwork, and the rights to its reproduction, available for purchase by the Office of the Governor for \$1000.
- I have noted that should my artwork not be purchased, it will be returned to me.

Signed:

Date:

Please return this signed intention to submit via email to michelle.denaro@govhouse.vic.gov.au by COB Friday 16 April 2021.