

# Squirrel\*

\* to move in an inquisitive and restless manner

We acknowledge and pay respect to the Traditional Owners and Elders, both past and present, of the lands and waters on which Monash University operates.




# FROM THE HOD



**Gene Bawden**  
Head of Department, Design

\* It's important to note that, while the electives are listed in this issue of 'Squirrel', they may not run if enrolment numbers do not justify their offering. For this reason, we encourage you to choose your electives early to ensure their numbers, or if necessary sufficient time for us to advise on alternatives should one fail to attract sufficient enrolments.

Equivalently, some electives have quotas on enrolments meaning they may not be available because they are fully subscribed.

 Use the 'play' icon to connect to videos relevant to particular units

Electives are your way to create your own bespoke degree experience, and importantly gather the skills you need towards the future career you aspire to. This issue of 'Squirrel' has gathered together all the elective offerings\* from across the Faculty, and bundled them together in collections of discipline themes, regardless of their department origin. These include the **'All of Faculty'** units that deliberately seek to bring our disciplines together in collaborative projects like "The Remote Guide to ACTIVISM" (see page 3). We also encourage everyone to undertake AHT2301 'Indigenous Australian creative practice and ways of knowing' (see page 2). The global complexity we currently face needs creative practitioners who know how to engage, enact and respect the knowledges of generations of Indigenous People who have successfully navigated centuries of turbulent change.

The other themes include **'Digital'**, that highlight the electives that promote creative digital fluency; **'Paint/Curate'** that showcase specialist electives from Fine Art available to all; **'Image Making'**, that embraces print making, illustration, animation, technical drawing, life drawing and photography from across Design and Fine Art; **'Form'** that includes physical 3-Dimensional artefacts like sculpture and furniture, to digitally rendered models; **'Space'**, for those students for whom spatial experiences are of particular interest; **'Comm Design'** for those keen on typography, branding and advertising; **'Social'** for those wanting to increase their knowledge of sustainability, social impact and design thinking; and finally **'Industrial Design'** that further develops skills specific to that field of design practice. **'Industry placement for Design'** is an increasingly important elective, that opens opportunities for design students to embed themselves in industry experiences within and outside of the university.



**For further information about each unit, simply tap on the round unit code icon.**

This will redirect you to the University Handbook entry for that unit. Here you will find the learning outcomes, assessment breakdown and unit coordinators that you can contact should you wish to gain further information.

Take your time to carefully peruse the extensive selection of units available; and if you're in first or second year with further semesters ahead, think about them as well: what elective path will you take to attain the future you want?

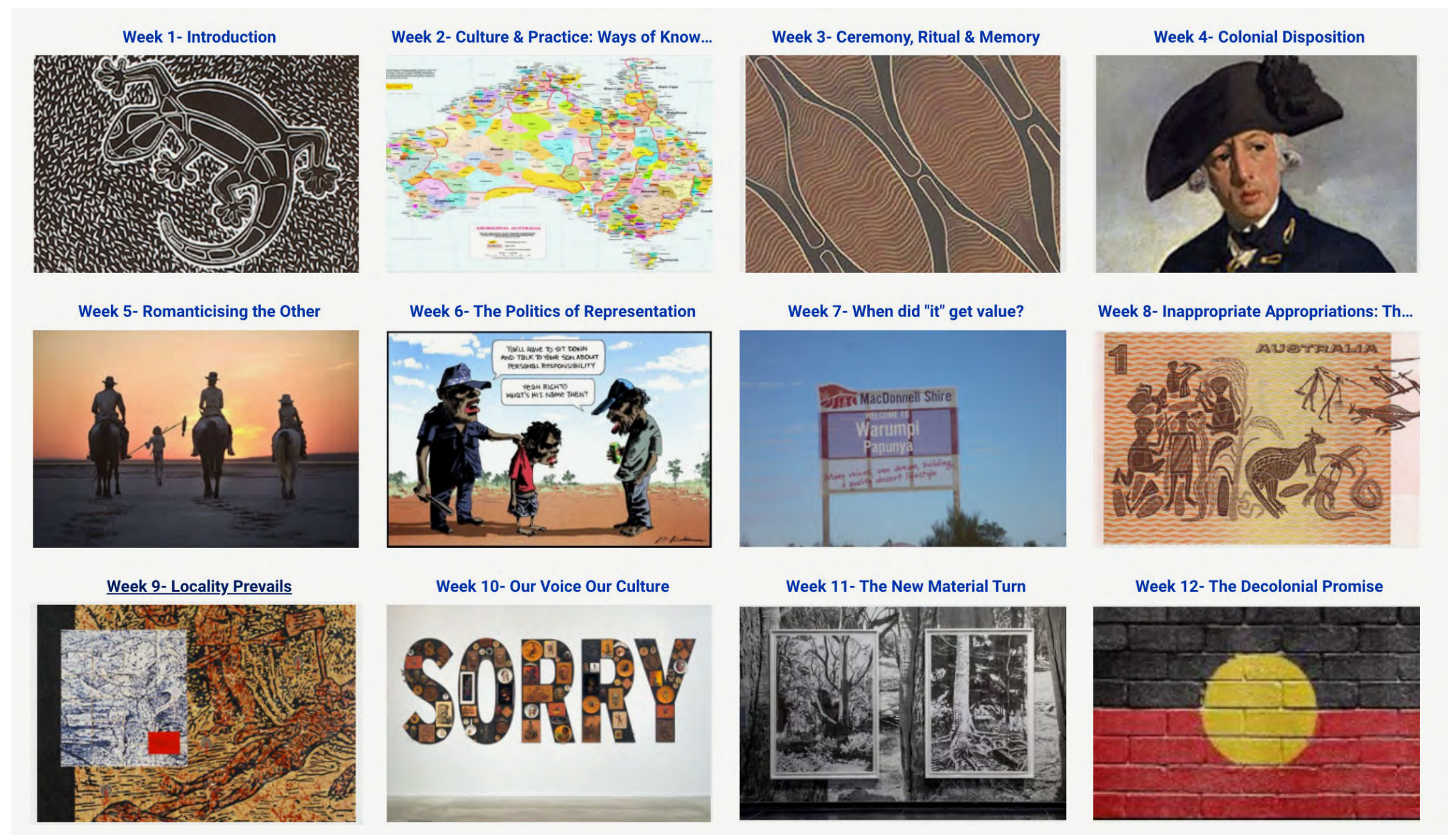
## FACULTY WIDE

Across the Faculty of Art, Design and Architecture there are units all students can undertake, allowing you to build knowledge from diverse expertise. For the full list of opportunities visit the elective site by tapping the “Faculty Wide” icon.

## AHT2301

### Indigenous Australian creative practice and ways of knowing

This unit offers you a synopsis of Indigenous Australian creative practice as a vehicle for the production of knowledge. The unit promotes an examination of Indigenous cultural productions from an Indigenous viewpoint and lens, which enables you to experience not only an acquisition of content of Indigenous practice but through a unique methodological Indigenous approach. You will examine historical and recent cultural productions to learn about their significance in Aboriginal and Torres Strait culture, society and its knowledge economy and its relationship to the broader Australian historical, cultural and political space. Lectures and tutorials provide you with necessary knowledge and a platform to engage with this knowledge in an appropriately ethnographical and experiential way. These lectures provide insight in to Indigenous production in context of pre-colonial history, an imagined post-colonial trajectory through to its interactivity with de-colonisation and the onset of new materialism. You will develop a deep understanding of the relationality that Indigenous culture has with the premise of Country, its impact on practice and its relationship to their own place and situated experience.



## ADA3011

### Interdisciplinary studies 3: Design and AI Winter intensive

This winter we will be offering a 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.

The unit will be offered in intensive mode and entirely online over two weeks; June 14 until June 27, 2022. It will be facilitated by Ian Myles CEO of Area 51 (USA) 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. This unit will also run as a Summer elective in December.

# REMOTE GUIDE TO EXTRACTIVISM



This winter break elective will place students in extractivist sites across the world to investigate processes occurring simultaneously in the past, present and future. A network of companion studios will operate in Melbourne, Taipei and Athens, investigating extractive sites within their own local contexts.

Students in Melbourne will travel to the wide, arid and remote landscape of the Wimmera. In Taipei, they will exchange with indigenous people in the mountainous coastal site of Hualien. In Athens, students will explore a site of the ancient Eleusinian Mysteries called Elefsina, as well as an industrial site to the north of the city.

Participants will test methods and develop tools to deal with the complexity that defines extractivism beyond its material effects, and register its invisible manifestations and broader ramifications on the sites, cultures and ecologies that it disrupts.

Collaborative mapping of supply chains (local/national/planetary), geologies (temporality/deep time/entropy), futures (projection/speculations/prediction), effects (cultural/scalar/ecologic) and extractivist processes in each one of these sites will be translated into hybrid art and design projects.

The two-week intensive will conclude with an online exhibition and a symposium.

#### DATES

4 – 15 JULY 2022

#### LOCATIONS

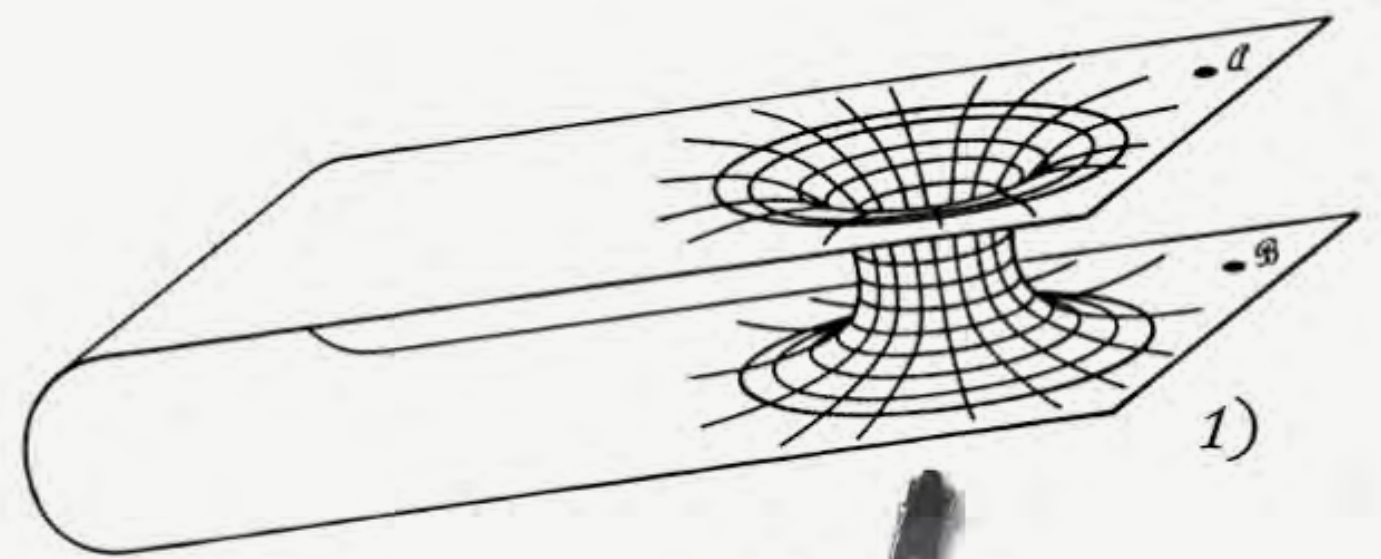
MELBOURNE & WARRACKNABEAL (FACE TO FACE)  
ATHENS & TAIPEI (REMOTELY)

#### PARTNER INSTITUTIONS

MONASH UNIVERSITY  
TAIPEI NATIONAL UNIVERSITY OF THE ARTS  
ZURICH UNIVERSITY OF THE ARTS

#### MADA STAFF

CHARITY EDWARDS (ARCHITECTURE)  
EDUARDO KAIRUZ (ARCHITECTURE)  
NICHOLAS MANGAN (FINE ART)



2)



3)

Figs. 1, 2 and 3 / Wormhole, viewing platform (desert), drill-bit.

ADA2011

ADA5011

**Interdisciplinary  
studies 2 & 5:  
Remote Guide to  
EXTRACTIVISM  
Winter intensive**

We're excited to invite your expressions of interest (EOI) to participate in the interdisciplinary winter intensive, *Remote Guide to EXTRACTIVISM* (led by Nicholas Mangan, Charity Edwards, Eduardo Kairuz)

**Intensive Study Program: 4 – 15 July 2022**

The program includes in-person field trip in Warracknabeal (regional VIC) 10th–14th July. AND an International Online Symposium 15th–16th July

**Watch the video through the 'play' link (left)** for more details. You can check your eligibility on the [winter intensives](#) page.



EOI link

Places are limited and your selection in the unit is not guaranteed. To be considered for selection in the you must complete the EOI form prior to 5pm Wednesday 8 June 2022.

We will notify you of your successful selection by Wed 15th June. Upon confirmation, we will need to manually change your enrolment into ADA2011 or ADA5011 for the Winter study period. By submitting this form, you also provide permission to arrange this change with student administration.

**Should you have any questions about the unit, please feel free to contact Charity Edwards: [charity.edwards@monash.edu](mailto:charity.edwards@monash.edu).**

# PAINT/ CURATE

PTG2033

## Painting practices: Methods and ideas

This unit investigates the technical and conceptual processes of a range of painting methods. The unit provides you with an in-depth engagement with the skills in a variety of representational and abstract painting processes. This production will be informed by histories of figurative, narrative, perceptual and non-objective applications of painting. You will achieve a level of technical and practical competence in the production of your painting and be able to engage the various discourses and theories that contextualise painting within the field of contemporary art.



AHT1202

## Introduction to curating

This unit is an introduction to curating intended for first-year students enrolled in the Bachelor of Art History and Curating degree. It aims to introduce you to key elements in the field of curating, including: the role of the curator; the site of the museum and gallery, the work undertaken there, and the roles of different staff at these institutions, such as conservator, registrar, and installer; the process of organising, viewing, and evaluating an exhibition; forms of curatorial mediation, from examining how exhibitions generate dialogue amongst artworks to writing curatorially about artworks and exhibitions. This unit will also introduce you to curatorial ethics and the relationship between the curator and the artist, including the studio visit and protocols for engaging Indigenous artists.

Richard Bell, *...no tin shack...*, 2019, installed on a canal barge during the Venice Biennale, May 2019



**AHT2722**

**Curating:  
Practices**

Curating: Practices is intended as a complement to Curating: Histories and theories in which you can begin to put your studies into practice and engage with key aspects of curatorial work. Through field trips and guest speakers, you will gain insight into how Melbourne's art ecosystem operates, and explore case studies in innovative and critical curatorial practices. You will gain experience in developing a curatorial project, and will have the opportunity to engage with practicing artists and original works of art.

**AHT2882**

**Contemporary  
Asian Art and  
Exhibitions**

Zhang Huan, *Family Tree*  
Performance, New York,  
2000



This unit introduces you to Asian contemporary art, with a focus on art after 1990. A flourishing art and museum scene in Asia, and heightened international interest, has helped propel Asian art into public visibility. In this context, there has been dramatic growth in Asian contemporary art practice, exhibitions, and museum collections, as well as new Asian art research and archiving initiatives.

In this unit, you will explore histories of modern and contemporary art from Asian perspectives. You will become familiar with key contemporary artists and artworks that have come to define different national and regional art histories in Asia, as well as with pivotal writings, exhibitions, curators, and institutions that have helped shape these histories. You will learn to situate critically, modern and contemporary art within Asia's artistic, cultural and political contexts, and become acquainted with influential scholarship and art writing from the region.

**FNA2035**

**Critical  
Interventions:  
sound,  
performance,  
video and  
socially  
engaged  
practices**



This unit introduces you to critical thinking and its role in contemporary creative practices. The unit contextualises the theories and discourses of critical interventions within the history of conceptual art, feminist practices, the politics of subjectivity and

intersectional identifications. These practices are explored through a range of fine art and design methodologies drawing on the history of performance, sound art, video and socially-engaged practices. Particular attention will be paid to developing creative responses that contextualise contemporary cultural politics through an exploration of the sonic imagination, the poetics of movement and movement-based technologies, as well as a variety of subversive material and political strategies.

**Above:** Bianca Hester *A world, fully accessible by no living being* 2011, Federation Square

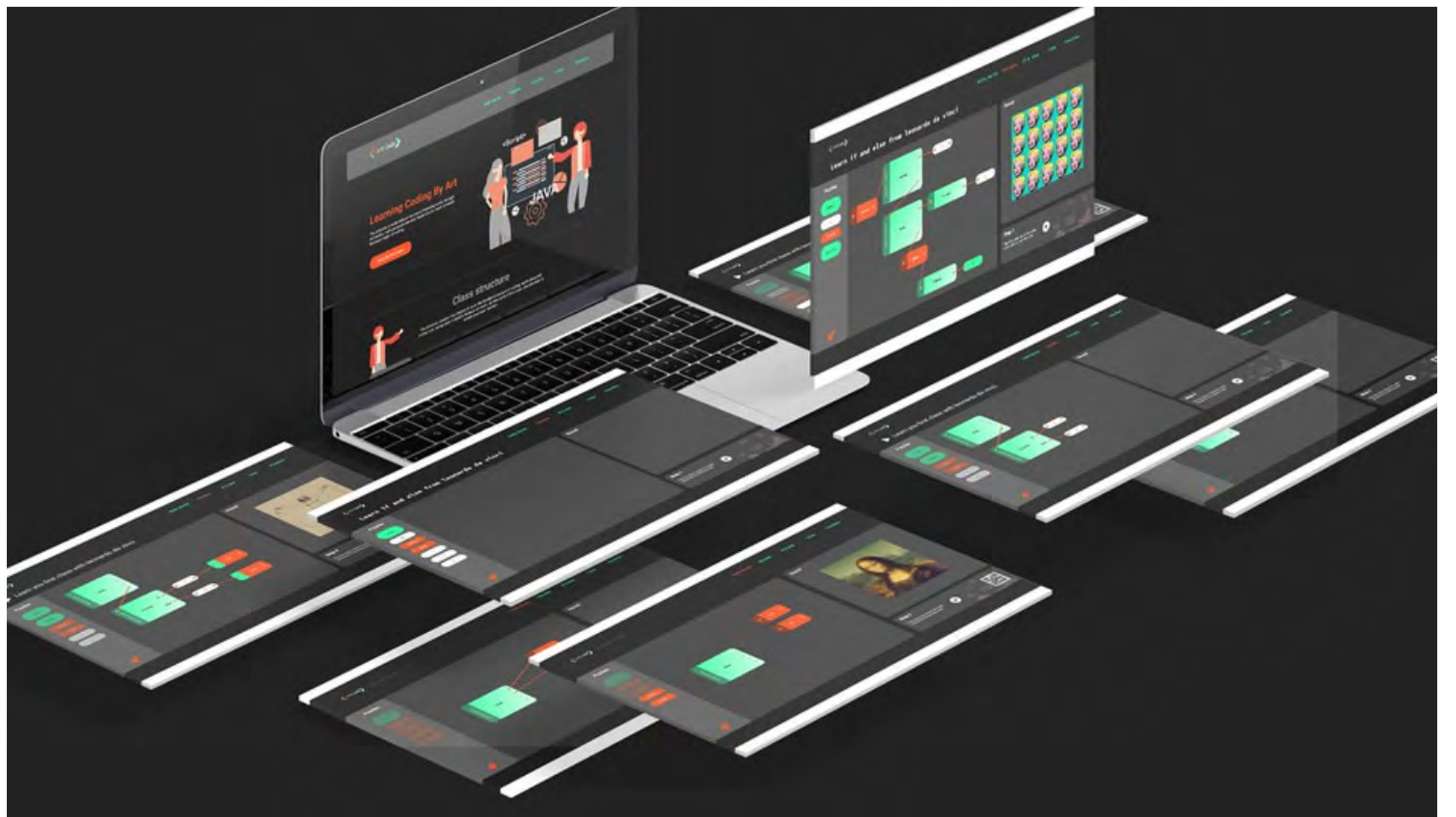
# DIGITAL

## CDS2521

### Creative coding

Code is the building block of all digital software and content. Once the domain of computer programmers, code is now being used by artists, designers and architects to translate their ideas into new forms of creative expression and communication. This unit will enable you to apply the basic concepts and principles of coding, from concept to implementation, to create these unique forms of expression.

Through a process of practical studio exercises and workshops you will explore how code and software development can enable innovative ways of translating concepts into unique visual and auditory form. You will be exposed to key terminology and processes of coding and encouraged to explore these processes to create dynamic and unique interactive digital content.



## CDS2522

### Creative expression through physical computing

Enrol through WES or gain permission from the Unit Coordinator:  
[chuan.khoo@monash.edu](mailto:chuan.khoo@monash.edu)



This unit introduces you to physical computing as a creative endeavour. Simple computers called microprocessors can sense all elements of the physical world including light, sound, heat, vision and motion. The data collected from these microprocessors can be reinterpreted and creatively expressed in software as images,

animation, simulation, visualisation, video, sculpture and sound. Artists, designers and architects use this data to create new forms of expression and communication.

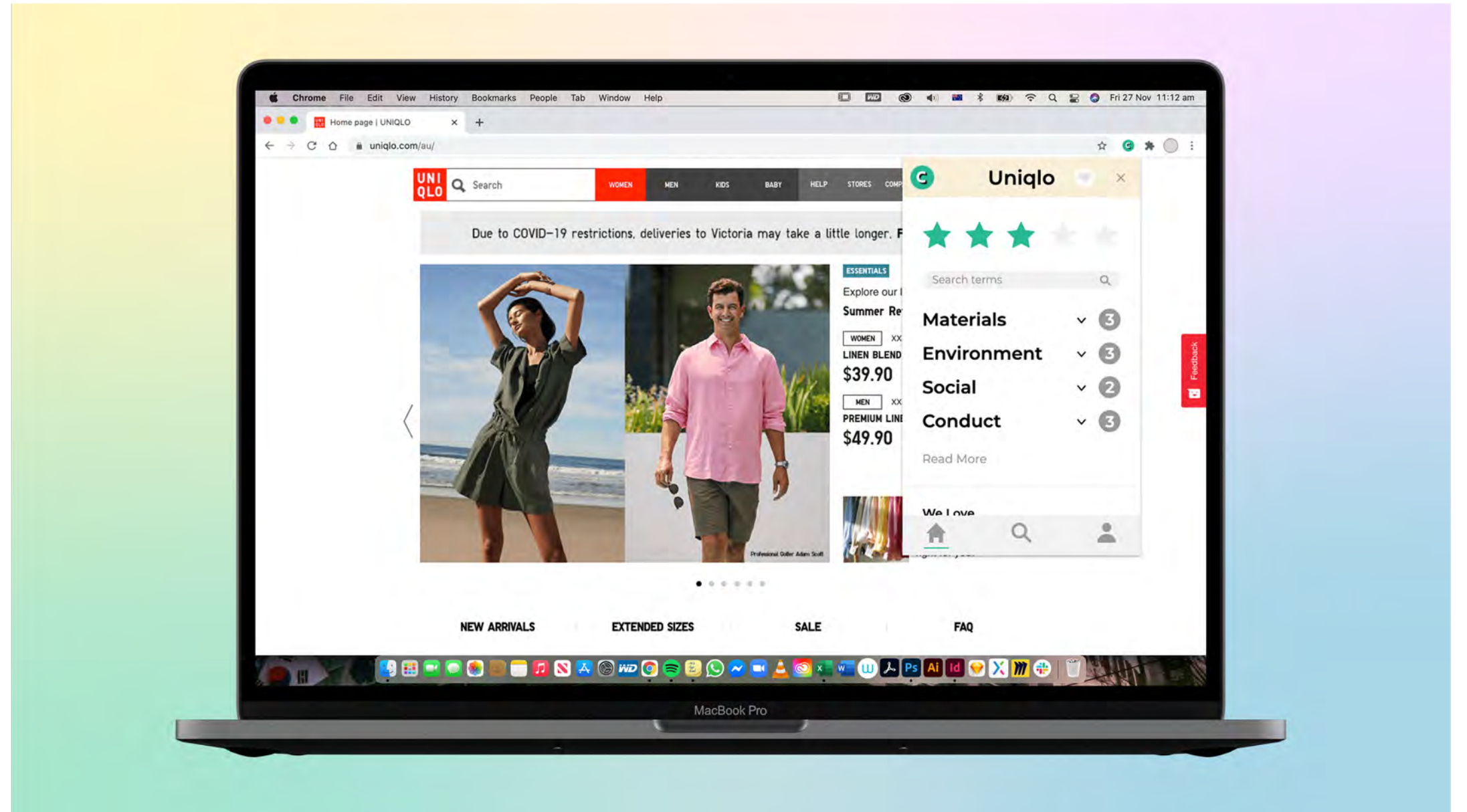
Through a process of practical workshops you will create innovative ways to interact with and control microprocessors and the data they collect. This unit will enable you to apply the concepts and principles of designing and controlling electronic components, from concept to implementation, to express unique and engaging forms of visual, sculptural and auditory communication.

**DIS1704**

**Web Design**

This unit introduces the web as an interactive publishing medium for online communication, business needs, and creative digital services. It builds on fundamentals of design in typography, colour and identity, and applies that knowledge in an accessible, interactive online medium.

You will learn about user experience design on the web, responsive web design, and web accessibility through a series of hands-on studios building functional websites. You will gain the confidence, knowledge and skills to approach modern web design.



**DIS2601**

**Digital audio/  
video**

This unit introduces you to digital audio and video production. It explores the principles of digital audio visual design and the uses industry-standard software applications to produce media in a variety of genres.

You are introduced to scripting, storyboarding, film and narrative conventions common to cinema. In order to explore audio recording, video capture and nonlinear editing, you are introduced to the tools and features of video cameras and editing software. Demonstrations and lectures are given on planning and collaborative management, types of media sources and output considerations associated with digital audio/video production.

**DIS4604**

**Digital  
audio/  
video**

**(POSTGRADUATE)**

This unit provides you with exposure to the concepts and tools applicable to digital and audio production techniques. The unit offers you an opportunity to explore the potential of digital video and audio as a medium for inclusion in a wide range of communications and multimedia applications. Scripting, shooting video, sound recording and other production methods are demonstrated.

**DIS5604**

**Digital  
audio/  
video  
2**

**(POSTGRADUATE)**

This unit provides you with exposure to the concepts and tools applicable to digital and audio production techniques. The unit offers you an opportunity to explore the potential of digital video and audio as a medium for inclusion in a wide range of communications and multimedia applications. Scripting, shooting video, sound recording, sound and other production methods are demonstrated.

# IMAGE

## CDS1511

### Photographic art direction

Photographic art direction will develop your skills in your ability to manipulate and control photographic imagery via a sound understanding of digital camera technology, its associated software and studio lighting. It will build upon the foundation knowledge of photography gained as part of COL1001 or CDS1001.

This unit will expose you to the processes involved in the documentation of your own work, product photography, and other situations that require a sound knowledge of the photographic experience and how best to creatively negotiate its outcome. You will become adept at being able to intuitively and creatively direct the narrative of a photograph through a competent use of language, composition, timing, light, props and camera technology.

You will explore the potential of the camera in both studio and outdoor settings, and begin to understand the scope of creative possibilities and challenges each circumstance offers. You will be exposed to the work of leading exponents of the practice, both contemporary and historic. This unit will be of particular interest if you are wishing to document folio content as well as if you are wanting to pursue a design career in advertising and marketing.



## CDS1531

### Illustration for narrative

Illustration for narrative explores the role of illustration and related image-making within a contemporary visual communication landscape. It intends to address the diverse media through which image-making can communicate ideas and narrate scenarios through both still and moving image. Contemporary image-makers need to know how to harness the potential of story-telling through various media exposure to, and experience with, the diverse processes available in essential to this end. Particular emphasis will be placed on the visual interpretation of words and stories, extracting the essence of their narrative content through visual means. These 'stories' may be provided or authored by yourself.

VC02204

## Illustration as design

This unit will emphasise the principle role illustration plays in the practice of graphic design. While continuing to develop individual illustration skills, you will be expected to realise your images in their intended contexts, such as packaging design, shopping bags, book covers, posters, advertisements, or other traditional graphic design formats.

While being exposed to traditional image making processes you will also be encouraged to explore more experimental methods. A mix of hand generated imagery and digital methods will be encouraged.



CDS2531

## Illustration for animation

Illustration for animation explores the role of illustration and related image-making within the animation industry. You will be exposed to the processes and techniques illustrators use in the production of animatics, the process of turning written narrative into a sequential visual format. You will become competent in the creation of storyboards, and understand the principles of editing and composition in the construction of an animated narrative.

In this unit you will become familiar with the union of image transition, dialogue, sound effects, music, dissolves, zooms, pans and other production processes used in the construction of animatics. You will also explore character design as a core component of animated story-telling, and how that character is adapted in order to create convincing action, dialogue and emotional expression.

# IDE1602

## Drawing for designers

This unit covers an advanced practice of combining techniques and media, as well as experimental methods; introduction to framing of the subject; selection of the most appropriate view; combination of views; development of background treatment; composition of pictorial settings for products.

IDE1602 is a digital drawing class taught in Adobe Photoshop using a digital tablet (eg. Wacom Intuos).

Monash provides Wacom pens to borrow from the library for a 24hr period. However, it is highly recommended that you purchase your own, allowing yourself to practice at home.

More information will be provided prior to Week 1, but please email the Unit Coordinator for more information.



# VCO1203

## Introduction to contemporary illustration



This unit introduces you to the fundamental skills, processes, materials and equipment relevant to the practice of contemporary illustration. It endeavours to expose you to a range of illustration styles and techniques, while promoting a broad use of them in traditional and experimental forums. While studying existing illustration styles, you will be encouraged towards an individual image making process that you can develop in future projects. The role of illustration as a vital component to contemporary visual communication will be heavily emphasised.



**DWG2509**

**Drawing:  
The Body**

An intense investigation of the skills required for drawing the human body. Life drawing classes using live models develops your skills in observing inner structure, gesture, spatial organisation and characterisation. Technical studies of representational devices, mark-making selection, emphasis, and lighting promote a broader understanding of the use of the body's representation in contemporary cultural production.



**AHT2440**

**History and  
theory of  
photography,  
film and video**

This unit surveys the history of photography, film and video from the mid-19th century until today. It introduces important theories of how photography, film and video function socially and artistically, and considers how they relate to one other. It examines how the use and understanding of photography, film and video have differed over time and between cultures, and concludes with a detailed examination of their role in the digital era.



Jeff Wall,  
*The Flooded Grave*,  
1998–2000



# CDS2512

## Packaging design

Packaging design is a unit specifically for those who wish to explore the application of communication design processes within the realm of 3-dimensional packaging design.

Packaging continues to be a prominent component of our visual landscape and this unit will require you to critically assess its environmental impact, materiality and purpose through well-considered and appropriate design solutions. Different sector needs will be explored. For example, the specific and heavily legislated needs for medication packaging may be analysed alongside the needs of a simple grocery item.

You will be required to rationalise the environmental impact of each of their project solutions, in terms of materiality, reusability and recyclability. You will also comprehend the value of packaging as both a necessity for some items (sterile medical products, for example), and a persuasive and portable brand vehicle for others (foodstuffs like tea and coffee, for example).

Consumer needs including usability and ergonomics will also be an important consideration in this unit. Both form and surface graphics will be explored in detail. In addition you will be required to comprehend and apply the legal and production requirements of their packaging design outcomes.

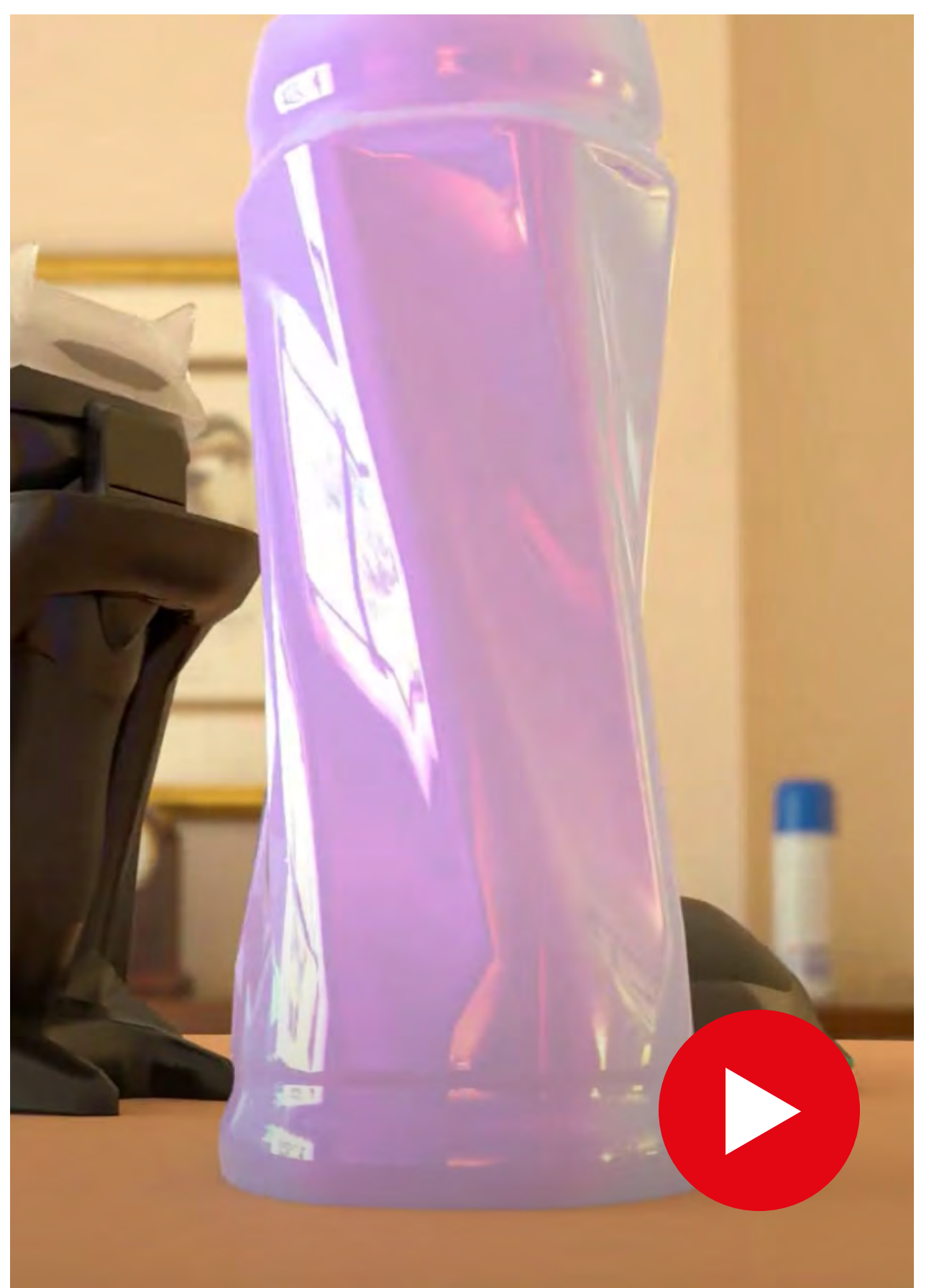


# DIS4201

## 3D modelling and virtual space

(POSTGRADUATE)

This unit introduces you to the methods and processes involved in creating 3D elements, objects and spaces using a computer and specialist software. The key areas of modelling and rendering will be examined, and various methods of output demonstrated. Different applications of CGI (computer generated imagery), such as motion graphics, character animation, virtual environments and 3D printing are discussed.

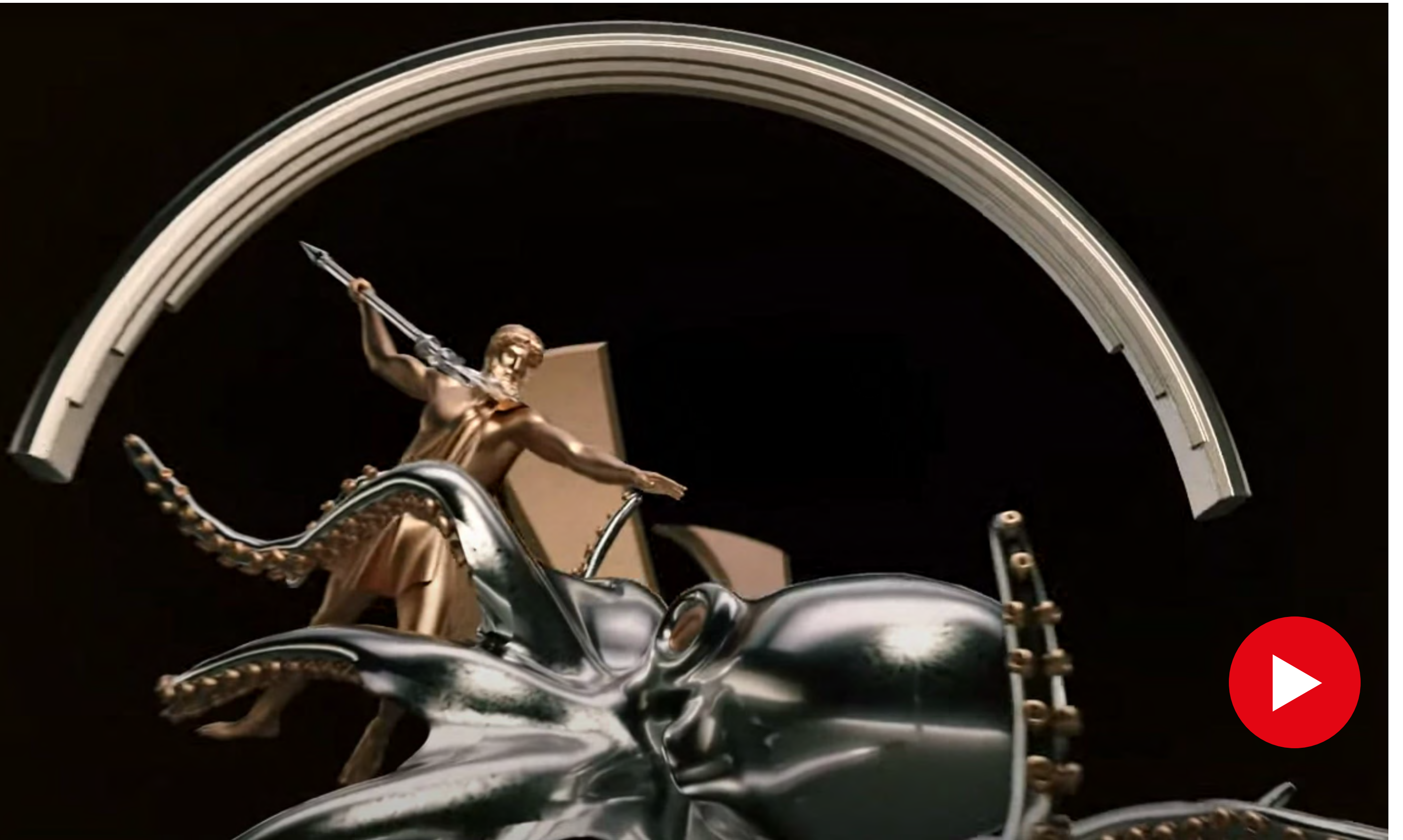


**DIS5201**

**3D animation**

**(POSTGRADUATE)**

Introduces the methods and processes involved in creating 3D animation. The key areas of 3D animation will be examined, and various modes of output demonstrated. Different applications of CGI (computer generated imagery), such as motion graphics, character animation and virtual environments are discussed. 3D models will be used to generate movement which involves understanding key sequences, framing and inbetweening.



**DIS2904**

**3D modelling**

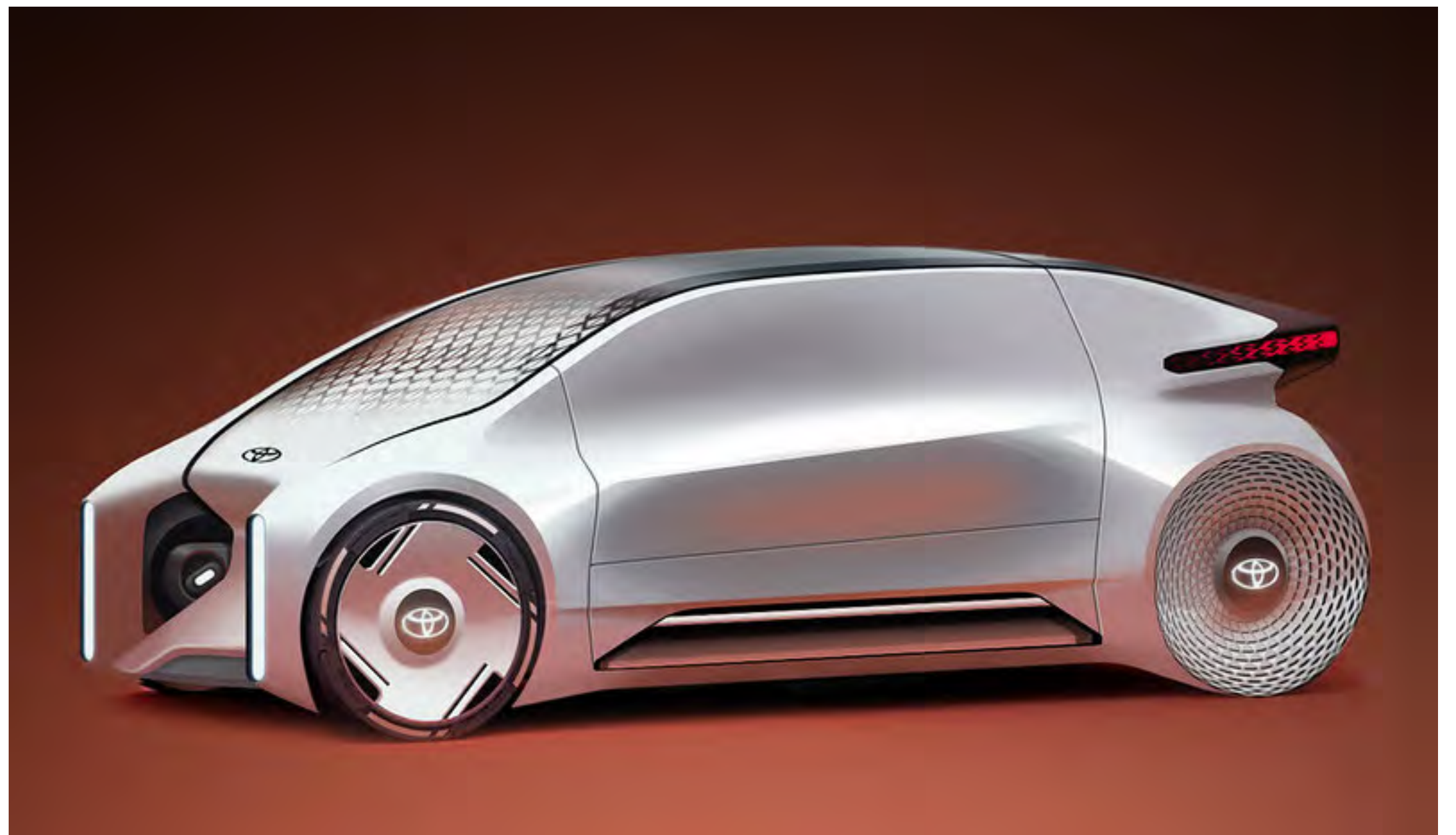
This unit introduces you to 3D modelling within art and design studio practices. It builds sequentially upon the skills and knowledge of 3D design and imaging by providing a focus upon the practice and potential of 3D computer-generated modelling for product design. You explore the creation, manipulation, composition and output of digital 3-dimensional elements with increasing confidence and proficiency across a range of options and controls available through polygon and NURBS-based software applications and the understanding of production issues associated with their output (ie. rendering, rapid-prototyping, multimedia etc.)



**IDN2033**

**Mobility  
design 1**

This unit introduces the field of transportation design including materials technology, ergonomics, future trends and external influences, and transportation design history. Project work will be undertaken using the appropriate drawing and rendering techniques to initiate and present transportation concepts.



**SCU2021**

**Material  
Transformations:  
glass and  
sculptural  
forming**

This unit introduces you to contemporary thinking about working with materials, the unique properties of specific material, like glass, and the potential for material transformation in creative practices. The unit will focus on the development of processes specific to the cast object, including a consideration of the readymade or found object. Drawing on design and fine art histories and methodologies you will explore a range of processes using glass and other materials used in contemporary sculpture.



Sophie Takach, handlings  
(2015) bronze

# SPACE

## SDN2002

### Contexts in spatial design studio practice

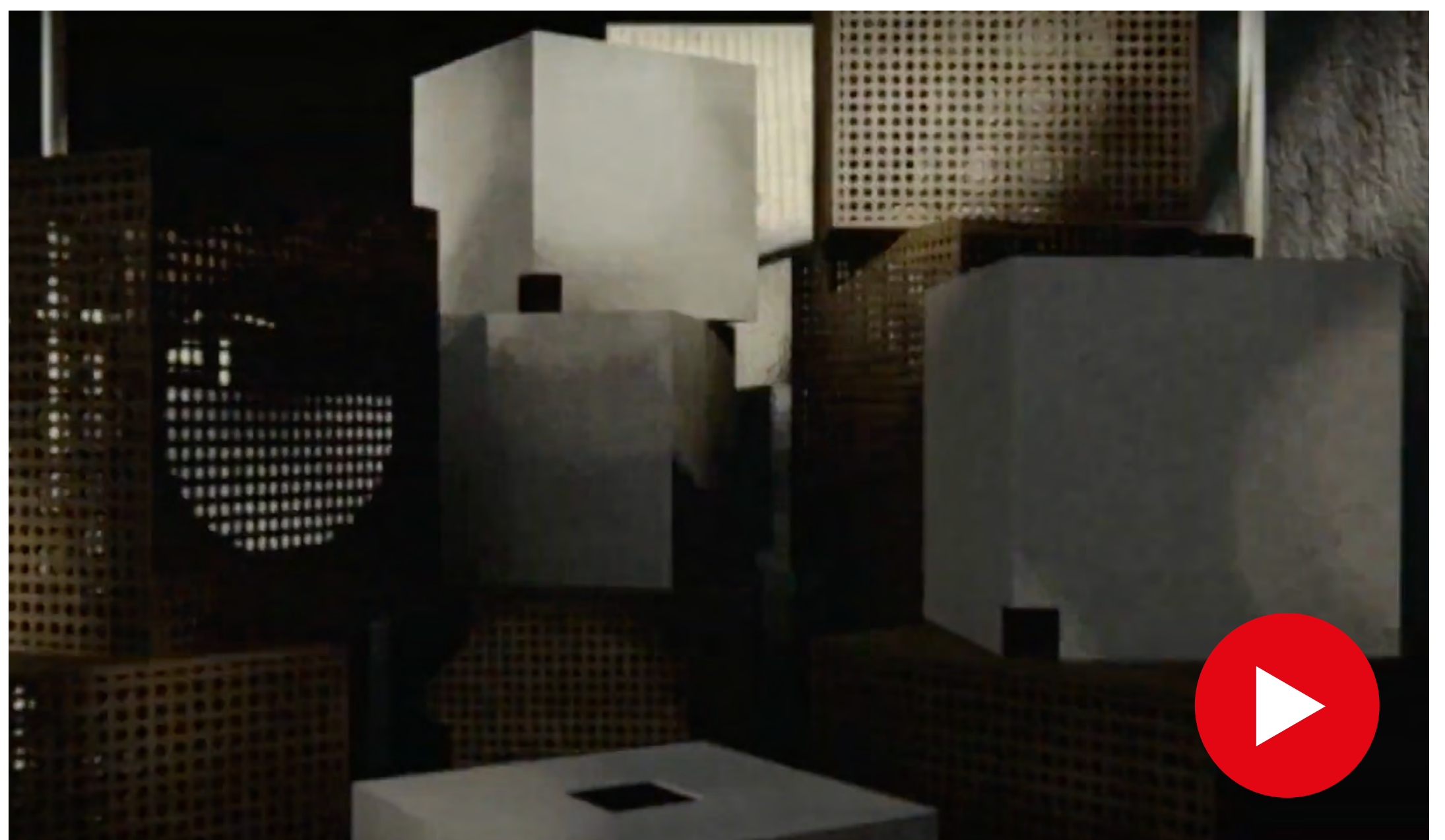
This unit offers a project-based approach to extend and deepen learning in spatial design. In this unit, you will apply and extend your current knowledge of spatial design by engaging with notions of 'context' as a key consideration for spatial practice. You will focus on the social, cultural and physical contexts of spatial design. The unit is organised around two phases: an exploratory stage that focuses on key observation and representation skills, leading into a design project of intermediate complexity.



## SDN2525

### Sensory design

In this unit, you will expand on your design practice to consider senses other than sight. Your introduction into the topic will include exploration and discussion of examples and approaches to sensory design, which may include an expanded understanding of senses such as hearing, proprioception and balance in relation to spatial perception. Through a project-based approach you will explore and develop your own sensory design approaches.



**SDN2509**

**Advanced technologies for spatial design 2**

In this unit you will advance your skills and knowledge of specialised computer software and technologies relevant to spatial design practice. Through a mix of skills-based instruction and a project-based approach, you will learn to apply digital representation strategies and techniques to produce a small-scale design project.

Additional costs throughout the semester may vary and are expected to include materials for model making and 1:1 fabrication, large and small-scale colour/ black & white prints and any entrance costs to exhibitions and events.

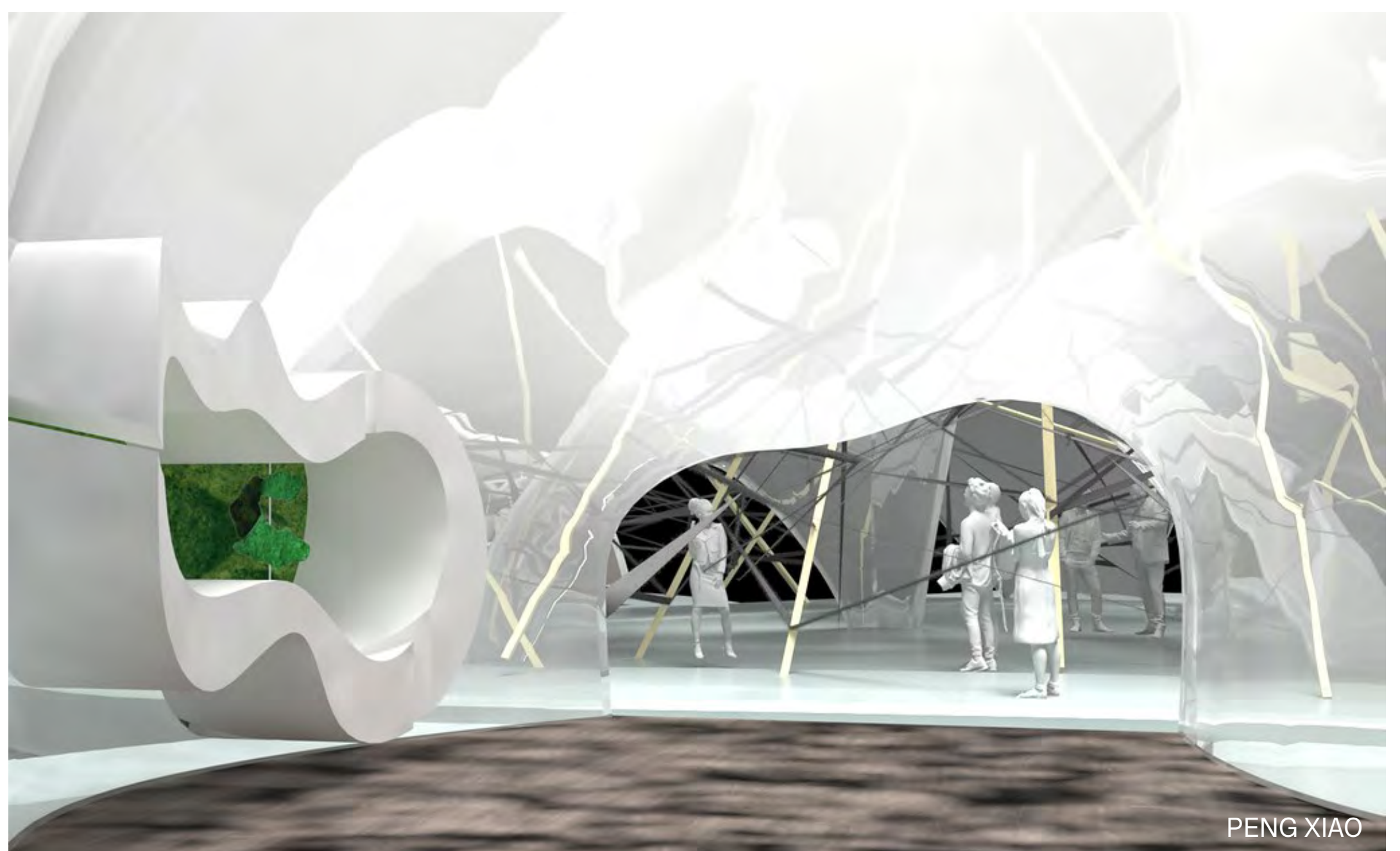
All design studio units require access to the Adobe Creative suite of software. Computers within the Faculty have this software installed, and students can gain access via the University for their own use.



**SDN2505**

**Exhibition design**

In this unit you will be introduced to exhibition design using a project-based approach. The emphasis will be on spatial design, with consideration of other aspects of exhibition design. The unit is organised in two phases: an introductory stage surveys a range of approaches to exhibition design, which leads into the design of small-scale exhibition.



# COMM DESIGN

CDS2002

## Communication design elective studio

The Communication design elective studio will expose you to a broad range of creative communication processes from print to digital media, and will be able to identify the appropriate context(s) to which they would be applied independently and in conjunction with each other.

You will explore a range of media elements including typography, image, layout, three-dimensional form, interaction design, spatial environments and visualisation as core components to their communication design solutions. Projects across both print and digital media platforms will develop skills in information design, way-finding, interactivity, user experience (experiential design), typography, image construction and manipulation, production methods, collaborative activity, and the planning and management of design outcomes.



ALL THAT YOU TOUCH, YOU CHANGE. ALL  
THAT YOU CHANGE, CHANGES YOU. THE ONLY  
LASTING TRUTH IS CHANGE. GOD IS CHANGE.

01

### ONOMATOPOEIA

Jazz ingenue and Afrofuturism's founding pillar, eccentric jazz artist Sun Ra, sent an artist-in-residence request to NASA shortly after the dawn of the space age and was rejected. Sun Ra, an Alabama-born musician who claimed Saturn. He was definitely the greatest-of-all-time. He was spellbound by the possibilities of space travel and electric technology. But ideas never die. A half-century later, a pop artist.

With tech love and Afrofuturistic sensibilities would create a song that Martians could hear. Hip-hop producer and Black Eyed Peas frontman will.i.am has countless musical honours, but none can trump when he debuted "Reach for the Stars" on Mars. "Why do they say the sky is the limit when I've seen the footprints on the moon?" Indeed, what he said holds right today. It was the first-ever-planet-to-planet music broadcast.

In the solar system. In commemoration of the historic landing of NASA's Mars rover Curiosity, on August 28, 2012, the song was beamed from Earth to Mars and back—a round trip of some 330 million miles—to an audience of students and scientists at a laboratory in Pasadena.

Then it was beamed back and played on the Red Planet itself. I participated as well, and I was struck by the sense of duty accompanying the panelists. These closeted and not-so-closeted geeks embraced. Oh please, just cut the crap and dance. This once-feared word like a badge of honour, the ultimate reward for their persistence, intelligence, wit, and the pure hell they often withstood when sharing their geekdom with unappreciative peers. Today, those geeks are on the upswing, working in the tech industry, owning comic book stores, illustrating as animators, or studying.

VCO1303

## The language of graphic design

In this unit you will study the work of innovative visual designers from Modernism until the present. You will analyse how designers use pictorial images and words to convey meanings; and how they achieve this by employing a form of visual language equivalent to written language. Through studying design solutions created in contexts ranging from mainstream graphic design and advertising through to socio-political messages and imagery made by non-designers, you will develop a referential understanding of the potential of visual language for designers. You will then be required to apply this knowledge to the making of designs employing similar problem-solving strategies.

# CDS2511

## Branding for designers

Branding is an individual's perception about a product, service, experience or company. It is the meaning behind the narrative and visuals, that are instantly recognisable. Branding establishes dialogue, understands the urge to connect and interprets consumer behavioural characteristics.

This unit aims to develop your comprehension of the value of branding and the development of brand awareness. Through a process of tutorials and practical studio exercises, you will explore a human centred approach to purpose-driven branding, that inspires action, connects to culture and employs a positive impact on humanity. This unit will enable you to create a brand strategy beyond the creation of a logo and applications.

Key branding strategies and analysis will be explored. You will be encouraged to delve into creative brand strategies that engage both established and emerging media. You will learn to comprehend specific language and key terminology associated with branding in an ever changing world. You will also be exposed to significant case studies that are both historic and contemporary and will be able to identify key strategies utilised in the creation of their success.



# VCO2402

## Advertising design 1

This unit introduces you to the specific skills, demands, practices and opportunities in advertising. In a series of assigned projects involving press, print, signage and television applications, you explore the parameters, opportunities and constraints of these various contexts. You are expected to develop basic skills in all areas of advertising including, concept creation, visualisation, copy writing and art direction. The ethics of practice and the moral responsibility of advertising are actively discussed and debated.



# VCO1302

## Typography 1

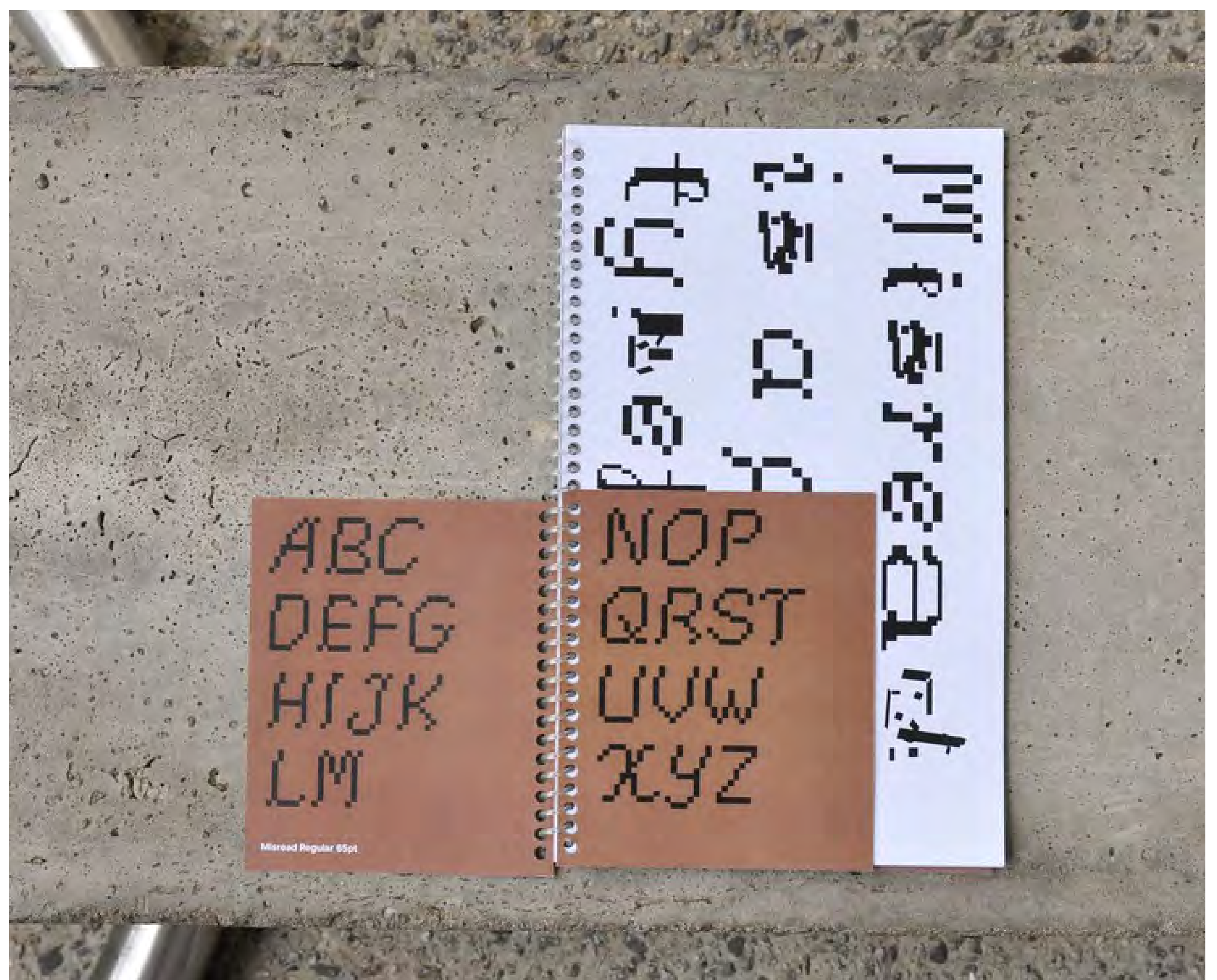
This unit introduces the fundamental principles of typography. You will utilise type both as a communicative and expressive tool. Contemporary and historical methods of typographic production, from print to digital media are examined. You are encouraged to critically analyse and question the relationships between type and meaning, type and language. Emphasis is placed upon the acquisition of skills and knowledge.



# VCO3305

## Type design

This unit is concerned with the process of designing type to a professional level. It provides the opportunity to take a deep dive into this field from a pragmatic and theoretical perspective guided by the idea that letters mean what they are as much as what they say. You will delve into the latest developments in type technology and understand the formal complexities of designing your own typefaces whilst grappling with questions of originality, and how to approach historical models and the political nature of letterforms and language. Emphasis is given to experimentation and exposure to contemporary type design software and workflows.



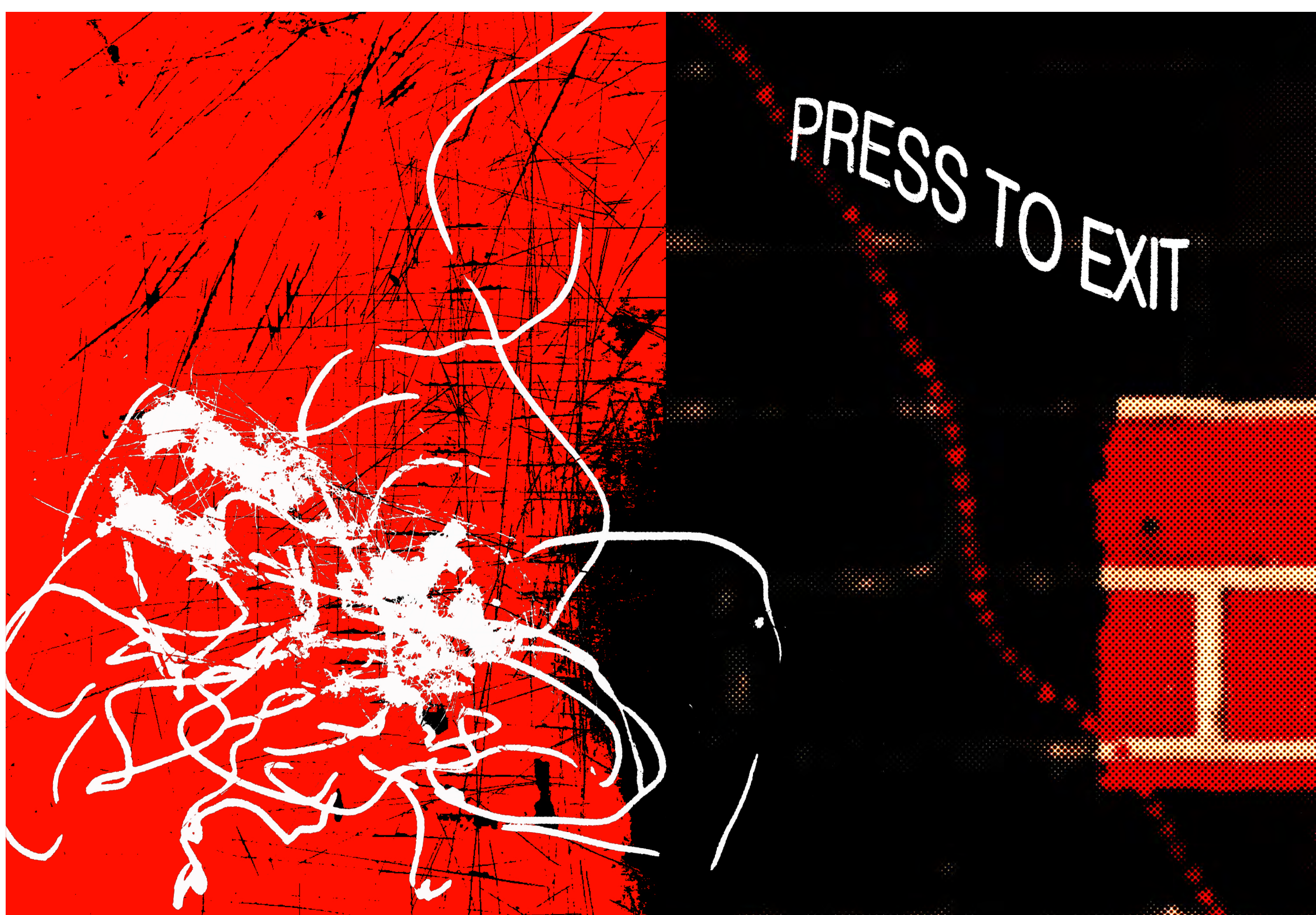


## Unconventional publishing

Unconventional publishing is a unit for those wishing to explore new models of physical publishing involving designer-generated content. Various methods and rationales - both creative and pragmatic - for the instigation of self-initiated projects will be investigated. The unit explores the possibility of communication design as an autonomous creative practice.

The definition of publishing has expanded to include such diverse practices as websites, books, phone-based media, magazines, public posters, etc. In particular, small publishers have become more numerous and specialised, while traditional mass-market publishing is undergoing a slow decline. There are many examples of such small publishers being led by designers.

Merging the traditionally separate roles of content-generator, editor, designer, publisher, printer and distributor reflects contemporary trends in communication design and provides a holistic overview of publishing as discipline. The unit approaches this breadth of publishing as a contiguous practice that can be overseen by an individual or small group and therefore encourages the development of projects outside of the traditional client/designer relationship.



# IMPACT

## DGN2040

### Creative sustainability ONLINE

Creative sustainability provides an introduction to the role of creative thinking within an environmental sustainability context. In this unit, you will explore content through applied project-based tasks where you will use design methods as tools for identifying and creatively addressing real-world challenges. You will engage with design research methods and documentation across different media formats and learn to interpret and synthesise collected data. Research will be applied to inform creative interventions seeking to foster sustainable practices in your personal life and environment. Through an exploratory and reflective process, you can expect to learn how creative processes can be applied to explore, plan and intervene in personal behaviour patterns around sustainability.



## DGN5204

### Design for social impact

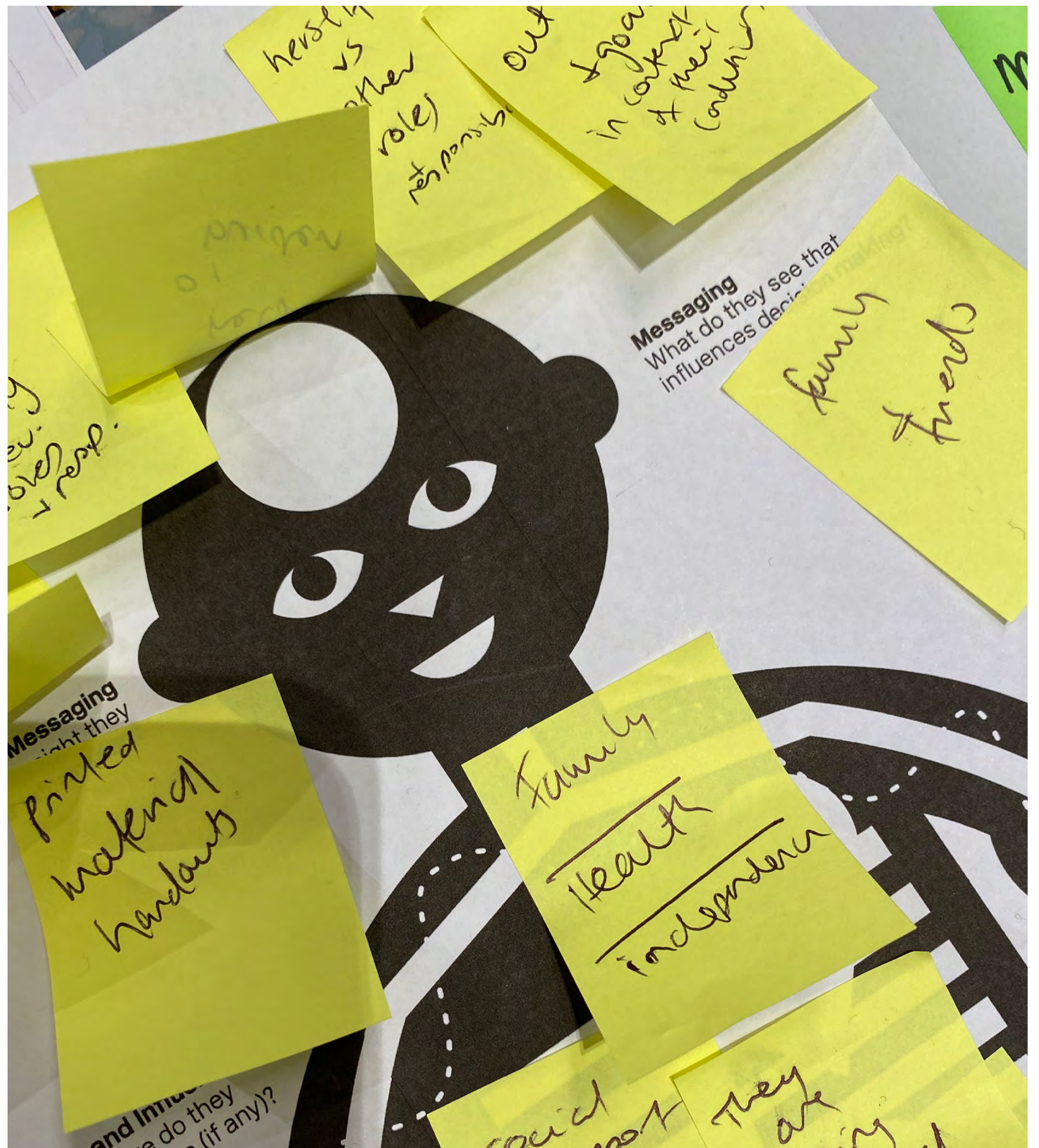
#### (POSTGRADUATE)

In this unit you will collaborate with organisations in the public sphere on applied design projects. Using design skills, processes and technologies you will be challenged to prototype, visualise and present innovative design solutions that impact positively on society. You will understand the value of co-creation and partnership as being vital to the outcome of design activities that instigate social change. The interdisciplinary and holistic approach of this unit includes, but is not limited to, spatial design, digital media design, interaction design, communication design, service and product design.

DGN2500

## Design thinking for global challenges

Design thinking applies the skills and strategies developed by designers to a wide range of problems and situations. These skills and strategies include a range of conceptual and communication approaches, ways to explore and reconsider the context in which we work, as well as what should or could be achieved. Design thinking brings together some approaches that are known in the sciences and humanities, such as analysis and synthesis, but applies them in ways that are particular to a design approach. Design thinking can enable a more flexible approach to problem solving, and a more creative engagement with the complex issues of our contemporary world. This unit will introduce you to the key skills and practices associated with design thinking, and offer opportunities to explore the application of these basic creativity techniques through a series of projects.



IDE2120

## Designing for sustainability

This unit covers a range of design theories and practices that underpin enduring and resilient ways of reducing the negative impacts of the human production of objects and environments and their associated sociological behaviours. Various perspectives of production, consumption and exchange are considered including Life Cycle Analysis tools, Recycling, Re-use, Dematerialisation and Reduction. The outcomes intend to demonstrate knowledge of the core themes of designing objects and environments that are sustainable to society, economy and nature.



ID

IDN2002

**Industrial  
design project  
studio**

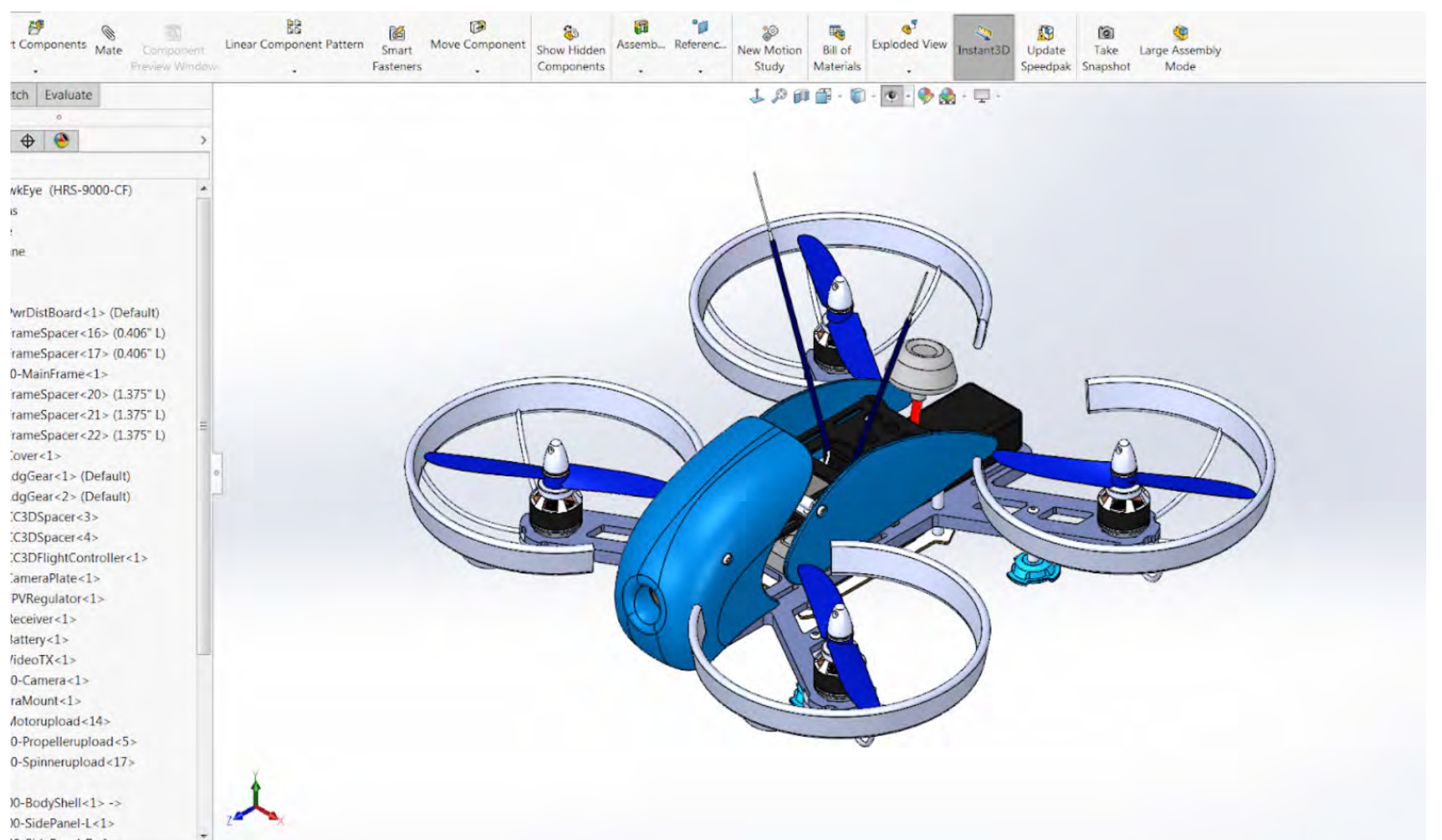
This unit offers a project-based approach to deeper learning in industrial design. By means of an industrial design studio project, you will apply and extend your current knowledge of industrial design practice and relevant theory and be guided through a formal design process in which to undertake this. You will also be encouraged to use a mixture of creative and analytical problem solving techniques in order to reach a design solution, which will be communicated through a range of suitable media including prototypes and models.



IDE2211

**Engineering  
Drawing**

Building on content taught in your core studios this unit provides a deeper dive into the overlap between engineering and design within the design of complex industrial products. You will develop your CAD skills and expand your knowledge in an industry standard engineering CAD package (SolidWorks). Through this you will learn to work with complex assemblies and mechanisms, perform analysis on your designs, develop prototypes, and produce detailed drawings of your designs for manufacture.

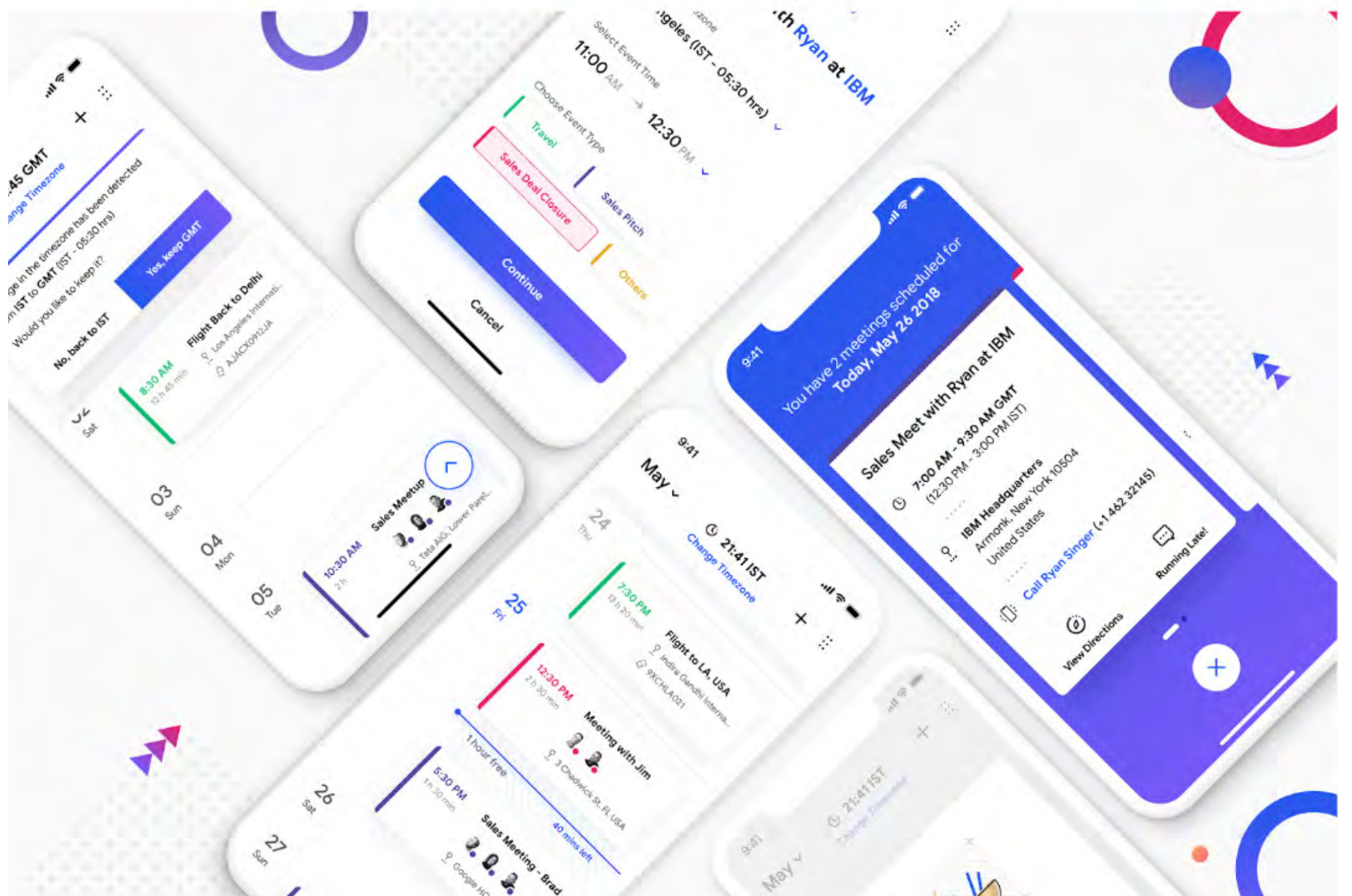


# DESIGN

IDN2102

**Service design studio**

Understanding and applying the principles of service design is an important part of a designer's repertoire of knowledge. 'Services' in this unit are defined as carefully considered human-centred experiences with objects, artefacts or places connected by a system or systems of use. You will undertake a project based approach supported by theoretical frameworks discussed in the studio. The unit takes case study examples of creating and organising the provision of a service and enables you to then explore your own ideas. The practice elements of designing for services introduces you to creating work flow charts, experience testing techniques, and information graphics to communicate ideas and realise solutions.



IDN4406

**Industry placement for design**

**Open to all Design Students by application**

This unit comprises a period of department-approved industry-based work placement with a design practice relevant to your discipline. The unit requires you to experience a minimum of 96 hours of contact for the semester, but this can be undertaken in a number of modes: 8 hours per week for 12 weeks, 16 hours per week for 6 weeks, 24 hours per week for 4 weeks, and so on. The unit will provide you with valuable real-world design experience, and alert you to important studio practices such as time management, project management, client liaison, budgets, and actual creative production processes and procedures.

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