VISUAL COMMUNICATION + MULTIMEDIA & DIGITAL ARTS
THE COMMUNICATION DESIGN INDUSTRIES ARE CHANGING RAPIDLY
For our graduates to remain valid contributors to contemporary communication industries they must be able to understand the multitude of communication platforms they will encounter, from the traditions of print, to online and tablet devices; environmental graphics to the sound and motion of film.
The AGIDEAS
NEW STAR AWARD

Proof that communication design thinking must broach both print and filmic media is evident in the last 2 years of New Star Winners. This is the most coveted student design award in Australia and won by Monash Graduates in the last three. The award involves up to a year working at Fabrika, the Communications Research Centre for Benneton in Italy.

ELLESSE DUNCAN/ New Star Winner 2011
Monash Visual Communication Graduate
http://www.ellessedesign.com/

KEISUKE SHIBAHARA/ New Star Winner 2012
Monash Multimedia & Digital Arts Graduate
http://www.keisukeshibahara.com/
**YEAR ONE**

**Semester 1**
- Design Studio (12cpts)
- Drawing (6cpts)
- Theory of Art, Design & Architecture (6cpts)

**Semester 2**
- Design Studio (12cpts)
- Theory of Design (6cpts)
- Elective (6cpts)

**YEAR TWO**

**Semester 1**
- Design Studio (12cpts)
- Sociology of Design (6cpts)
- Elective (6cpts)

**Semester 2**
- Design Studio (12cpts)
- Communication Design Theory (6cpts)
- Elective (6cpts)

**YEAR THREE**

**Semester 1**
- Design Studio (12cpts)
- Design Research Methods (6cpts)
- Elective (6cpts)

**Semester 2**
- Design Studio (12cpts)
- Design Strategy and Professional Practice OR Design Criticism (6cpts)
- Elective (6cpts)
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The Studio Program

The sequence of design studios will incorporate the best learning outcomes from both the Visual Communication and Multimedia and Digital Arts degrees.

Studio projects will explore a range of design solutions that engage everything from the traditions of print to the latest digital communication platforms.

Students are encouraged to approach all projects with an open attitude to experimentation and critical enquiry. Studies in this program will help students develop an understanding of the vital space communication designers occupy in developing and contributing to the language of contemporary visual culture, alongside the social responsibilities inherently associated with it.
The Theory Program
begins with a generalist introduction to the history of art, design and architecture. This single unit is shared between all disciplines of the faculty to reinforce the interdisciplinary nature of contemporary art and design practice.

From Semester 2, first year Communication Design students undertake a specially designed sequence of design theory units that will expose them to the history of the discipline; the semiotics embedded within it; the psychology of design; and a critically assessment of its current practice.

In third year students have the option of selecting a professional practice stream or a research and criticism unit to prepare them for further studies beyond third year (Honours, Masters, PhD).
The Elective Program allows students to customise their degree by selecting from a range of elective units delivered within the department, the faculty and the university. Students can opt to take a different elective each year or select a suite of units that enable them to specialise in specific areas of interest. Illustration, typography, interactive media and web design are just some avenues that students will be able to specialise in. External units, such as languages, are also available options.

Electives

- PRATO (ITALY)
- ILLUSTRATION
- PHOTOGRAPHY
- ART DIRECTION
- FILM
- ANIMATION
- CHARACTER DESIGN
- TYPOGRAPHY
- PUBLISHING
- BOOK DESIGN
- INTERACTION DESIGN
- MOTION GRAPHICS
- 3D MODELLING
- ENVIRONMENTAL GRAPHICS
- BRANDING
- DRAWING
- PAINTING
- PRINT MEDIA
- INTERDISCIPLINARY STUDIES

Ellesse Duncan // Winner, New Star/ Fabrca Scholarship, 2011
THE APPLICATION KIT

Apply through VTAC and complete the Application Kit (available from the concourse on Open Day – August 5 – or download it from the Faculty website from early July: www.artdes.monash.edu.au)

The kit should be carefully considered. Include 8–10 good quality print-outs of your best work to date. This may include:

- Drawing
- Other image making (photography, illustration, digital works)
- Examples of your design ability (logos, layout and composition, typography, abilities with colour and 3-dimensional work)
- Storyboards or stills from motion work (if you have it)
- Evidence of ideas and your conceptual ability
GETTING IN

THE INTERVIEW

When invited to an interview your folio can include the work from your application kit.

You can add to it with:

- Additional drawing (life drawing, observational drawing of objects).
- Image making (photography, illustration, digital works).
- Examples of your design ability (logos, layout and composition, typography, 3-dimensional work).
- Evidence of ideas your conceptual ability and thought process.
- Back up books or visual diaries (a maximum of two).
- Narratives and story-telling.
- Multimedia work on disk, websites or blogs.

YOUR FOLIO AND PRESENTATION

Your folio is pivotal to your success but equally important is how you present yourself:

- Try to be relaxed and confident.
- Speak about your work rather than sit silently.
- Be prepared for questions about design and answer in ways that demonstrate your enthusiasm for the discipline.
- Let us know about your interests beyond design: art, music, exhibitions, film, travel, etc.
- Promote your achievements (awards, prizes, Top Arts, Top Designs, etc)
- Ask questions about aspects of the degree (this demonstrates you’ve researched your institution and courses).
- A well presented folio reflects well on its owner. It demonstrates someone who cares for their work. Make it neat, clean and ordered.
- Present the real thing if possible rather than photos. For example, if 3-dimensional works are easily carried bring them along.
- Do not discard items considered traditionally fine art just because you are applying for a design degree. It is completely acceptable to present sculptures, paintings, photos of installations etc.
BUILDING AN INTERVIEW FOLIO

INCLUDE SOME, BUT NOT NECESSARILY ALL OF THE FOLLOWING:

Drawing and Illustration
Colour/pattern
Storyboards
Print designs
Typography
3 dimensional design
Character design
Animations
Digital media
Documentation
Music should strike fire from the heart of man, and bring tears from the eyes of woman.

– Ludwig Van Beethoven

Either you are hard-core music lover who pounds their chest and cries “Life is nothing without music!” or you're not. For me, though, it's a universal language with the power to touch our soul, or as Shakespeare had it, “the food of love." Music has been around for almost as long as human presence on earth existed, essentially in the form of birds singing or the wind whistling through the trees. From simple humming, people progressed to inventing musical instruments and, all the way down through the centuries until, first, gramophone records and then CDs came along. Most of us can remember the first one we ever bought... and what we remember most about it is usually how it looked: the packaging, the color art, the visual impact it made every time we opened it.

No question, then, that graphic design plays an enormous important role in the dissemination of music today, despite the advent of the P2P and file sharing. As one of our featured designers, Markus Heiter, says: The relationship between visual art and music builds the perfect symbiosis. The job of the designer is to be aware of the music – and its visual appeal – as well as the people who will be buying it. The visual is both an announcement and a reference, an instant way to brand a CD, an FM station, or an album. It is a way to introduce artists to the music world, to make them familiar with the packaging of the product. The packaging, in turn, is an integral part of the music. It is an extension of the artist, a way to convey their identity and their message. It is the first impression that a consumer has of the product, and it is the first impression that they will remember. It is the first impression that they will associate with the product, and it is the first impression that they will bring to the music world.

It is in this spirit, then, that we salute the men and women who design the music world. We have invited several leading creative minds from around the world -- some of them designers, some of them artists, some of them musicians -- to share their thoughts on what it’s like to have the responsibility of trying to convey the spirit of a particular band or musician to the world. One thing they all agreed on – it’s an enormous fun, and no one knows what to expect. You could call it a “hit or a miss"
Andrew Budge, (Designland)
From Benny Hill to Batman, Nirvana to Nazism, Melbourne's own mythbuster, Andrew Budge, will be donning his beanie, waxing his moustache and constructing arcane, argumentative apparatus to examine the relationship between content and form. Safety glasses are advised but not required.

Andrew Haig, (One Plus One Equals Three)
World's finest typo-films
From films on design pioneers (such as the classic 1977 documentary on the legendary Saul Bass) through to short satirical animations, these movies centre on the many faces (human and typographic) of graphic design. Some will make you laugh and some will make you cry (although that's not a promise).

Jason Grant (Inkahoots) and Stephen Banham (Letterbox)
Politics & Graphic Design
Featuring a panel of passionate speakers this forum addresses an issue not often discussed in an Australian context - political engagement in contemporary graphic design. Why are designers so hesitant to take a political stance? Can graphic design really be neutral?
Career opportunities

Design Studios
- Alter (www.alter.com.au/)
- Studio Binocular (www.studiobinocular.com/)
- Studio Round (www.round.com.au/)

Retail
- Aesop (www.aesop.com/) and Coles Myer

Publishing
- Penquin Books, HWT, Fairfax, The Guardian

Digital Media
- xyz Studios (http://xyzstudios.com/)
- Something Splendid (somethingsplendid.com/)

Environmental Design
- Pandarosa (www.pandarosa.net/)

Typography
- Commercial Type NY (commercialtype.com/)

Museums and institutions
- New Museum, New York
- The Design Council, London
- State Library, Victoria

Animation
- Blizzard Animation (California: blizzard.com/)
Graduate folios can be viewed on-line via the links in the 2011 Exhibition Catalogue: