

TRANSFERENCE Issue One, 2021-2023—Multiple Contributors—PUBLICATION.
390 pages, perfect bound, 185mm x 120mm, edition of 3 (test print), printed september 2023.

Adrian J. Song, Le Nguyen Phuong, Sophie Spence, Zachariah Micallef. ISBN: 960-4-71-400002-1.

ISSUE ONE -
VOLUME I -

Christian Badach, Kyeong Jun Yang, Ian Edward White, Lê Nguyễn Phương, Catharine Nielson, Molly D'Arcy, Joana Dionisio, Fiona Segadaes Da Silva, Arturo Soto, Drew Ducote, Meg De Young, Kristina Sergeeva, Sam Lomprez, Rosie Clements, Fiona Filipidis, Ben Maier, Quang Hai Nguyen, Anne Moffat, Emily Graham, Marion Paquette, Ksenia Mikhailova, Alvin Lau, Luigi Greco, Ruka Kashiwagi, Shi Yan, Judith Hornbogen, Aishah Kenton, Morganna Magee, Yiannis Trifonopoulos, João Pedro Lima, Wang Ziyu, Ersilia Tarullo, Margaret Liang, Van-Nhi Nguyen, Heiner Beisert, Carolina Krieger, Konstantinos Tzavelas, Claudia Iacomino, Brian Van Lau, Kacey Jeffers, Inês Fernandes, Vassilis Vasileiou, Teva Cosic, Marisol Mendez, Alexander Komenda, Julia Albrecht, Keith Shuaib, Jamie Hladky, Sari Soinenen, Hilla Kurki, Klavdia Balampanidou, Naomi Wood, Starry Kong, & Irina Shkoda.

VOLUME II -

Marion Abraham, Pamela Garcia Valero, Starry Kong, Klavdia Balampanidou, Hanna Abrahamson, Sari Soinenen, Alysee Yin Chen, Keith Shuaib, Alexander Komenda, Teva Cosic, Vassilis Vasileiou, Brian Van Lau, Claudia Iacomino, Carolina Krieger, Margaret Liang, Morganna Magee, Aishah Kenton, Shi Yan, Alice Oliver, Alvin Lau, Anne Moffat, Molly D'Arcy, Catherine Neilson, Ian Edward White, & Kyeongjun Yang.

TRANSFERENCE, 2021-2023
Volumes I, & II.

Christian Badach, Kyeong Jun Yang, Ian Edward White, Lê Nguyễn Phương, Catharine Nielson, Molly D'Arcy, Joana Dionisio, Fiona Segadaes Da Silva, Arturo Soto, Drew Ducote, Meg De Young, Kristina Sergeeva, Sam Lomprez, Rosie Clements, Fiona Filipidis, Ben Maier, Quang Hai Nguyen, Anne Moffat, Emily Graham, Marion Paquette, Ksenia Mikhailova, Alvin Lau, Luigi Greco, Ruka Kashiwagi, Shi Yan, Judith Hornbogen, Aishah Kenton, Morganna Magee, Yiannis Trifonopoulos, João Pedro Lima, Wang Ziyu, Ersilia Tarullo, Margaret Liang, Van-Nhi Nguyen, Heiner Beisert, Carolina Krieger, Konstantinos Tzavelas, Claudia Iacomino, Brian Van Lau, Kacey Jeffers, Inês Fernandes, Vassilis Vasileiou, Teva Cosic, Marisol Mendez, Alexander Komenda, Julia Albrecht, Keith Shuaib, Jamie Hladky, Sari Soinenen, Hilla Kurki, Klavdia Balampanidou, Naomi Wood, Starry Kong, Irina Shkoda, Marion Abraham, Pamela Garcia Valero, Hanna Abrahamson, Alysee Yin Chen, & Alice Oliver.
TRANSFERENCE, 2021-2023





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SY Shi YAN
AS Adrian J. SONG

AS Thank you so much for your time, Shi Yan. You've moved around a lot since you were a child, could you tell us about your journey so far and how this has informed your photography?

SY When I was in elementary school I had a crush on a girl, however my family was moving to a different city soon. So one day I stole my father's camera without him noticing and took a photograph of her. Since then, photography has been a recording tool for me, which is a kind of retention of perishable time.

During college I encountered many excellent philosophical theories. I also started a business of which its failure caused me to reflect. Influenced by my girlfriend, as well as another friend of mine, I began to discover the great charm of photography and its potential for conceptual and emotional expression. Since then, I began to study the history of photography systematically.

Now, in retrospect, my journey has made me a sensitive person. I care very deeply about my surroundings and the environment I live in. This sensitivity has caused me to feel alienated at times, but this distance has also given me the space to observe and think.

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AS What was life like for you being locked down in Shanghai?

SY I stayed at home with my cats and my girlfriend. We were constantly worried about food and supplies. Due to Shanghai's confusing, complex and one-size-fits-all anti-epidemic policies, of course, I was very panicked, anxious, and sad.

AS I love that story about your father's camera. Do you still have the picture you took of your crush?

SY I think I put it in a box. Now I compare the content and style of that photo to the painting by Calle's "Suite Vénitienne". I probably didn't even get a photo of her face.

AS (laughs) A secret photo, maybe it's not even her! Your project, "Plastic Wings" references the myth of Daedalus and Icarus. Could you tell us more about this?

SY Myth is usually a combination of reality and imagination, and it makes no secret of its fictional elements, to the extent that myth is closer to the truth than news. The polytheism of Ancient Greeks gave Greek mythology a characteristic that it was both secular and sacred. In my view, the uncertainty of myth is the same reason why true art is always so appealing. The Icarus myth is one representative. The establishment of the labyrinth and predicaments, rising and falling, hope and despair, life and death, all of these are involved in the Icarus myth, and also are contained in our time.

When I walked through the mall during the epidemic, looking at bird models, especially the wings, I immediately associated them with Icarus's fragile wings. Reflecting on the complex social environment, I am reminded of characters trapped by desire in the myth. In the face of the plague, as Adorno said, "To write poetry after Auschwitz is barbaric". Beautification and praise are powerless, yet presenting complexity and contradiction is more effective. What my project attempts to describe is a state of living, which began after the outbreak of epidemic, and of course it contains the content of the plague more or less. Therefore, the direct impact of the Icarus myth on my project is that I gave up generalised expression as well as presupposing any definite point of view. Nevertheless, it makes me think about the ways in which history repeats and changes on a sensible level.

I definitely agree when you say, "myth is closer to the truth than the news". Or perhaps in regards to myth, because of its self-reflexive nature, we could say it's more 'transparent' than the news. I also think it's really interesting that you say you "gave up generalised expression", could you talk more about this?

A novel, for example, could have a linear narrative which forms the basis of building its literary world. Images, of course, can have narrative qualities, but this is not its real strength. Especially for photography, its integrated physical properties are deceptive. Although the single image has a 'studium', it never indicates the whole truth, in fact, a narrative often limits a photograph's real potential. For example, if text and a series of images are compared, the former has more specific details, and the latter leaves more space for imagination.

In 'Plastic Wings', I gave up generalised expression by implementing various styles. I avoided a linear narrative and instead emphasised cohesiveness through symbolism. It is more important, for me, to go into a realm that is more extensive and continues to communicate personal experience. In my opinion, Mike Mandel and Larry Sultan's 'Evidence' and Aby Warburg's 'Bilderatlas Mnemosyne' are representative of the abandonment of generalised expression.

Your images reference impermanence, though in a way, these structures continue to exist through your photographs - perhaps becoming something else altogether. You mention that at one point, "the line between reality and illusion began to dissolve." If possible, could you describe how you perceive these pictures now?

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We all know that a knife is different from a key, but when we want to open a package without a knife, we're still able to use a key to open it. We would never call a knife a key. However in my example above, the key replaces the function of a knife. In Platonic philosophical terms, the knife and the key share an idea, or a form. This is also the premise of our discussion, and I believe these Platonic philosophical terms reveal some aspects of the "structures" you are talking about.

In my example, in 'Plastic Wings', colours, symbols and shapes of objects are constantly forming. But to me, they all point to the same thing. It's like clues, which are seemingly unrelated, but in the end reveal some kind of truth. When I said "the line between reality and illusion began to dissolve", it's about history, as well as speculative documentary. In some ways, these scenes do exist in real life. But are they real? You can't figure out the logic in its appearance. Additionally, some scenes that seem ordinary are actually staged. It's difficult to distinguish reality from illusion because the photos look ordinary and surreal at the same time.

"The line between reality and illusion began to dissolve" is also a feeling I get from interacting with my surroundings. I would describe my photos as stones sinking in a clear but fast-flowing creek, sometimes the stones will be covered by the current from another angle. Occasionally I might throw stones into the creek to see the splash. Sometimes you may want to pick up the stones, but they may be washed away by the current.

This discussion reminds me of something Anaïs Nin said, "We see the world not as it is, but as we are." You refer to the images as clues, and you're attempting to guide us to "some kind of truth", as you described. But this can be tricky, because as viewers, we're also framing your photographs through the context of our own beliefs. How do you find the right balance between opacity and clarity? Or do you perhaps embrace the fact, it is out of your control what people end up taking away from your work?

Yes, I accept this fact. When I showed my work to French magazines, they perceived depression and environmentalism. While Japanese magazines saw a reflection on technology, My friends said they felt a certain vulnerability and alienation. As you said, "it is out of your control what people end up taking away from your work", but I believe that truth has different shapes.

Intersections—Le Nguyen Phuong—PUBLICATION
144 pages, perfect bound, 170mm x 120mm, edition of 5, printed august 2024.

Le Nguyen Phuong, Zachariah Micallef

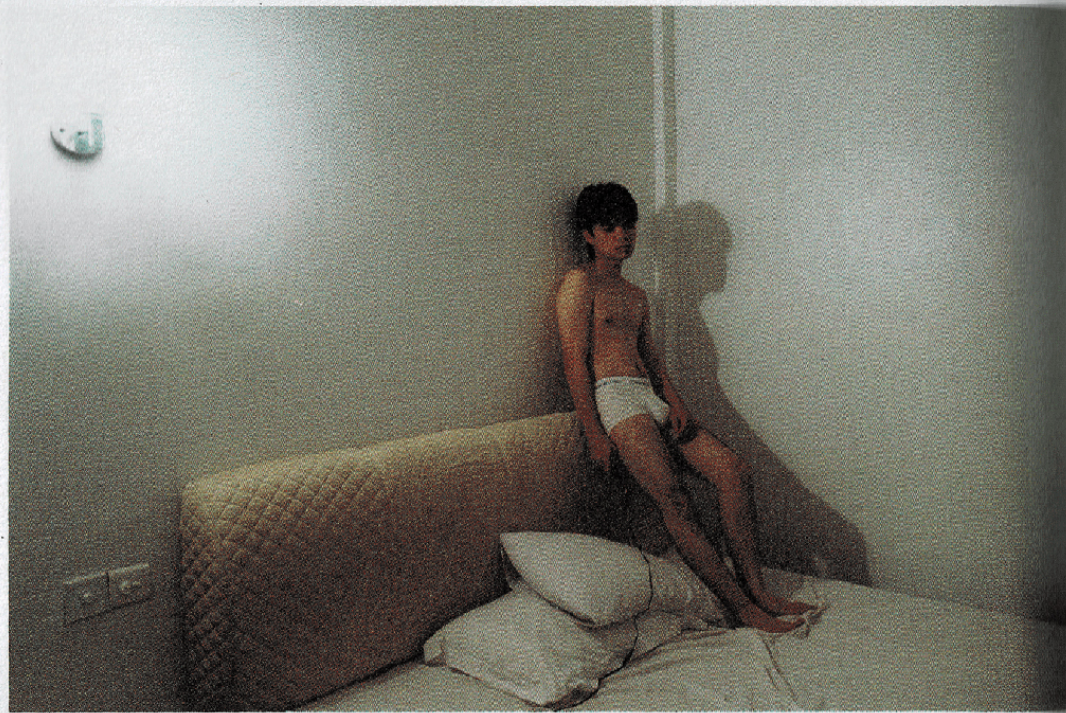
INTERSECTIONS, Giao Điểm
Lê Nguyễn Phương

Năm 1985, bố tôi, lúc bấy giờ là một vận động viên bóng chuyên nghiệp cho đội Thể Công (thuộc biên chế Quân đội), tới Siêm Riệp trong một chuyến tập huấn cùng đội bóng. Đó là lần đầu tiên ông đặt chân tới một đất nước xa lạ. Một năm sau đó, Bố phải quay lại Siêm Riệp, nhưng không phải dưới tư cách một vận động viên, mà là một người lính.

Năm 1996, bố tôi, giờ đây làm việc cho ngành hàng không, phải rời xa mẹ tôi và anh tôi - con đầu lòng của Bố - cho một chuyến công tác tới Siêm Riệp. Bố tôi thuật lại những đêm tại khách sạn khi ấy là “những đêm đơn côi” nhất đời ông.

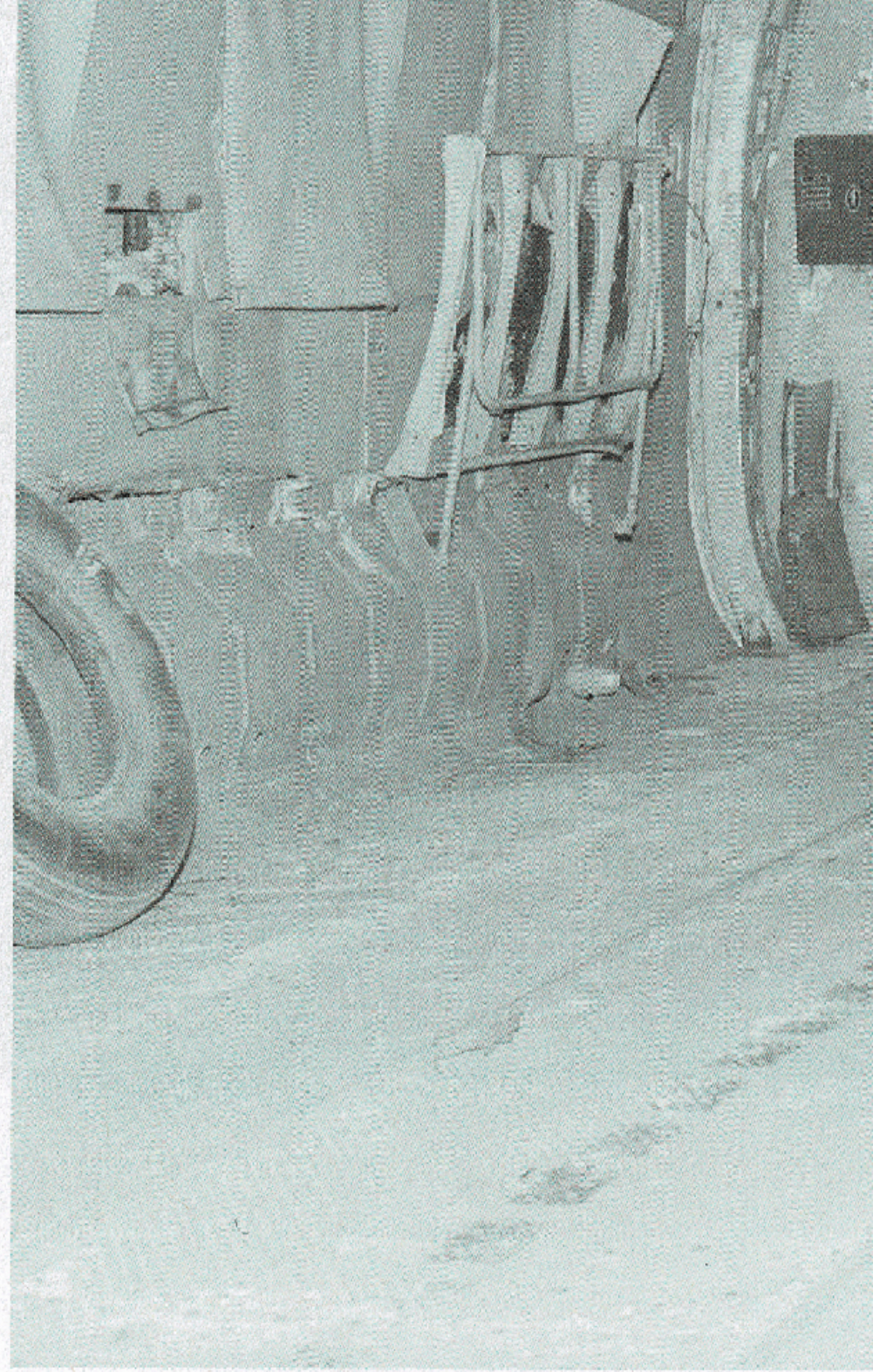
Năm 2024, bố tôi quay lại Siêm Riệp cùng tôi, sau khi tôi đã xa nhà được hai năm. Đó là chuyến đi xa đầu tiên của hai bố con tôi. Chúng tôi dành bốn ngày cùng nhau ở Siêm Riệp, trước khi Bố trở về Việt Nam để tiếp tục công việc thường ngày. Ngày sau đó, tình nhân tôi đã tới ghé thăm, người mà Bố không hề hay biết.

Giao Điểm là nỗ lực xem xét lại những mối quan hệ xung quanh tôi dưới bối cảnh hậu kháng chiến chống Mỹ, và nhìn nhận cách hệ thống thuộc địa dai dẳng này chia rẽ những người tôi thân yêu. Qua những lần hợp tác nhiếp ảnh với hai người tôi yêu thương, hai người tôi đã cố gắng không cho gặp mặt, tôi cập nhắc lại bản chất của sự thân mật trong tình nam đã gắn bó với tôi từ nhỏ. Tôi cố hé mở ra những điều bị giấu đi mất, tại nơi giao điểm hai thế giới.



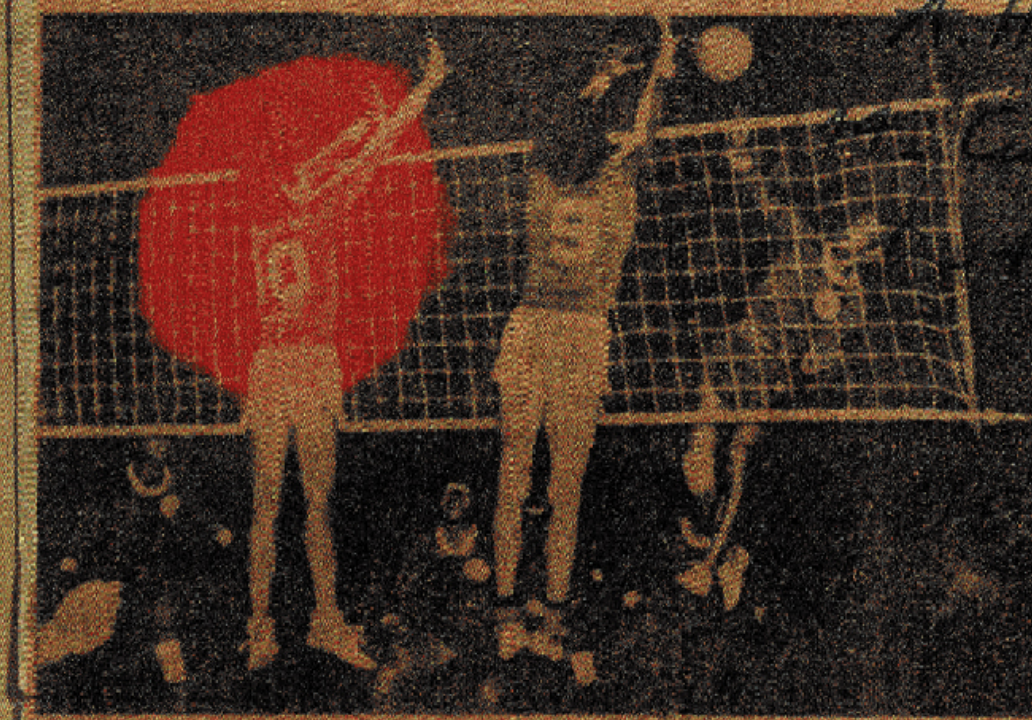


28.



kg kỹ thấy ai mà đến,
 truy chăm. Mẹ hỏi tra,
 em, bỏ mẹ yên tâm hơn.
 3 lần, cũng muốn nghe
 có gì hơn qua 2 bar
 (Chinh) Hí Tàu Hoa
 ở chỗ cô Diệp (nếu
 Bà Quỳnh -

Đa lập, san hô với. Bỏ
 1/5 thời để nghỉ, lại
 này, em cũng đã kiếm
 ay ôn để trả nó.
 bình thường. Tuy thời
 này này có 3 đợt gió
 thì 5 mẹ sáng ra con
 thì một vì trái thời
 mây đờ bồng ngoài này
 , nếu có người ra,



A. Hưng

Biều diễn bài gây
 công an Hải Phòng tại
 hội TDTT toàn thành

4089 Tel.

Trận đấu quyết định
 đội TDTT quân đội
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 tại thành phố Hồ Chí

Anh: PHAN SA

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114.

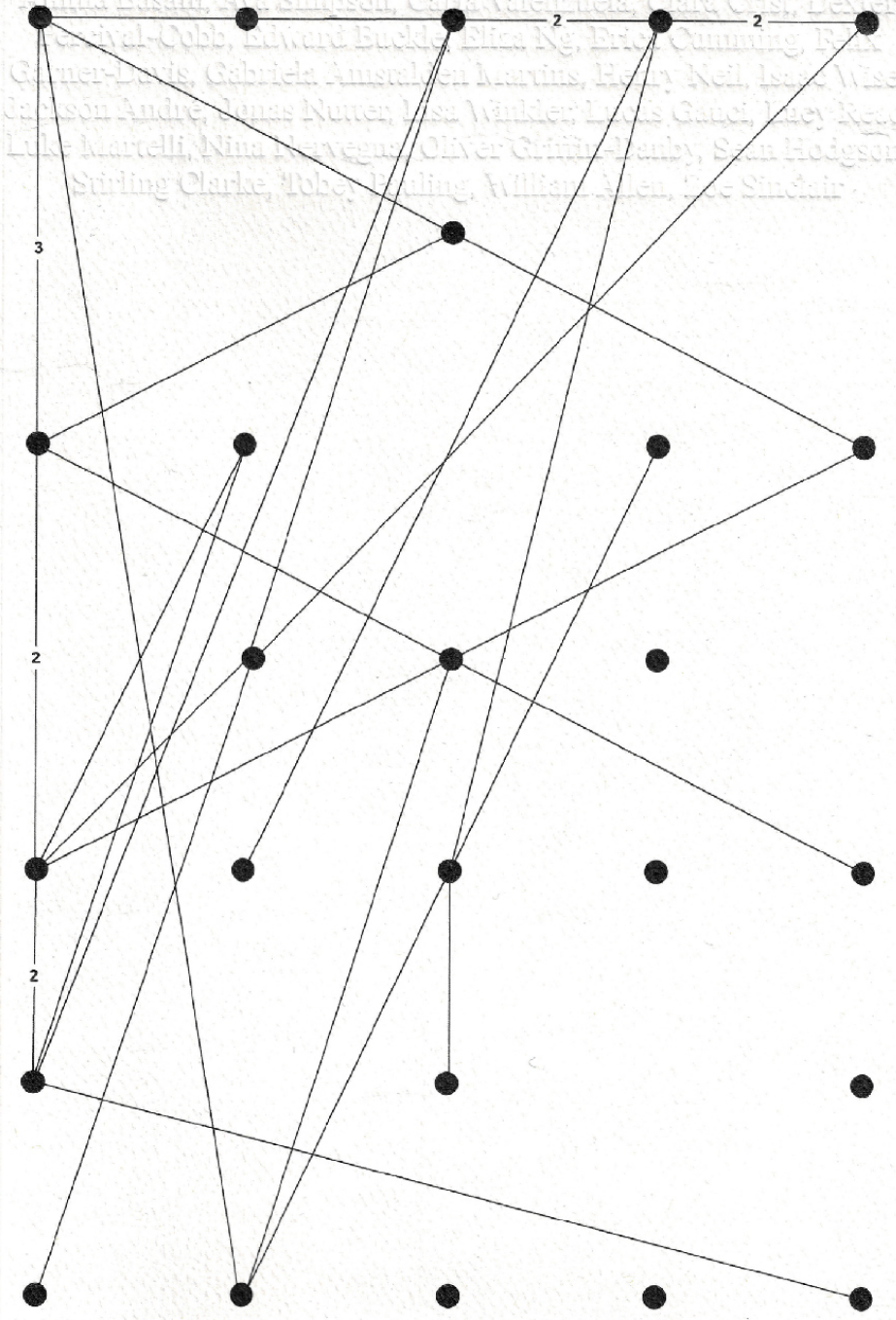


115.

TREAD Issue One—Amina Basam, Ava Simpson, Isaac Wise,—PUBLICATION
120 pages, perfect bound, blind deboss, 190mm x 130mm, edition of 100, printed june 2024.

Amina Basam, Ava Simpson, Isaac Wise, Nicholas Gleeson, Timon Meury, Zachariah Micallef
ARM Architecture, RMIT University

Amina Basam, Ava Simpson, Carla Valenzuela, Clara Crist, Dexter Percival-Cobb, Edward Buckle, Eliza Ng, Erica Cumming, Felix Garner-Davis, Gabriela Amstalden Martins, Henry Neil, Isaac Wise, Jackson Andre, Jonas Nutter, Lisa Winkler, Lucas Gauch, Lucy Read, Luke Martelli, Nina Nervegna, Oliver Griffin-Danby, Sean Hodgson, Stirling Clarke, Tobey Pauling, William Allen, Zoe Sinclair



Tread Journal Issue 01: Amina Basam, Ava Simpson, Carla Valenzuela, Clara Crist, Dexter Percival-Cobb, Edward Buckle, Eliza Ng, Erica Cumming, Felix Garner-Davis, Gabriela Amstalden Martins, Henry Neil, Isaac Wise, Jackson Andre, Jonas Nutter, Lisa Winkler, Lucas Gauch, Lucy Read, Luke Martelli, Nina Nervegna, Oliver Griffin-Danby, Sean Hodgson, Stirling Clarke, Tobey Pauling, William Allen, Zoe Sinclair

[Fig 1. - Bins]

All Bins must be located within a 1m radius of seating and tables. To entice the public in, bins have been set out on the edge of the pavilion from the north, the remaining bins are set further in. There is a notable interaction between those seated at the pavilion and those moving through that is facilitated by the positioning of the bins.

[Fig 2. - Bench]

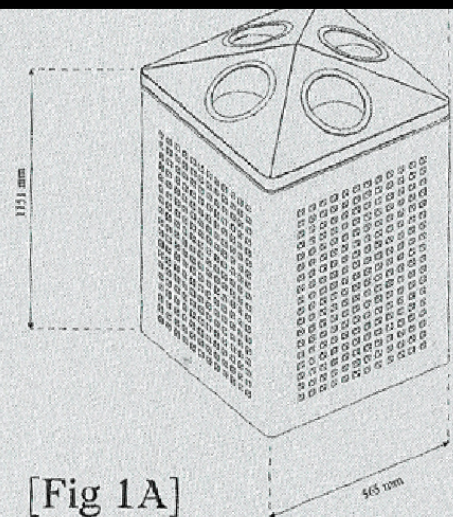
Within the square footage of pavilion, the proximity between 1a) benches does not have limitations, but to ensure occupants are never bored, benches must be facing outwards surrounding park area, and be surrounded by other facilities. The 1b) single seat bench is exempt from this rule but must be within a 1.5m radius of each other to ensure awkward conversation can ensue.

[Fig 3. - Parking Meter]

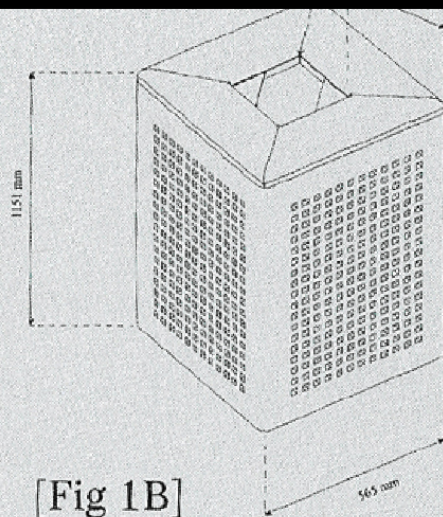
Parking meters can be located adjacent to any point of scaffolding, however, to ensure tension between all road users remains high, all parking meters must be within a one-meter radius of a bike rack.

[Fig 4. - Bike Rack]

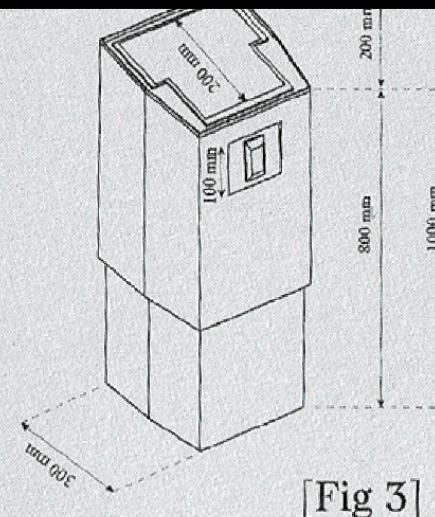
Bike racks are frequent and exist throughout all phasing of the pavilion. As cyclists ride alone, the pavilion has positioned the bike racks in a 1.5m radius of benches and tables, and further attached itself to tables, to stimulate interactions with other members of the public.



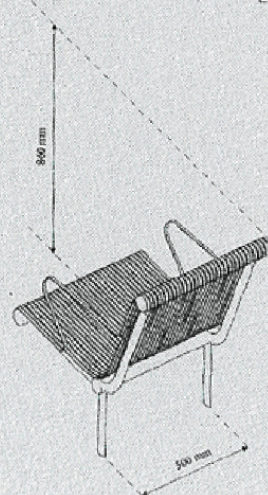
[Fig 1A]



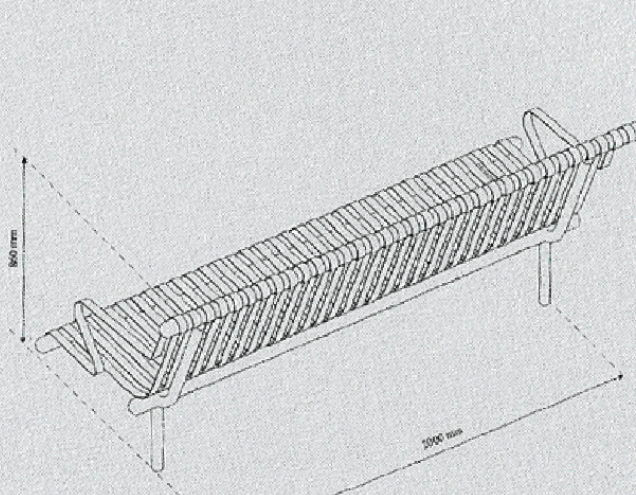
[Fig 1B]



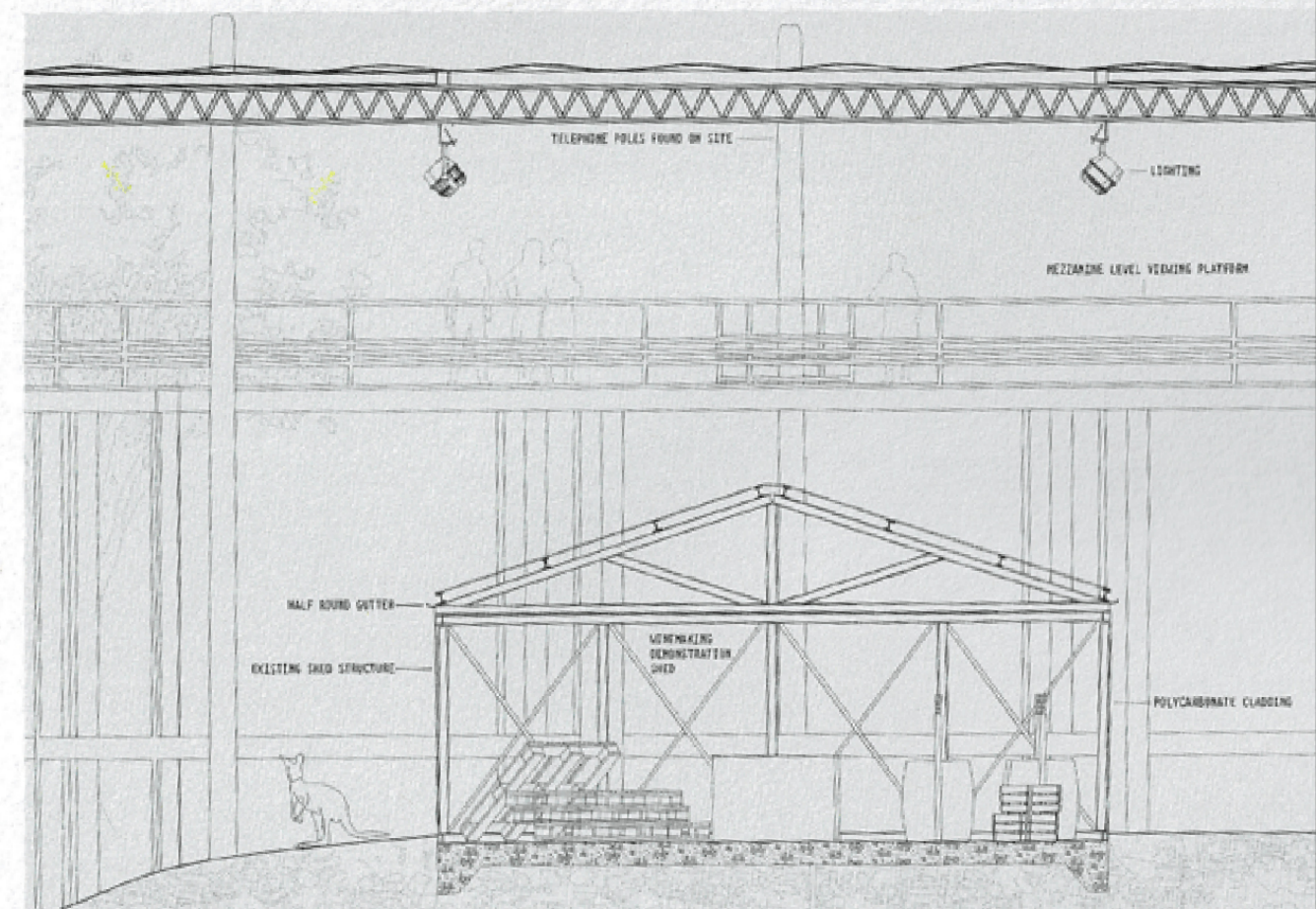
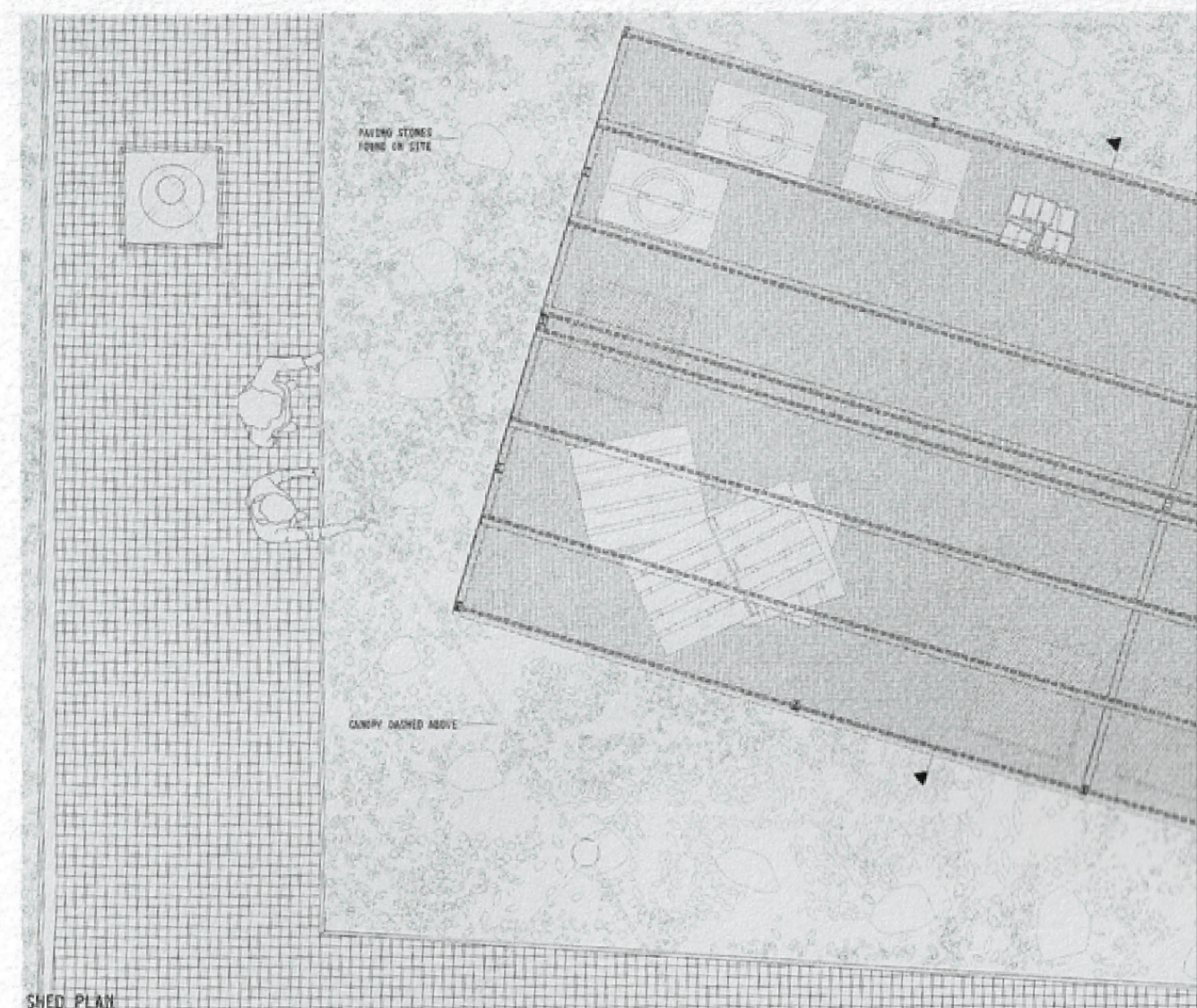
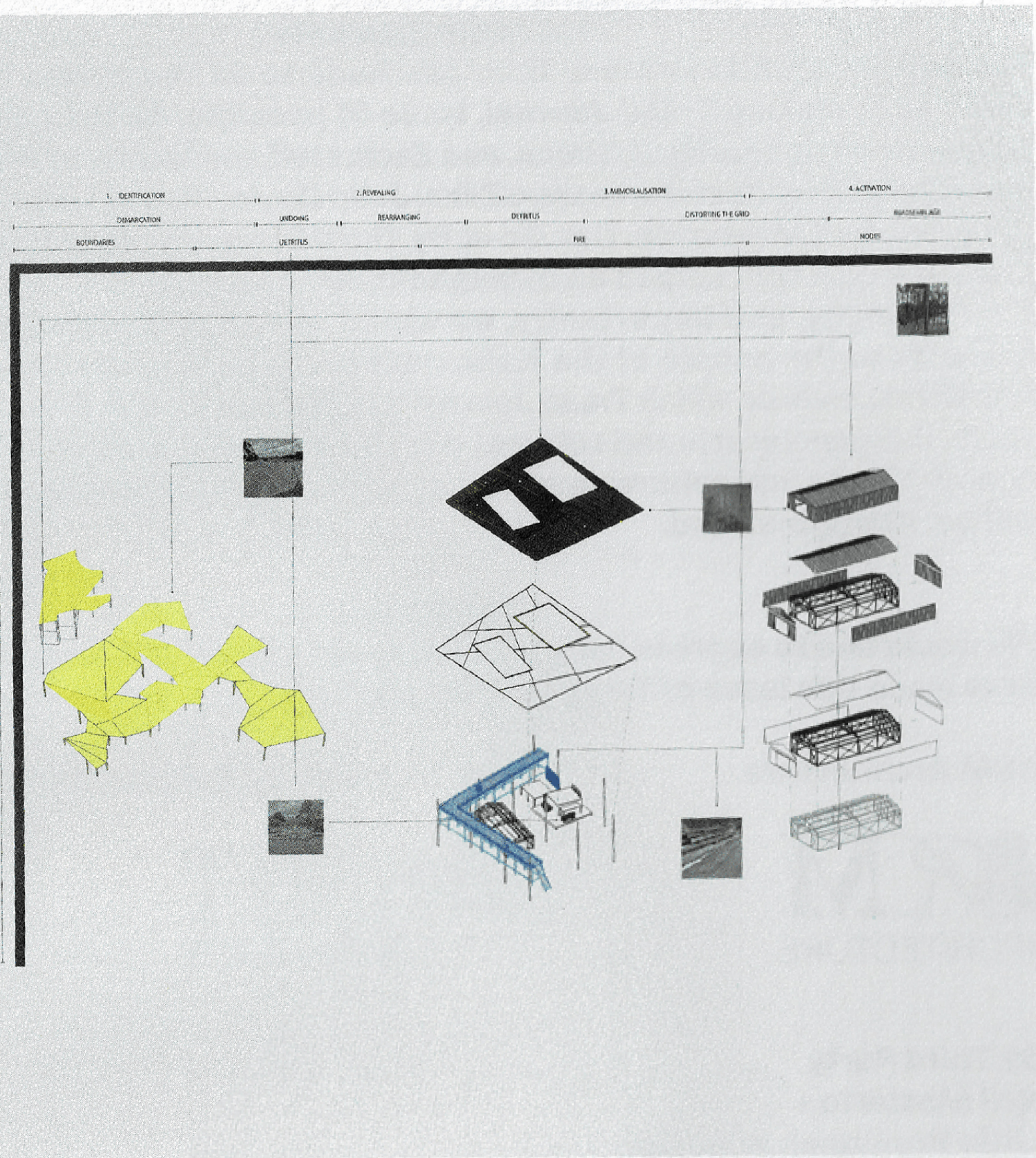
[Fig 3]



[Fig 2A]



[Fig 2B]



Notes from the Editors
Amina Basam, Ava Simpson,
Isaac Wise

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Container Continuum
Jonas Nutter

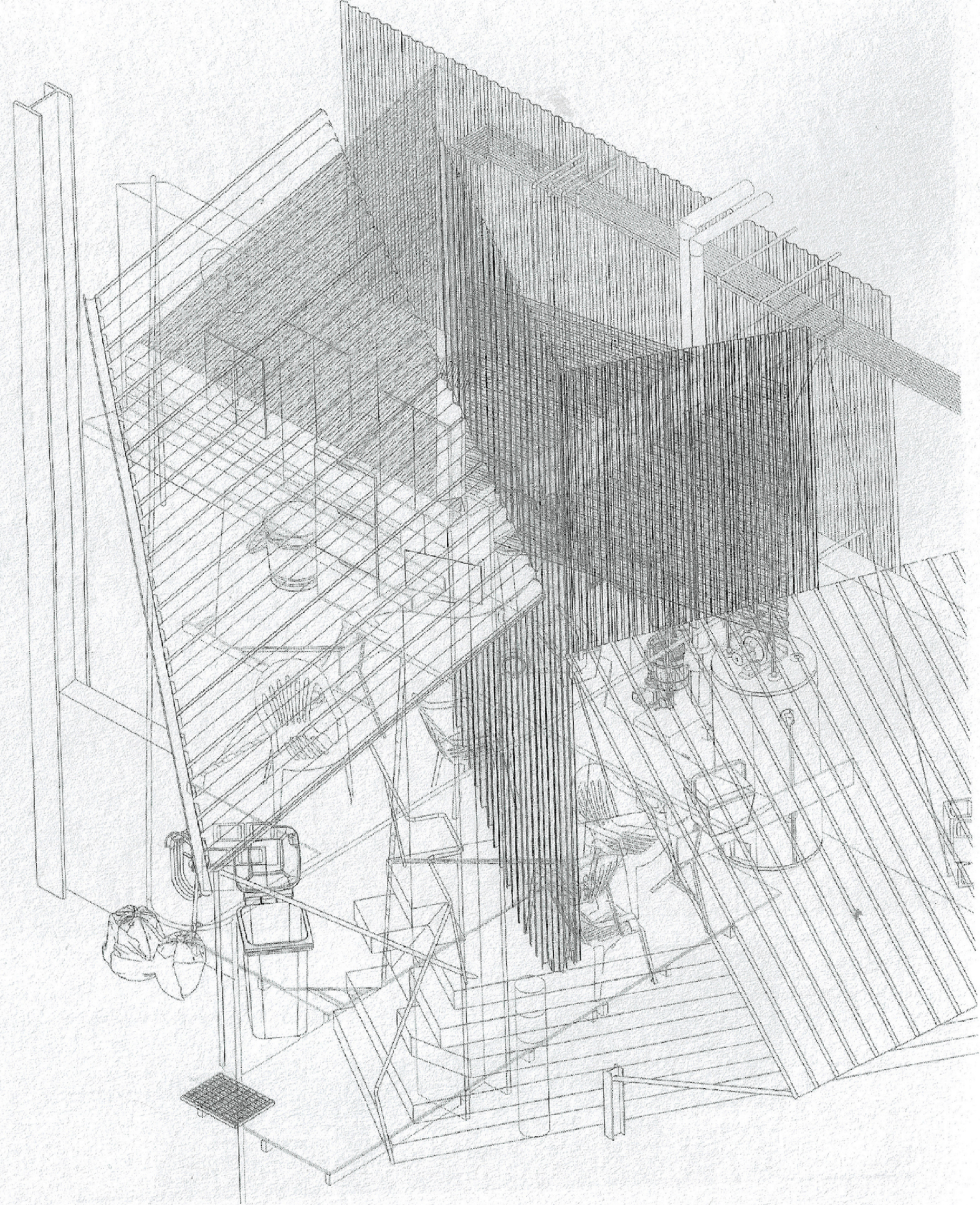
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IT IS YOURS



PRESS UGCD 3rd Year Graduate Showcase—RMIT BA Communication Design

WEBSITE

HTML, CSS, Javascript, React, Node.js, DOMPDF.

PUBLICATION

410mm x 297mm, unbound with bulldog clip(s), edition of 100, printed june 2023.

USER-GENERATED POSTER

410mm x 297mm, edition of 250, printed june 2023.

Ella Taylor, Finn Stewart, Jiayu Cheng, Liam Kenna, Nicholas Gleeson, Suzie Zezula, Timon Meury, Zachariah Micallef
RMIT University

Search...

1757.21

Index (Fig. 053) Instructional

Filters

- Digital Identity
- Logo
- Print
- Poster
- Layout
- Web

Clear Filters

Hide

PRESS RMIT

UGCD Graduate Showcase

A
Alana Eve Lacy
Anqus Wicks
April Larsen

B
Beverly Angelina

C
Carol Xu
Charles Ly

D
Deniz Olken

E
Ella Taylor
Emili Keisha

F
Finn Stewart

K
Katya Vergara

L
Li Yeng Hiu

N
Natalie Chen

P
Paul Weedon

Q
Quan Ming Li

R
Rio Muniandy
Rongsheng Liang

S
Sophie Jones
Sum Tsui

INSTRUCTIONS

- i. Press the 'Hide' button to minimise images on the screen
- ii. Press student names for an expanded view of the work(s)
- iii. All images on the home-page are draggable
- iv. Compose the page, then press 'Print Screen' to export a PDF version

(Fig. 053)

Print Screen
Clear Screen



PRESS

UGCD Graduate



Finn Stewart
To Build A Home
(2023)

(One)

- To make out of one world, another world
- To build a home, inside and out of the world
- To play
- To glean
- To improvise
- To see potential
- To material
- To go out of your way
- To be irrational
- To humanise
- To make impressions
- To make one out of many
- To be embraced by your personal space
- To display your contradictions under one roof
- To collect souvenirs of experience, and fashion them into something

From useless, to useful
From decaying, to preserved
From ruins to palace

The spiritual and sensuous sonatas of objects
The juxtaposition of functionality and irrationality
The juxtaposition of comfort and crud
The opposition of austerity and luxury
The gesture of upcycling

The chorus of objects

Through this series To Build A Home, artist and designer Finn Stewart manifests the potential of post-consumer material— fashioning functionalist forms imbued with idiosyncratic readings. Through his gestures of upcycling, he finds a vernacular of contradiction which oscillates between rational non-functionalism and irrational functionalism.

Finn humorously references canonical designs of the minimalist art period. As in the case of "Donald Crudd", he borrows Jud's simplistic model, juxtaposing it with reclaimed material and ultimately puts the modernist form on trial.

Through his intuitive process of selection and assemblage, Finn leaves human impressions on that which is typically mass produced. The comfort and value found in these flawed objects brings home the precarious and catalytic nature of this artist's lifestyle. They are his artifacts of lived experience, caught between crosswinds of desire and austerity.

--

Finn Stewart is a multidisciplinary designer and visual artist, currently working and residing in Melbourne (Naarm)— upon the unceded lands of the Eastern Kulin Nation. Finn works across graphics, animation, products, and environments, with the intent to create joyful and cohesive experiences for: arts & culture, public space, brands, events, and institutions.

With a tenacious passion for creativity, Finn dedicates himself to personal and collaborative projects that extend his conceptual and technical abilities. These projects include: architecture, fashion, garden design, interior design, VFX, photography, and sculpture.

Finn's expertise in: Illustrator, Photoshop, InDesign, Figma, and Blender, gives him the capacity to ideate identities with dialogues between 2D and 3D. Grounded by his diversified skillset and playful approach to uncovering possibilities, Finn is particularly skilled to working in smaller design studios that value an eye for detail and lateral thinking.

Email: finnstewart@me.com

PRESS

Menu

PRESS

RMIT

D Graduate Show

INSTRUCTIONS

- i. Press the 'Hide' button to minimise images on the screen
- ii. Press student names for an expanded view of the work(s)
- iii. All images on the home-page are draggable
- iv. Compose the page, then press 'Print Screen' to export a PDF version

- Ariana Eve Lucy
- Angus Wicks
- April Larsen
- Beverly Angelina
- Charles Ly
- Chengyang Wang
- Deniz Olken
- Ella Taylor
- Emili Keisha
- Finn Stewart
- Jazelle Mackenzie
- Juliette Rosa
- Katya Vergara
- Li Yeng Hiu
- Nicholas Gleeson
- Paul Weedon
- Quanming Li
- Raquel Laing-Nobrega
- Rionna Revathi Muniandy
- Rongshen Liang
- Sophie Jones
- Sum Tsui
- Teresa Si Pei Wee
- William Hunt
- Xiaohui Jia
- Xinyi Zhang
- Xinyuan Du
- Xiu Yin
- Yidi Wang
- Yixuan Chen
- Yuchen Xu
- Zixin Alexis Liu
- Ziyu Shen
- Zoe White
- Zoe Zhou

Menu

PRESS Production Credits

- Ella Taylor
 - Layout, Identity
 - Contact (...)
- Finn Stewart
 - Spatial Design
 - Contact (...)
- Liam Kenna
 - Front & Back End Website
 - Contact (...)
- Nicholas Gleeson
 - Project Management, Layout, Identity
 - Contact (...)
- Timon Muery
 - Layout, Identity
 - Contact (...)
- Zachariah Micallef
 - Front End Website, Identity
 - Contact (...)

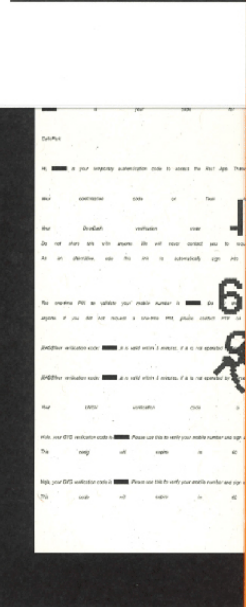
Special Thanks

- Brad Haylock
- Jiayu Cheng
- Russel Kerr
- Suzie Zezula
- RMIT University
- Makers Space

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009B



Colophon (A)

PRESS is the container which encases the work from the graduating students of the Bachelor of Design (Communication Design) at RMIT University. With a focus on tangible printed matter, PRESS acts as the container to connect the collection of widely differing works and mediums produced throughout the program. By focusing on the lack of uniformity, PRESS presents a conglomerate of styles connected in part by their lack of consistency. Through the lack of parameters, the works are given space to exist within their own aura; while also revealing unexpected through lines and visual narratives which would not exist within an isolated environment. PRESS reveals the inherent connection between differing stylistic forms, and gives space for the interaction and dialogue between the works which would ordinarily exist in solitude.

IDENTITY

Ella Taylor
Nicholas Gleeson
Timon Meury
Zachariah Micallef

GRAPHIC DESIGN

Nicholas Gleeson
Timon Meury
Zachariah Micallef

WEBSITE (FRONT-END)

Liam Kenna
Zachariah Micallef

WEBSITE (BACK-END)

Liam Kenna

SPATIAL DESIGN

Finn Stewart

PHOTOGRAPHY

Ella Taylor
Nicholas Gleeson

PROJECT MANAGEMENT

Nicholas Gleeson

EVENT PHOTOGRAPHY

Finn Stewart

TYPESETTING

Timon Meury

TYPEFACES

Pantasia, Wei Huang
Neue Haas Unica, Monotype

PAPER

(A): Kaskad 225gsm, Fantail
Orange/Raven Black
(B): Supreme 90gsm
(C): Envirocare 115gsm

We encourage everyone, designer or otherwise, to reach out to the graduating students and foster relationships. Through connection we create meaning. The contact details for each student are available on the exhibition website.

Index (A)

ALANA LAGI

Western Girl Eastern Love:
IMMORTAL CAMERA ROLL

TYPE: Illustration, Print
CODE: 001 PAGE: B 6,12
C 4,6

ANGUS WICKS

Solace

TYPE: Object
CODE: 002 PAGE: B 6,12
C 2

APRIL LARSEN

Wetter and Wilder

TYPE: Illustration
CODE: 003 PAGE: B 6,12
C 4,16,26

BEVERLY ANGELINA

GARDIN

TYPE: Illustration
CODE: 004 PAGE: B 6,12,13
C 5,19

HARLES LY (HE/HIM)

Infinite Rings

TYPE: Object
CODE: 005 PAGE: B 6,13
C 17,26

ENIZ CALISKAN

Project 001

TYPE: Object
CODE: 006 PAGE: B 6,13
C 4,27

ELLA TAYLOR

Lacking Representation

TYPE: Print
CODE: 007 PAGE: B 6,13
C 1,3,13

EMILI KEISHA

181 Pages

TYPE: Identity, Digital
CODE: 008 PAGE: B 6,13,15
C 5,10

FINN STEWART

To Build A Home

TYPE: Object
CODE: 009 PAGE: B 6,15
C 14,28

JASMINE WANG

Me & You Together (A Song)

TYPE: Print, Multimedia
CODE: 010 PAGE: B 7,15
C 1,9,14,15
22,28

JAZELLE MACKENZIE

Uncovering Type

TYPE: Digital, Print
CODE: 011 PAGE: B 7,15,16
C 10,12,16

JULIETTE ROSA

Oscar the Wine Label

TYPE: Identity
CODE: 012 PAGE: B 16
C 8

ATYA VERGARA (SHE/HER)

Illustrated Fairy Tales of the

TYPE: Illustration, Print
CODE: 013 PAGE: B 7,16
C 7,24

YENGG HIU

Beam

TYPE: Identity, Site Based
CODE: 014 PAGE: B 7,16
C 12,13,20

NICHOLAS GLEESON

Untitled

TYPE: Object
CODE: 015 PAGE: B 7,16,17
C 9,15,23

PAUL WEEDON

Welcome to the Dream State

TYPE: Illustration
CODE: 016 PAGE: B 7,17
C 8

QUANMING LI (LEON)

Chewy Chewy Dessert

TYPE: Digital
CODE: 017 PAGE: B 7,17,18
C 8,19

RAGUEL LAING-NÓBREGA

Slice

TYPE: Illustration, Print
CODE: 018 PAGE: B 18
C 21

RIO MUNIANDY

This Could Be It

TYPE: Illustration, Identity
CODE: 019 PAGE: B 7,18,19
C 24,27

RONGSHEN LIANG

A Modern Approach to

Chinese Motifs
TYPE: Illustration, Identity
CODE: 020 PAGE: B 7,19
C 18

PRESS, RMIT UGCD Graduate Showcase, 15JUN23

SOPHIE JONES

Kind Regards

TYPE: Identity, Print, Digital
CODE: 021 PAGE: B 8,19
C 5,7,11

SUM TSUI

"Being Human" Exhibition

Proposal and Design
TYPE: Identity, Site-based,
Multimedia
CODE: 022 PAGE: B 8,19,20
C 7,18

TERESA SI PEI WEE

Hike Guide - UI/UX Design

TYPE: Digital
CODE: 023 PAGE: B 8,20
C 23

WILLIAM HUNT

AI Designed Helmet Making

TYPE: Object, Illustration
CODE: 024 PAGE: B 8,20
C 19

XIAOHUI JIA

Bug Buddies

TYPE: Object
CODE: 025 PAGE: B 8,20
C 11

XINYI ZHANG (CINDY)

Design My Own Wedding

TYPE: Digital
CODE: 026 PAGE: B 8,22
C 18

XINYUAN DU

Fall Guys New Session

TYPE: Digital
CODE: 027 PAGE: B 22
C 20,22

XIU YIN

Cic

TYPE: Identity, Print
CODE: 028 PAGE: B 22
C 25,26,27

YIDI WANG

Land of Eternity

TYPE: Object
CODE: 029 PAGE: B 8,22
C 1,2,3,6,12

YIXUAN CHEN

EASTERN WOMEN: BOUND & FREE

TYPE: Illustration, Print, Object
CODE: 030 PAGE: B 8,22,23
C 24,3

YUCHEN XU (CAROL)

Design My Own Wedding

TYPE: Digital
CODE: 031 PAGE: B 22
C 18

ZIXIN ALEXIS LIU

Serpent's Petals: Wine Designs

Embracing Flora and Fauna
TYPE: Illustration, Digital
CODE: 032 PAGE: B 8,23
C 6,20,23

ZIYU SHEN

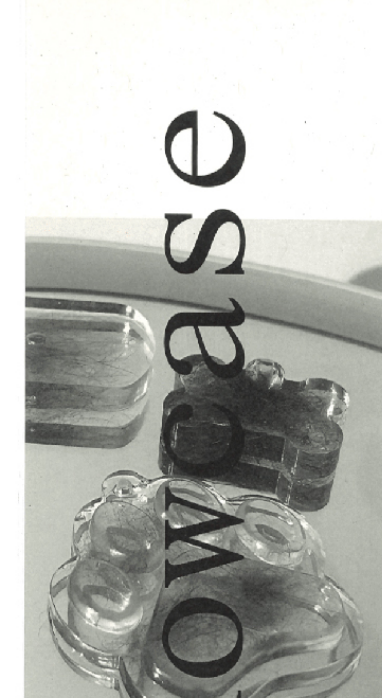
Scientism

TYPE: Print
CODE: 033 PAGE: B 9,23
C 16

(B)



(C)



PRESS
RMIT UGCD
Graduate Showcase
15JUN23

PRESS

RMIT UGCD

Graduate Showcase

15 June 2023

p-r-e-s-s.com



GRADUATING COHORT

Alana Eve Lacy
 Angus Wicks
 April Larsen
 Beverly Angelina
 Carol Xu
 Charles Ly
 Cindy Zhang
 Deniz Olken
 Ella Taylor
 Emili Keisha
 Finn Stewart
 Jasmine Wang
 Jazelle Mackenzie
 Juliette Rosa
 Katya Vergara
 Li Yeng Hui
 Nicholas Gleeson
 Paul Weedon
 Quanming Li
 Raquel Laing-Nobrega
 Rio Muniandy
 Rongshen Liang
 Sophie Jones
 Sum Tsui
 Teresa Si Pei Wee
 William Hunt
 Xiaohui Jia
 Xinyuan Du
 Xiu Yin
 Yidi Wang
 Yixuan Chen
 Zixin Alexis Liu
 Ziyu Shen
 Zoe White
 Zoe Zhou

UGCD Graduate Showcase
 15 June 2023
 RMIT University
 Building 29, Level 3
 Bowen Street, Melbourne

IDENTITY
 Ella Taylor
 Nicholas Gleeson
 Timon Meury
 Zachariah Micallef

GRAPHIC DESIGN
 Nicholas Gleeson
 Timon Meury
 Zachariah Micallef

WEBSITE (FRONT-END)
 Liam Kenna
 Zachariah Micallef

WEBSITE (BACK-END)

Liam Kenna
 Zachariah Micallef

SPATIAL DESIGN
 Finn Stewart

PHOTOGRAPHY
 Ella Taylor
 Nicholas Gleeson

Typography
 Pengfei, Wei Huang
 Nana Haas Jenica, Monotype

ESSENTIAL THANKS TO
 Brad Haylock
 Liayu Cheng
 Russell Kerr
 Stacie Zezula
 RMIT University
 Bowen Street Makers Space

WEBSITE (42)
www.p-r-e-s-s.com

INSTAGRAM
 @p_r_e_s_s_

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 (9) Finn Stewart, To Be
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 (Fig. 42)
 (Fig. 46)
 (Fig. 37)
 (Fig. 36)
 (17) Nicholas Gleeson, Untitled (2023)
 (Fig. 51)

PRESS is the container which encases the work from the graduating students of the Bachelor of Design (Communication Design) at RMIT University. With a focus on tangible printed matter, PRESS acts as the vessel to connect the collection of widely differing works and mediums produced throughout the program. By focusing on the lack of uniformity, PRESS presents a conglomerate of styles connected in part by their lack of consistency. Through the lack of parameters, the works are given space to exist within their own aura, while also revealing unexpected through lines and visual narratives which would not exist within an isolated environment. PRESS reveals the inherent connection between differing stylistic forms, and gives space for the interaction and dialogue between works which would not ordinarily exist.

We acknowledge the traditional owners of the land on which RMIT University operates, the Boon Wurrung and Woi Wurrung language groups of the Eastern Kulin Nation. We acknowledge that sovereignty was never ceded, and extend our respects to elders past, present, and emerging.

User-Generated Poster Instructions

PRESS
 UGCD Graduate Showcase
 15 June 2023
www.p-r-e-s-s.com

- 1 Access www.p-r-e-s-s.com via any Mobile or Desktop device.
- 2 Compose the images on the web-page by pressing student names to make images appear, and dragging them to arrange them.
- 3 Press 'Clear Screen' at any time to restart with a blank home screen.
- 4 Once you are happy with the composition, select 'Print Screen' to export a PDF version to the email address you specify.
- 5 Approach the printing area once directed to with your proof of print receipt and the email address you inputted previously.

NOTES

Please follow the instructions from our friendly volunteers.

Please refrain from entering the Makerspace until directed. Production is limited to two posters at a time.

We encourage you to engage with this process outside of this space, using your own device and printer. This can be done on any device - both mobile and desktop - and printed on any inkjet or laser printer that accepts PDFs.

PRODUCTION

The site uses DOMPDF to convert HTML elements to PDF format. Due to the variable nature of device dimensions and aspect ratios, there may be edge cases where some images and components may be placed outside the frame and thus not print correctly.

Although we have tried to make the process as robust as possible, digitally composed arrangements may not translate perfectly to printed form. We do not commit that there will be a 1:1 direct transfer from physical to digital, but we acknowledge that this is an intriguing side-effect of the process employed.

Front-End Development:
 Liam Kenna
 Zachariah Micallef

Back-End Development:
 Liam Kenna

Print Implementation: @sshmiam
 Liam Kenna www.liamkenna.com

Print Styling: @3z22j
 Zachariah Micallef www.zachmicallef.com

Zachariah Micallef, 2023-2024

i.
CONTACT
hello@zachmicallef.com

ii.
INSTAGRAM
@z_h_h