**[Laura Smout]:** So there was a lot of different tools involved, biscuit joints, domino joints, dowel joints, every other joint under the sun. It's a sliding barn door. Just pushing it across. And then that gives you access to your wine glasses, your wine bottles, and a hidden drawer. Due to the lacquer and the beeswax that I had put on, the rail was actually now too long. So I had to cut it down. And obviously, applying my tea towel rail on the side, and just doing all those finishing touches that make it just a little bit more sophisticated, just it's amazing. It looks so good and I'm so proud of it.

This is an amazing experience, such a great opportunity. Especially for someone so regional, being able to travel up here and just experience what everyone else is experiencing, getting involved in the VCE and VCAA, it's such a great opportunity to have. Had a chat to a lot of other participants. And yeah, they're amazing.

**[Michael Streader]:** I was really excited. Yeah. I was so excited to have my work presented here. Central theme of my product, I suppose, it's all about encouraging and inspiring people to provide habitat for wildlife that's perhaps not well known as much as other wildlife in our urban areas. And yeah, really trying to get people to engage in that through good design.

I have my two nesting boxes, or roosting spaces, habitat spaces. This is the box for microbats. As you can see, lots of spaces inside for layers for a whole colony of microbats to roost in. So I was looking at other nesting boxes. And most of them are really just slapped together plywood boxes that while they serve the purpose in the short term, they don't do it fantastically for the species. But also, they don't look great.

And yeah. I really wanted to make people inspired to set up boxes by making really beautiful objects that almost have a sculptural element. The pattern not only is an aesthetic choice, but a surface where the bats can land onto it and grip onto these grooved spaces, and climb through into the interior of the box.

And you can see when you remove the external shell, it goes through into the middle part of the box. So this, again, is removed for any maintenance, monitoring it, and also makes it easier to instal the box.

**[Sophie Hui]:** I focused on discrimination towards people with different sexualities. I wanted to put people into the shoes of someone that belongs to that community. People never realise how big of an impact a small comment can be. Even people that cannot hear-- or doesn't speak English can understand the story through simple narrations and illustrations. I can see improvements in media and even television and stuff. There's a lot of inclusivity.

**[Haisong Qi]:** My work, it's actually in three different sections. So this is a card-dispensing module. And it has two DC motors down the bottom. One pushes the card halfway out. And the other one pulls the whole thing over, and a card recognition module, and a sorting module. And after the whole cycle is completed, and no more cards are in the card dispensing module, this gate right here will open and the whole drum will rotate so that all the cards can fall out one by one in the original order.

Something that fascinates me since I was very young playing with LEGOs, making different models, and just seeing things work and bring my ideas to life. So that's why I chose Systems Engineering. Don't underestimate how much time your project is going to take. Initially, I did all my mechanical parts. And I thought, oh, electrical is so easy. It's going to take three hours. That's what I put on my planning. And it took two weeks. Every day, like six to eight hours, because I thought it's so easy, but it's not.

In the holidays, I realised I forgot to order some voltage converters. Because the Arduino I'm using operates at 5 volt DC. And the Raspberry Pi is actually at 3.3 volt DC. During the time I built this, the thing was out of stock online. So if I fry that chip, there's no way I can build this again. So I have to build voltage converters by myself at home using resistors and transistors.

I feel like the entire Top Designs collection will inspire more VCE students to pursue what they really want to do. It shows them that nothing is impossible. If you put in enough work and dedication, you eventually reach where you wanted to be.

**[Film dialogue]:** Do you see that, Darcy?

What?

There's a chicken.

Wait. You're right.

Why is there a chicken in the middle of the park?

[MUSIC PLAYING]

What the hell?

**[Rebecca Murphy]:** It is a 2D animation and it's just a story about two schoolgirls walking home.

**[Film dialogue]:** All right. What do you want?

You're the one shouting. What are you in the mood for?

**[Rebecca Murphy]:** Getting fried chicken on the way and then just so much happens all at once. Just it's crazy.

**[Film dialogue]:** Hi. Sorry. We're hoping to order.

**[Rebecca Murphy]:** When I was talking to my teacher, I remember he was like, how long is this going to be? And I was like, oh, probably around seven-- seven to eight minutes. And he was like, OK. But he always believes in me. So he kept me going. I wanted to represent a friendship that I feel maybe isn't seen as much in the media.

**[Film dialogue]:** Sorry, can we make it four drumsticks?

**[Rebecca Murphy]:** With the lip syncing, I think it's really important to if you're doing an animation where there's a lot of talking, creating a lip sync chart-- ah, ee, oo, I'm just doing the vowels. eh, oh, ch.

**[Tin Lok Zhang]:** Here's my keyboard design. I made it look like a Japanese bento box style because I thought it looked really aesthetic. By stacking them on top of each other, it really lowers the footprint of a keyboard when you're not using it. Because I really felt that having a massive keyboard when I'm not using it was really restrictive. So I kind of explored, how could we package a keyboard in a kind of more convenient way?

So I did Visual Communication. I started in year nine. So I'd always been really interested in doing art and kind of design. So it kind of felt natural for me to just go right into Visual Communication. I wanted to follow the principles of zen, which was like symmetry, and kind of like calm, and that sort of stuff. So that kind of led me in a direction of exploring what those looked like in Japanese design. It gave me just the right scope of focusing in on one thing and one thing only.

Sound was really important. So I tried to incorporate acoustics and materials. I've actually got like a roll of tape underneath the PCB. I've got some PE foam above it. And I've got just the switches in. So when you press it, it doesn't sound like plastic on plastic. It sounds more, I guess, richer.

**[Isabella Burdan]:** So this is the jewellery case. The original design for it was about the size of the carriage box. But during the creation of the dimensioning, I was sitting with a laptop. So I actually ended up grabbing the laptop and going, OK, I want it about this size. Because I felt that was a nice size. And it also meant that the drawers inside would have enough space in the back of them to fit anything that I really wanted.

I could make something. And I knew that I'd made it. I knew that it was something that I'd made. It wasn't something that I could just read or something that I was just handing in. It was something that I could keep. My Oma passed away in year eight. So she's very sentimental to me. But she had this really cool carriage box. The point of the box was to hold all of your jewellery, but also to be able to write.

I worked with, I think, every single trainer in the facility. I got two cents from all of them. I got so many different ideas and concepts to improve it. And the amount of CAD was so overwhelming. I don't ever want to go back.

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