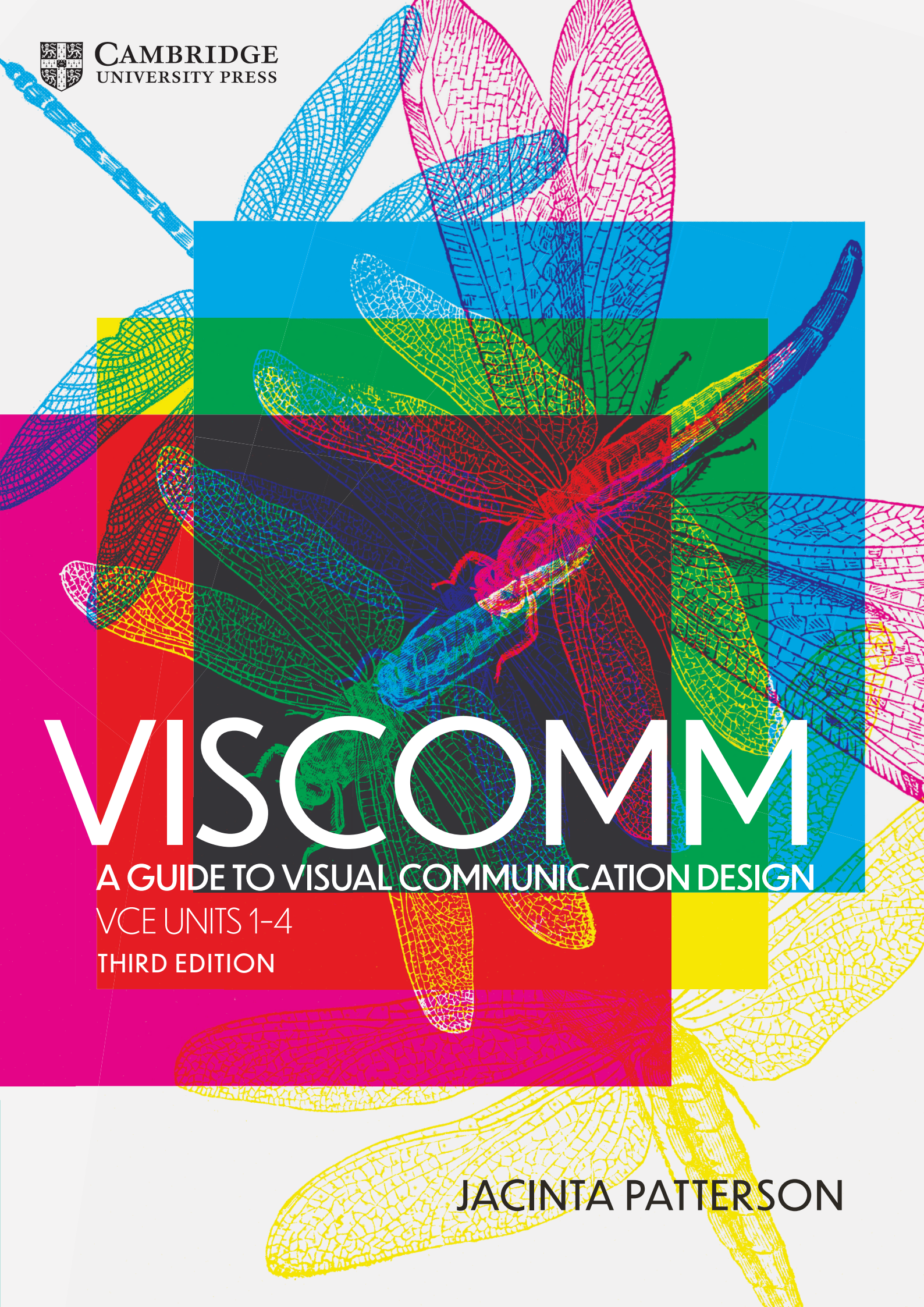
CAMBRIDGE
UNIVERSITY PRESS



VISCOMM

A GUIDE TO VISUAL COMMUNICATION DESIGN

VCE UNITS 1–4

THIRD EDITION

JACINTA PATTERSON

CAMBRIDGE
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom
One Liberty Plaza, 20th Floor, New York, NY 10006, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
314 – 321, 3rd Floor, Splendor Forum, Jasola District Centre, New Delhi – 110025, India
79 Anson Road, #06–04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.
It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.
www.cambridge.org
Information on this title: www.cambridge.org/9781009339995

© Jacinta Patterson and Joanne Saville 2013, 2017, 2024
This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2013
Second edition 2017
Third edition 2024
20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2

Cover and text designed by Shaun Jury
Typeset by Integra as Integra Software Services Pvt. Ltd
Printed in China by C&C Offset Printing Co. Ltd

A catalogue record for this book is available from the National Library of Australia at www.nla.gov.au
ISBN 978-1-009-33999-5

Additional resources for this publication at www.cambridge.edu.au/GO

Reproduction and communication for educational purposes
The Australian Copyright Act 1968 (the Act) allows a maximum of one chapter or 10% of the pages of this publication, whichever is the greater, to be reproduced and/or communicated by any educational institution for its educational purposes provided that the educational institution (or the body that administers it) has given a remuneration notice to Copyright Agency Limited (CAL) under the Act.

For details of the CAL licence for educational institutions contact:
Copyright Agency Limited
Level 11, 66 Goulburn Street
Sydney NSW 2000
Telephone: (02) 9394 7600
Facsimile: (02) 9394 7601
Email: memberservices@copyright.com.au

Reproduction and communication for other purposes
Except as permitted under the Act (for example a fair dealing for the purposes of study, research, criticism or review) no part of this publication may be reproduced, stored in a retrieval system, communicated or transmitted in any form or by any means without prior written permission. All inquiries should be made to the publisher at the address above.

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party Internet websites referred to in this publication and does not guarantee that any content on such websites is, or will remain, accurate or appropriate. Information regarding prices, travel timetables and other factual information given in this work is correct at the time of first printing but Cambridge University Press does not guarantee the accuracy of such information thereafter.

Please be aware that this publication may contain images of Aboriginal and Torres Strait Islander peoples now deceased. Several variations of Aboriginal and Torres Strait Islander terms and spellings may also appear; no disrespect is intended. Please note that the terms 'Indigenous Australians' and 'Aboriginal and Torres Strait Islander peoples' may be used interchangeably in this publication.

Contents

Author profile *vii*
How to use this resource *viii*

Chapter 1
Introduction to Visual Communication Design **1**
1.1 How this textbook approaches the Study Design 2
1.2 The design process 5
1.3 Study specifications 7
1.4 Terms used in the study 10

Unit 1
Finding, reframing and resolving design problems

Chapter 2
Reframing design problems **14**
2.1 What is good design? 16
2.2 Human-centred design 24
Interview with a designer 2.1: Local Peoples 27
2.3 The Discover phase of the design process 28
2.4 The Define phase of the design process 38
2.5 The design brief 43
Chapter review and tasks 44

Chapter 3
Solving communication design problems **48**
3.1 Branding and visual language 50
3.2 Acknowledging the work of others 53
3.3 The Develop phase of the design process 56
3.4 Methods, media and materials 64
3.5 The design elements 68
3.6 The design principles 80
3.7 Gestalt principles of visual perception 87
3.8 The Deliver phase of the design process 91
Chapter review and tasks 94

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Chapter 4
Design's influence and influences on design **102**
4.1 Influences on design 104
4.2 Influence of design 108
4.3 Circular design 110
4.4 Designing three-dimensional objects 112
4.5 Rendering 133
4.6 Prototypes 139
4.7 Develop and Deliver phases 140
Chapter review and tasks 145

Unit 2
Design contexts and connections

Chapter 5
Design, place and time **152**
5.1 Environmental design 154
5.2 Contemporary and historical styles and traditions 155
5.3 Factors that influence environmental design projects 169
5.4 Development drawings for environmental design 171
5.5 Two-dimensional drawing methods 173
5.6 Three-dimensional drawing methods 177
5.7 Models 180
5.8 Design process 181
Chapter review and tasks 184

Chapter 6
Cultural ownership and design **188**
6.1 First Nations design – the first designers 190
6.2 Contemporary Indigenous designers 191
Interview with a designer 6.1: Andrew Taylor 193
6.3 Ethical and legal responsibilities 197
6.4 Australian Indigenous iconography 200
6.5 Personal iconography design 201
Chapter review and tasks 205

Chapter 7
Designing interactive experiences **210**
7.1 What is interaction design? 212
7.2 Good design and interactive experiences 214
7.3 Usability 218
7.4 Development tools and techniques 220
7.5 Using the VCD design process model for interaction design 227
Chapter review and tasks 231

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Unit 3
Visual communication in design practice

Chapter 8
Professional design practice **238**
8.1 Fields of design practice in comparison 240
8.2 Roles, relationships and responsibilities 243
8.3 Design decisions 244
8.4 The interviews with designers 244
Interview with a designer 8.0: Jesse Leeworthy [*digital only*]
Interview with a designer 8.1: Precious Plastic Melbourne 245
Interview with a designer 8.2: Nicole Monks 248
Interview with a designer 8.3: BoardGrove Architects 252
Interview with a designer 8.4: Carolyn Hawkins 256
Interview with a designer 8.5: Wood Marsh Architecture 262
Interview with a designer 8.6: Alpha60 269
Interview with a designer 8.7: Veneziano Coffee Roasters 277
Interview with a designer 8.8: Astrid John 283
8.5 Practical exploration 288
Chapter review and tasks 297

Chapter 9
Design analysis **304**
9.1 Visual language and Visual Communication Design 306
9.2 Analysing visual communication designs 307
9.3 Examples of analysis 317
Chapter review and tasks 323

Chapter 10
Design process: defining problems and developing ideas **328**
10.1 Discover 330
10.2 Define 343
10.3 Develop 353
Chapter review and tasks 369

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Unit 4
Delivering design solutions

Chapter 11
Design process: refining and resolving design concepts **374**
11.1 Deliver 376
11.2 Convergent thinking 378
11.3 Design elements and principles 384
11.4 Methods, media and materials 386
11.5 Annotating in the Deliver phase 398
11.6 The pitch 399
Chapter review and tasks 402

Chapter 12
Presenting design solutions **406**
12.1 Ways of presenting distinctive final presentations 408
12.2 Ways to gain and maintain the interest of the target audience 417
12.3 Final presentation submission 420
Chapter review and tasks 421

Chapter 13
Exam time **424**
13.1 Exam advice 425
13.2 Before the exam 427
13.3 During the exam 428
13.4 Specific advice for the Visual Communication Design exam 429

Glossary *430*
Index *433*
Acknowledgements *440*

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Author profile

Jacinta Patterson

B.Ed. (Visual Arts), Grad.Dip.Ed. (Graphic Communication), M.Ed.



Jacinta Patterson is an experienced Visual Communication Design teacher who has taught in a variety of independent and Catholic secondary schools. She is currently the Head of Learning Area for the Arts at Ivanhoe Grammar School, in Melbourne, Victoria. Jacinta has significant experience with curriculum development and design including working in the roles of Panel Chair, Chief Assessor and State Reviewer for the Victorian Curriculum and Assessment Authority (VCAA). She is an active member of Visual Communication Victoria (VCD Teachers Association), presenting at both their Units 1–4 seminars and annual conferences. Jacinta has assisted in running presentations for teachers on the Unit 3 and 4 folio for the VCAA and has also been actively involved with the Top Designs program.

Writing a project like *Viscomm* would not have been possible without the support of my husband Stephen and our three wonderful teenage sons, Max, Angus and Finlay, all of whom live with our over-indulged cats, a bird and a dachshund.

I would like to acknowledge the generous and creative partnership with all of the talented staff and students at Ivanhoe Grammar School. To Georgia, Jen and Lawrence, thank you for testing out many of the ideas in this book. A special thank you to my current and past VCD students for sharing your work in this book. To work alongside these people and the opportunity to teach these students is nothing short of spectacular.

Kevin Jess, David Morrison, Steven Phillips and Emma Rickards, thank you for the chats, advice and years of VCD friendship. You inspire me and keep me on track.

Gratitude and much appreciation is felt towards Greg Alford and Wes Whitfield for their editing and management of this project. They have saved this textbook from some of my glorious mistakes.

Finally, I would like to acknowledge my true partner in crime, Harriet Jordan my publisher at Cambridge University Press. Through discussions of cats, Jane Austen and Don Norman, she has made this book come to life.

The author and publisher would like to thank the following people who assisted in the reviewing of this textbook:

Associate Professor Emma Gavin, Associate Dean (Indigenous Advancement), Faculty of Education, Monash University

Steven Phillips, Senior School Classroom Teacher and VCE Coordinator, Lowther Hall Anglican Grammar School

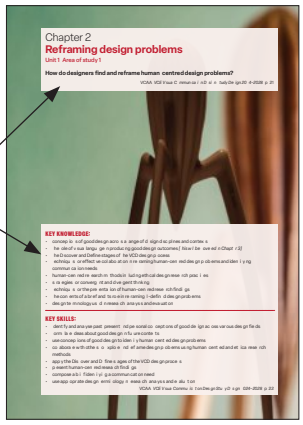
Emma Rickards, Tutor (Teaching Periodic Associates), Melbourne Graduate School of Education

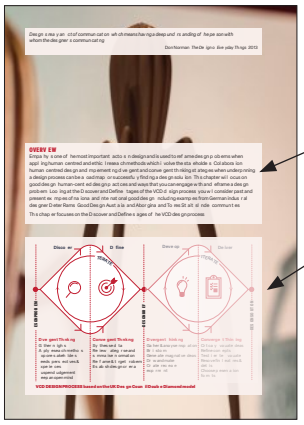
Andrew Taylor, First Nations Program Co-ordinator, Ivanhoe Grammar School

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

How to use this resource

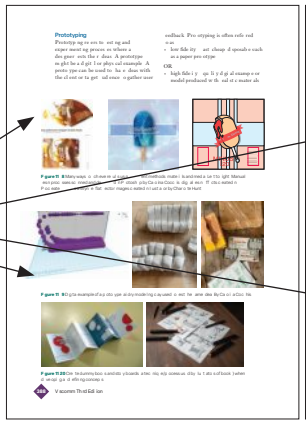
Each **chapter opens** with the Study Design reference and a list of the key knowledge and skills covered.





Chapter openers also have a chapter overview, and a diagram of the VCD design process highlighting the sections addressed in the chapter.

The book contains many examples of **VCD student work**, to inspire you, and show what you can achieve.

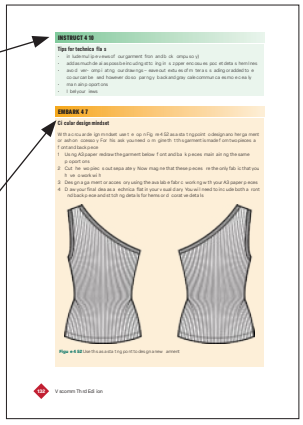


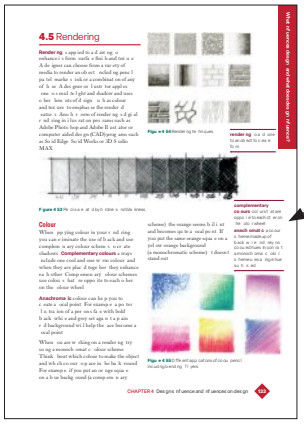


The **coloured sidebar** assists in navigation, and includes the VCAA **inquiry question** the chapter is addressing.

Instruct boxes provide you with guidelines to help you develop the skills and knowledge required to meet the Outcomes of the Visual Communication Design course.

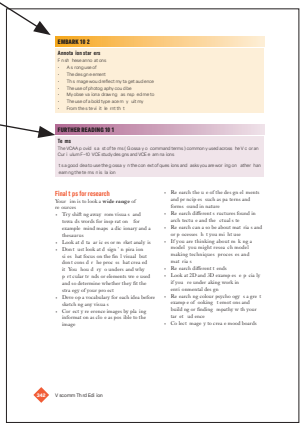
For those times when the first step is the hardest to take, **Embark** boxes provide possible directions and ideas for new projects.

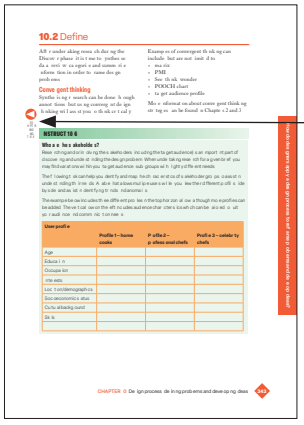




All the key terms have glossary **definitions** in the margin of the print book, and available as pop-ups in the interactive version. They are also gathered in the Glossary at the end of the book.

Further reading boxes list additional reading or helpful sources you can use to improve your knowledge, skills or understanding of visual communication design. It includes books, journals, locations and websites.

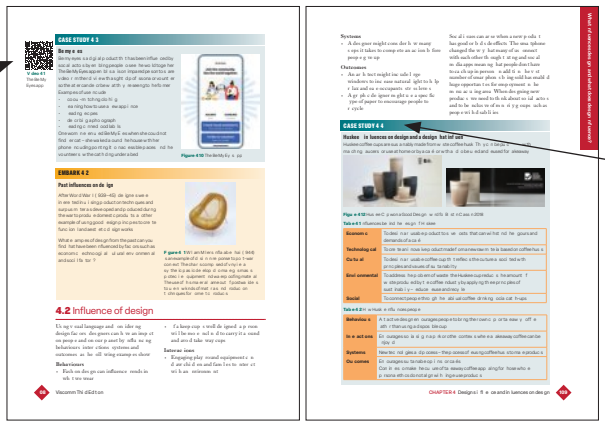




Margin arrows alert you to places where content is covered in more detail in another chapter of the textbook.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Videos to enrich the learning experience can be accessed directly from the print textbook by scanning the QR code in the margin. The videos are also embedded in the Interactive Textbook.



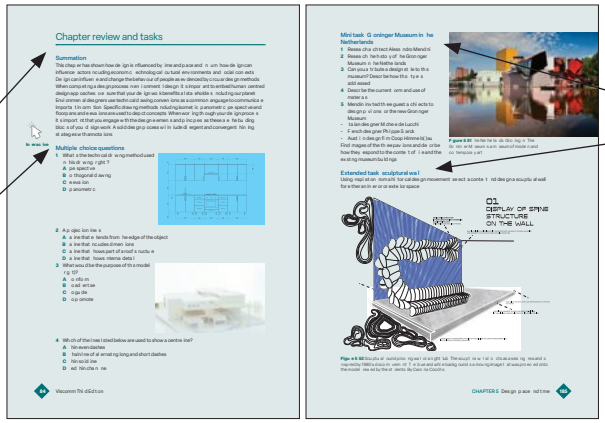
Case studies are short overviews of designers or aspects of the design industry, to increase your understanding of communication design in the real world.

Interviews with designers were conducted with a specifically VCE Visual Communication Design focus, to provide you with insights and information covering all aspects of the VCE design process.



At the end of each chapter you will find:

- a chapter summary
- a set of multiple-choice questions



- a mini task and an extended task that address the VCAA Outcomes and help you consolidate your learning from the chapter
- an activity focussing on the essential question for the chapter
- a task that can be used for VCAA assessment.

The interactive version of this textbook (available via Cambridge GO) includes a number of additional features:

- an interactive activity (e.g. drag and drop question) in each end of chapter section
- multiple-choice questions made interactive
- some extended interviews with designers
- downloadable Word versions of all activities and end of chapter questions





ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Chapter 1
Introduction to Visual Communication Design

Think more, design less.
It is easier to talk than listen. Pay attention to your clients, your users, your readers and your friends. Your design will get better as you listen to other people.

Ellen Lupton, Thinking with Type: A Critical Guide for Designers, Writers, Editors & Students, *Princeton Architectural Press, 2010,* pp. 172–3

Aims

VCE Visual Communication Design enables students to:

- work independently and in collaboration to find, reframe and address human-centred design problems and opportunities
- apply a design process to discover, define, develop and deliver design solutions
- develop divergent and convergent thinking strategies
- understand conceptions of good design
- develop and apply skills in drawing and making, using a range of media, materials, methods and techniques
- manipulate the design elements and principles to communicate ideas and information
- apply ethical, legal, sustainable, and culturally appropriate design practices
- understand design's influence, and the influences of design in past, present and future contexts, including economic, technological, cultural, environmental and social factors
- deliver and receive critical feedback using appropriate design terminology.

(VCAA, *VCE Visual Communication Design Study Design 2024–2028*, p. 7)

Overview

Visual Communication Design is a study of visual language used to communicate ideas and messages and influence behaviours; it is a subject about solving problems through design. The fields of design practice addressed in this study are around messages, objects, environments and interactive experiences. You will explore the contexts designers work in as well as the way that they collaborate.

1.1 How this textbook approaches the Study Design

The Study Design

The new Visual Communication Design (VCD) Study Design responds to the needs of the twenty-first century, and moves beyond design practices that only address appearance, to viewing the work of designers as part of larger systems and services addressing problems in sustainable and strategic ways. This Study Design asks you to understand that design isn't often created by a sole designer; rather, design solutions are co-created, through a human-centred design approach.

Many aspects of the previous Study Design remain. You will still:

- engage with a design process
- use design thinking. Rather than three types of design thinking there are now two types
- develop and apply skills in drawing and making, using a range of media, materials, methods and techniques
- manipulate the design elements and principles to communicate ideas and information
- apply ethical, legal, sustainable, and culturally appropriate design practices
- understand design's influence, and the influences of design
- deliver and receive critical feedback using appropriate design terminology.

New content to this study includes:

- updated design process
- understanding the conceptions of good design
- human-centred design practices
- circular design.

The textbook

This textbook addresses the four units of the VCE Visual Communication Design study.

Many influential designers and experts in the field of design are referenced in this textbook to support your learning and understanding of good design.

Experts in the field of design include:

- Dieter Rams – lead designer at Braun from 1955–95 and responsible for many examples of good design.
- Don Norman – arguably the father of user experience design and known for his book *The Design of Everyday Things*.
- the Ellen MacArthur Foundation and their seminal work on circular design.

The textbook includes numerous 'Interview with a designer' boxes and case studies of contemporary designers.

Unit 1

Area of study 1

- reframing design problems
- the application of human-centred design and ethical research
- divergent and convergent thinking strategies
- concepts of good design, including its history and Good Design Australia and the Victorian Premier's Design Awards
- an introduction to Dieter Rams' 10 Principles of Good Design.

Area of study 2

- designing for a brand or a business using human-centred approaches
- the use of visual language
- brand identity
- experimentation of design elements and principles, media and materials
- copyright and legal obligations
- critiques and feedback.

Area of study 3

- influences of design and influences on design
- factors that influence design including social, cultural, environmental, technological and economic
- circular design practices
- drawing for industrial design objects, including technical flats for fashion design
- rendering techniques.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Unit 2

Area of study 1

- examination of the relationships between design, place and time
- the design of environments including those where we live, play and work
- contemporary and historical design movements
- technical drawings associated with environmental design
- divergent and convergent design thinking
- use of design elements and principles, methods, media and materials

Area of study 2

- Australian Indigenous design
- design work of Andrew Taylor
- culturally appropriate design practices, including protocols for the creation and commercial use of Indigenous knowledge
- analysis of how Indigenous artists and designers represent their stories and communicate messages through symbols and icons.

Area of study 3

- interactions with digital technologies
- design of products and services with a focus on the way users interact with them
- human-centred design processes, including inclusive practices and good design
- divergent thinking strategies
- use of wireframing to explore relationships and develop content
- Gestalt principles of visual perception.

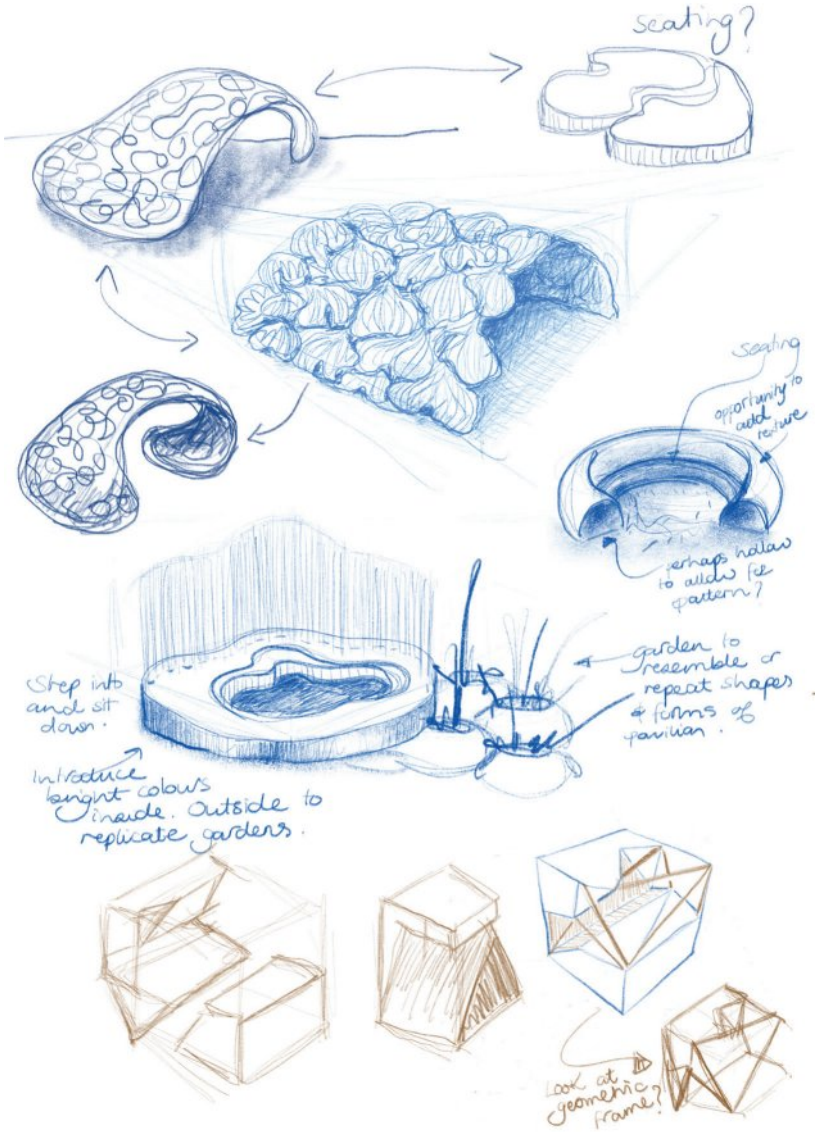


Figure 1.1 Designing environments for where we play

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Unit 3

Area of study 1

- interviews with nine contemporary designers
- analyse, evaluate and compare contexts and practices used by contemporary designers in different design fields of design practice
- practical exercises in the fields of design practice including messages, objects, environments and interactive experiences.









Figure 1.2 Some of the designers covered in Chapter 8: Kayla and Piers Mossuto, the founders of Precious Plastic Melbourne; Randal Marsh and Roger Wood of Wood Marsh Architecture; Georgie and Alex Cleary of Alpha60; Nicole Monks, multi-disciplinary artist and designer of Yamaji Wajarri, Dutch and English heritage

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Area of study 2

- ways to analyse examples of good design
- analysing how visual language is used when producing messages, objects, environments and interactive experiences
- ways that designers respond to purposes and contexts
- the type of decisions that designers make regarding technological, economic, cultural, social, or environmental factors.

Area of study 3

- introduction to the SAT Folio
- ethical research methods to identify problems or opportunities
- divergent thinking strategies
- primary and secondary research
- ways to **synthesise** research
- brainstorming and generating ideas
- methods and techniques
- design elements and principles
- documenting work through annotations
- critiques.

synthesise put separate components together to form a single piece of work

Unit 4

Area of study 1

- ways to critically reflect on feedback
- refinement and evaluation
- use of methods, media and materials
- the pitch.

Area of study 2

- the submission of your final presentations for the SAT Folio.

1.2 The design process

The VCD design process model is based upon the Double Diamond model, developed by the Design Council (UK). The model is made up of four phases and students are invited to work through each phase, sometimes returning to phases when working through design problems. The process is iterative and there is no required amount of time to spend at each phase; indeed, students may spend more time in one phase over another depending on their needs.

When working through the design process, you will generate:

- **Design ideas** – produced during the early stages of development, drawings and prototypes are experimental and rapidly generated
- **Design concepts** – these are produced during the middle of the design process and have been through convergent thinking strategies with evaluations and in response to feedback. Design concepts incorporate informed selections of design elements and principles, together with carefully chosen combinations of methods, media and materials. Depending on the design field, design concepts may include technical drawing conventions
- **Design solutions** – these are resolved solutions using presentation formats appropriate to the brief. Final presentations may include documentation drawings (including the use of conventions where appropriate), models, concept boards, mock-ups, or high-fidelity prototypes. This subject does not require students to produce functioning prototypes.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

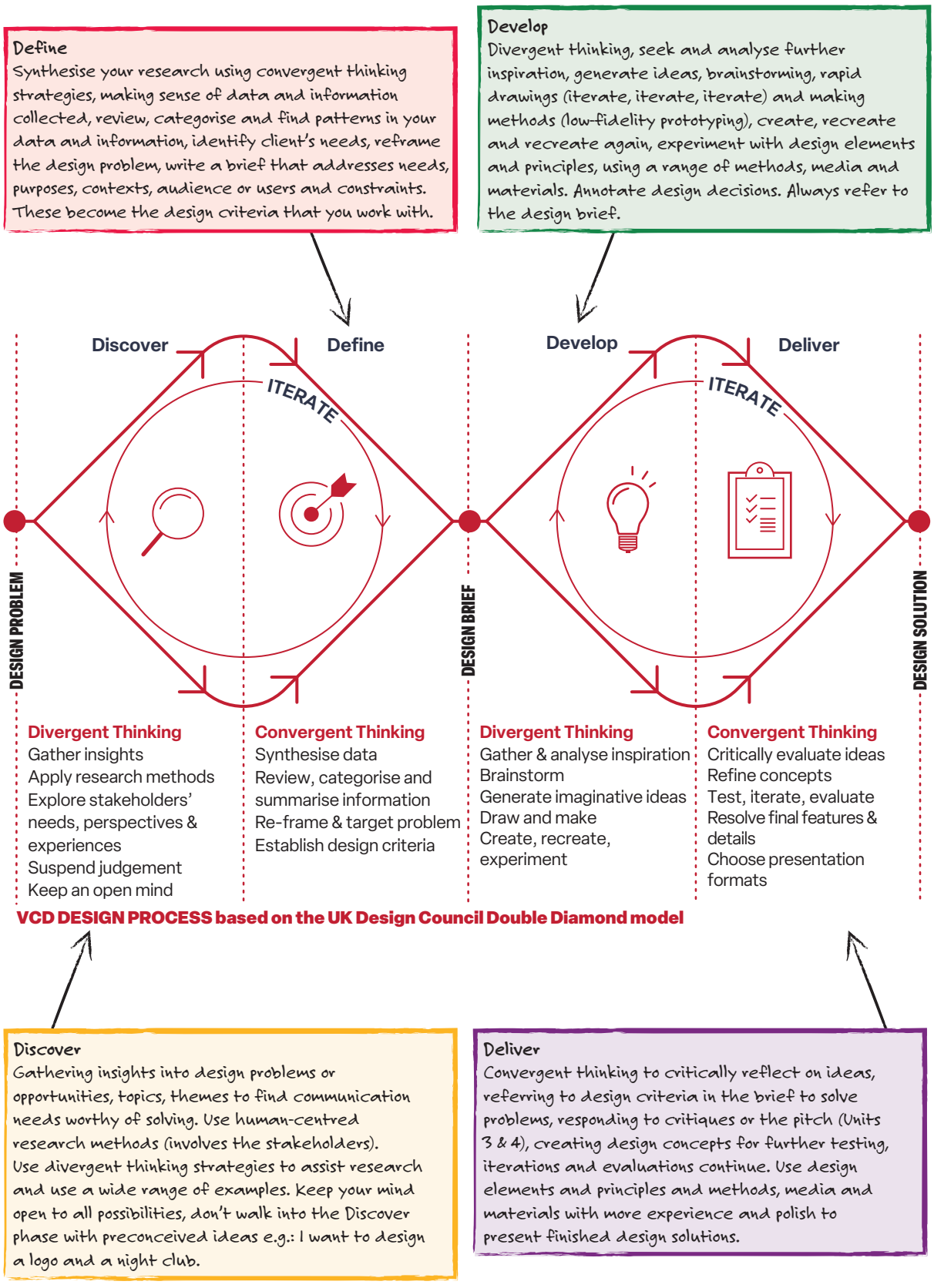


Figure 1.3 The VCD design process

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

1.3 Study specifications

The VCD Study Design addresses important study specifications that are relevant to all four units and can also be examined at the end of Unit 4. These specifications are addressed throughout the chapters in this textbook and include:

- visual language
- visual communication practices
- design thinking
- the VCD design process
- design ideas, concepts and solutions
- methods, media and materials, including drawing
- design elements and principles and the Gestalt principles of visual perception
- fields of design practice including messages, objects, environments and interactive experiences
- Aboriginal and Torres Strait Islander histories and cultures in design practice
- intellectual property and copyright.

Visual language

Visual language is a form of communication that uses visual elements such as images to communicate meanings, ideas, or messages. Visual elements can include but are not limited to pictorial, symbolic and typographic elements. Visual language may be easier to describe and use when addressing fields of design practice belonging to messages and interactive experiences. However, designers of objects and environments also use visual language to communicate their ideas and design work.

Design thinking

Human-centred design and circular design practices complement each other and are best informed by design thinking. This study looks at divergent and convergent design thinking, which the study design defines as:

> **Divergent thinking** is open-minded, curious and imaginative. It suspends judgement, focusing instead on the multiple ways a problem might be solved in unusual or unexpected ways.

> **Convergent thinking** is analytical, critical and comparative. It seeks to summarise, categorise and synthesise information in logical and efficient ways in order to clarify, re-frame or resolve problems.
>
> VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 12

Methods, media and materials

Methods

Can include but are not limited to:

- drawing
- collage
- printing
- photography
- model-making
- prototyping (low and high fidelity).

Many of these methods are covered in Chapter 3 and revisited in later chapters.

A special mention about drawing

In VCD, drawing is divided into the following categories:

- **Developmental drawing** – used to visualise design ideas and can include rapid, informal sketches, can be digital or manual, can be rendered, can include schematic diagrams, ideation sketches, storyboards, mock-ups and illustrations
- **Documentation drawing** – used to define and record technical drawing specifications and can include 2D drawing (floorplans and elevations, orthogonal drawing, packaging nets, technical flats) and 3D drawing (isometric, perspective, planometric)
- **Presentation drawing** – conveys resolved design concepts.

Detailed information about drawing is covered in Chapter 4 (isometric, perspective and orthogonal drawing; technical flats; rendering) and Chapter 5 (plans and elevations; planometric drawings).

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 1.4 Combining manual and digital methods: a mono printed fish image on handmade Japanese paper was digitally applied to this tote bag.

Media

Media can include and is not limited to:

- manual, such as pencil, ink, markers, paint and analogue film
- digital, such as software, apps and online platforms used for graphic, game, or interaction design, web development, concept art, illustration, 3D modelling and rendering, photo editing and animation.

Media is discussed in Chapter 3 and revisited in later chapters.

Materials

Materials can include and are not limited to:

- paper
- card
- textile
- metal
- plastic
- glass
- touchscreen or digital interface.

Materials are examined in Chapter 3 and revisited in later chapters.

Design elements and principles

- **Design elements** include point, line, shape, form, tone, texture, colour and type.
- **Design principles** include figure-ground, balance, contrast, cropping, hierarchy, scale, proportion and pattern (repetition and alternation).
- **Gestalt principles of visual perception** are a proven theory based upon the way that our mind perceives, interprets and organises visual information. In this study we look at proximity, continuity, similarity, closure, common fate, figure-ground and focal point. Many of the Gestalt principles overlap with the design principles as they similarly describe the organisation of visual language.

Chapter 3 goes through the design elements and principles in detail, and they are specifically revisited in Chapters 7 and 9.

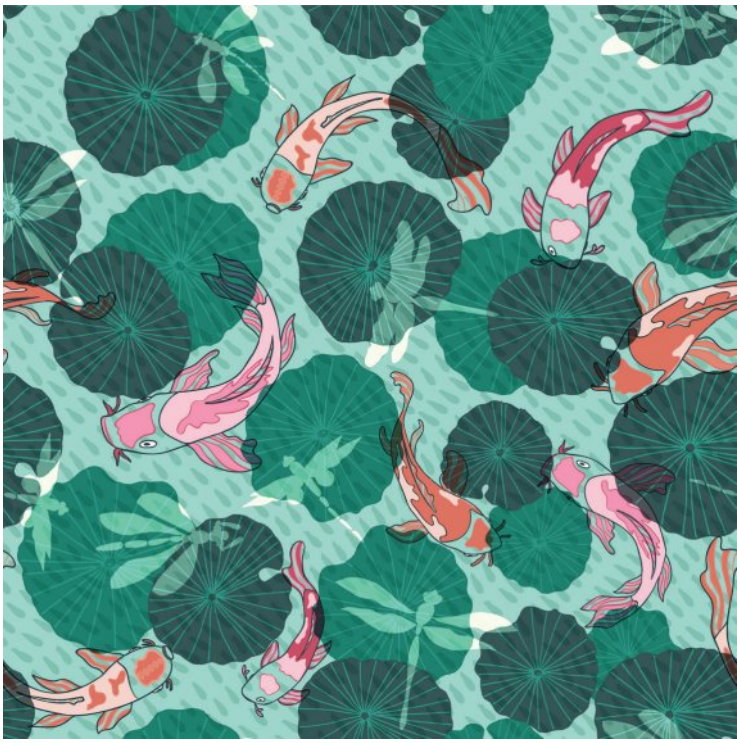


Figure 1.5 Understanding how to use the design elements and principles as part of visual language is important to this study.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Fields of design practice

The VCD Study Design focuses on four fields of design practice: messages, objects, environments and interactive experiences. Case studies and activities specifically identified by field are included in Chapters 8–11.

Messages

Messages look at design projects including brand strategy, wayfinding, advertising and social media campaigns, visual merchandising, publications, signage, illustrations, printed collateral, products and packaging. Designers that work in this field can be communication or graphic designers, art directors, interface and web designers, illustrators, and those working in advertising, animation, or visual effects.

Objects

Objects look at design projects including products and packaging, furniture, fittings and homewares, transport, appliances, tools and machinery, costumes, toys, devices and displays. Designers that work in this field can be industrial, product, graphic, furniture, jewellery, textile and fashion designers.

Environments

Environments look at design projects including residential and commercial buildings, interiors, performance and exhibition spaces, parks, streetscapes and gardens. Designers that can work in this field include architects, landscape architects, urban designers, interior designers and stylists, set and event designers, exhibition designers, game designers, concept artists, animators and visual merchandisers. Chapter 5 has a particular focus on environmental design.

Interactive experiences

Interactive experiences look at projects including customer touchpoints, wayfinding systems and interfaces encountered in physical spaces or on digital devices including apps, online platforms and social networking services. This also includes the design of layout and relationship of icons, symbols, images and type, as well as additional elements such as sound and animation. When developing visual interfaces, students are not required to produce functional prototypes. Chapter 7 has a particular focus on the design of interactive experiences.

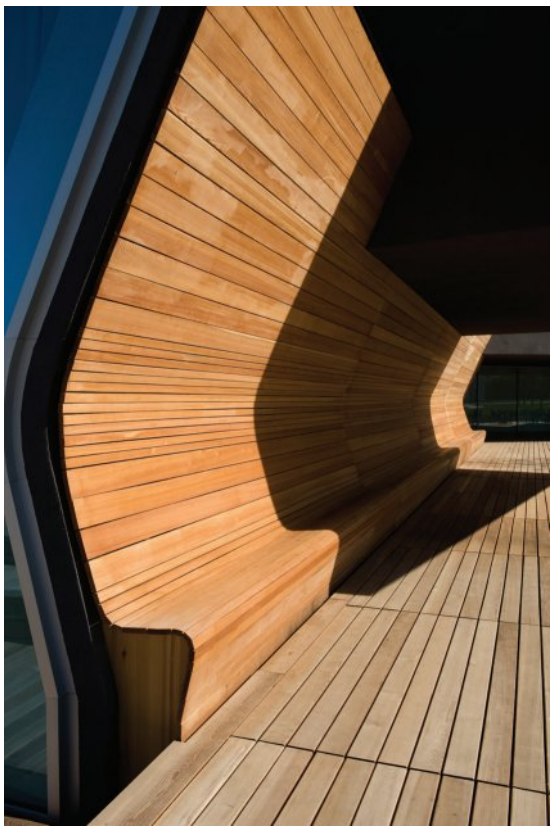


Figure 1.6 The study of environments looks at more than just houses and buildings



Figure 1.7 The design of interactive experiences involves a human-centred approach

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

1.4 Terms used in the study

There are a number of important terms that you will need to be familiar with, as they underpin important concepts within this study.

Good design

Good design is more than a message, an object, an interactive experience or an environment that is well made or something that 'looks good'. Good design is determined by context and criteria, and criteria can change over time in response to historical, social, cultural, environmental, economic and technological factors. Criteria for what good design is depends on the context and the people who engage with the design. References to 'good design' frequently accompany best-practice design guidelines, policies, principles of practice and criteria for design competitions, such as Good Design Australia's Good Design Award, The Victorian Premier's Good Design awards and industrial designer Dieter Rams' Ten Principles for Good Design.

Human-centred design problems and research methods

Human-centred design is a creative approach where the target audience/stakeholders are at the core of the design process. It is when people are involved at every stage of the problem-solving process.

Human-centred research methods are often collaborative in nature, and include but are not limited to interviews, surveys, focus-groups, competitor analysis, audience, or user personas and ethnographic research.

Stakeholders

Stakeholders are the people involved during the design process including the designer, the client, audience, users and may also include other specialist practitioners or suppliers, project teams and managers, sponsors, subcontractors and employees.

Design critique

The design critique is an opportunity for students to engage in critical discussion about work-in-progress and to both give and receive feedback alongside teachers and peers. The design critique is usually undertaken early in the design process to share initial ideas for feedback.

Design pitch

A design pitch is the presentation, explanation and justification of proposed design concepts to a client, or in the case of a student, an audience that represents the client. The design pitch is undertaken later in the design process after the student has more resolved concepts. Students have an opportunity to make final changes, adjustments or modifications after their pitch.

Circular design practices

A circular design practice refers to a non-linear practice, where a product, object, system, building, or message is designed with outcomes that are durable and can be adapted for different purposes. These designs can be repaired, reused, or repurposed.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 1.8 The first bench made with seabed plastics, at the Casa del Reloj, 2022, in Madrid, Spain. Mares Circulares is a Coca Cola project focused on cleaning up coasts and seabeds, raising public awareness and developing the circular economy in Spain and Portugal.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Unit 1
Finding, reframing and resolving design problems

AREA OF STUDY 1
Reframing design problems

OUTCOME: On completion of this unit the student should be able to use human-centred research methods to reframe a design problem and identify a communication need.

AREA OF STUDY 2
Solving communication design problems

OUTCOME: On completion of this unit the student should be able to create visual language for a business or brand using the Develop and Deliver stages of the VCD design process.

AREA OF STUDY 3
Design's influence and influences on design

OUTCOME: On completion of this unit the student should be able to develop a sustainable object, considering design's influence and factors that influence design.

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, pp. 21–24



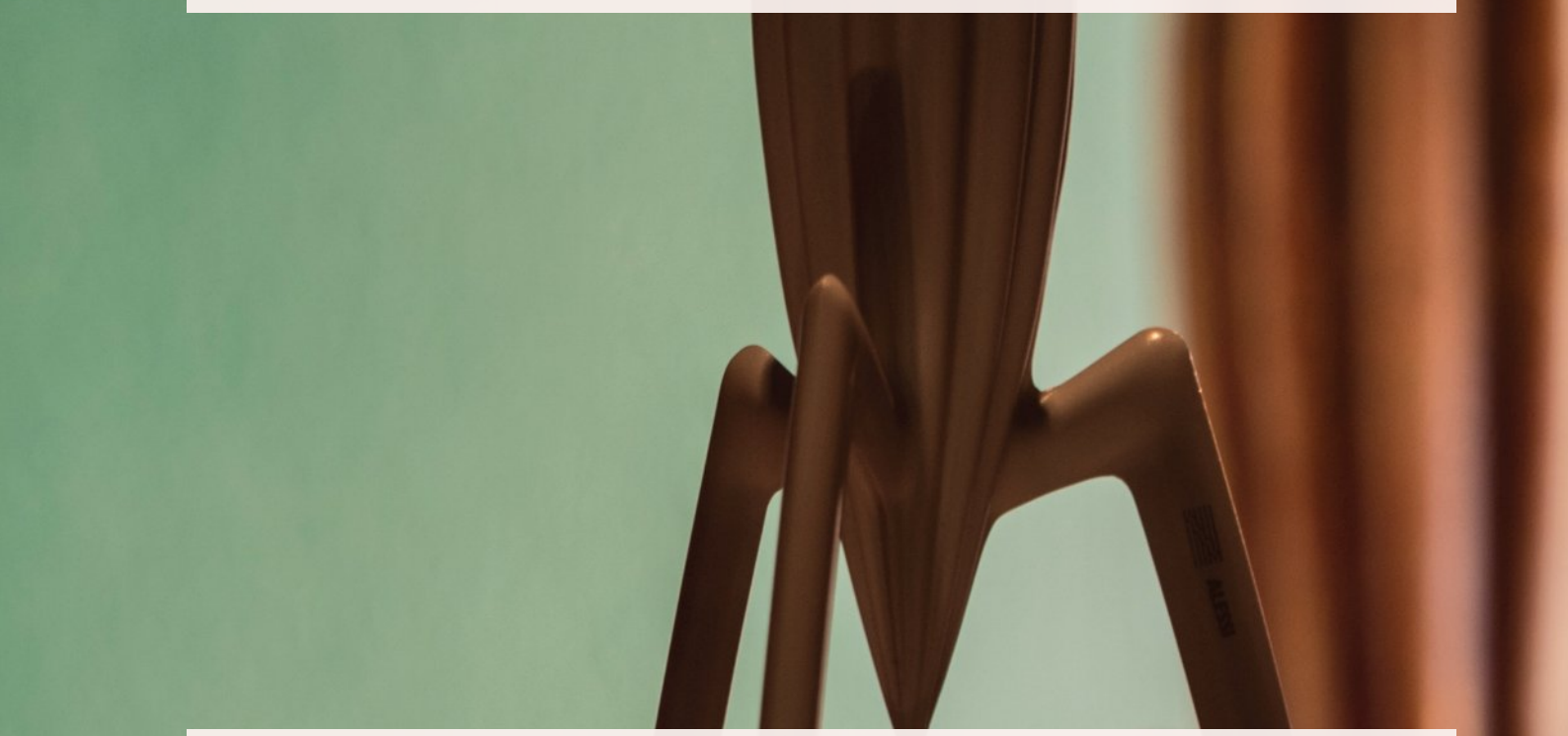


Chapter 2
Reframing design problems

Unit 1, Area of study 1

How do designers find and reframe human-centred design problems?

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, p. 21



KEY KNOWLEDGE:

- conceptions of good design across a range of design disciplines and contexts
- the role of visual language in producing good design outcomes *[this will be covered in Chapter 3]*
- the Discover and Define stages of the VCD design process
- techniques for effective collaboration in reframing human-centred design problems and identifying communication needs
- human-centred research methods including ethical design research practices
- strategies for convergent and divergent thinking
- techniques for the presentation of human-centred research findings
- the contents of a brief and its role in reframing ill-defined design problems
- design terminology used in research, analysis and evaluation

KEY SKILLS:

- identify and analyse past, present and personal conceptions of good design across various design fields
- formulate ideas about good design in future contexts
- use conceptions of good design to identify human-centred design problems
- collaborate with others to explore and reframe design problems using human-centred and ethical research methods
- apply the Discover and Define stages of the VCD design process
- present human-centred research findings
- compose a brief identifying a communication need
- use appropriate design terminology in research, analysis and evaluation

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, p. 22

ISBN: 978-1-009-33999-5 Patterson & Saville
© Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

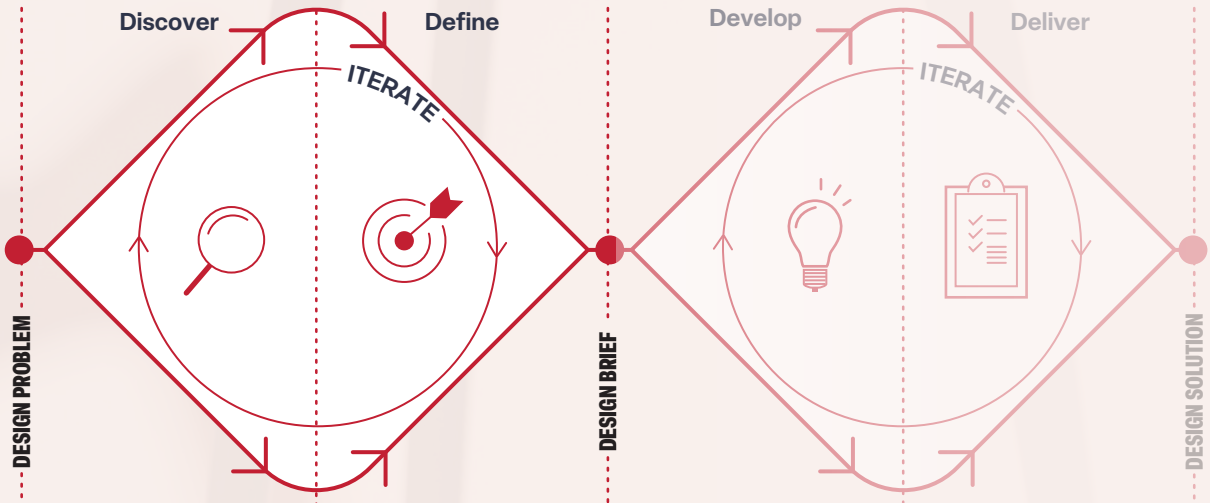
Design is really an act of communication, which means having a deep understanding of the person with whom the designer is communicating.

Don Norman, *The Design of Everyday Things*, 2013

OVERVIEW

Empathy is one of the most important factors in design and is used to reframe design problems when applying human-centred and ethical research methods which involve the stakeholders. Collaboration, human-centred design and implementing divergent and convergent thinking strategies when underpinning a design process can be a road map for successfully finding a design solution. This chapter will focus on good design, human-centred design practices and ways that you can engage with and reframe a design problem. Looking at the Discover and Define stages of the VCD design process, you will consider past and present examples of national and international good design, including examples from German industrial designer Dieter Rams, Good Design Australia, and Aboriginal and Torres Strait Islander communities.

This chapter focuses on the Discover and Define stages of the VCD design process.



VCD DESIGN PROCESS based on the UK Design Council Double Diamond model

ISBN: 978-1-009-33999-5 Patterson & Saville
© Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

2.1 What is good design?

Initial thoughts of what good design is may at first appear to be subjective and dependent on the eye of the beholder. Good design is more than a message, an object, an interactive experience, an environment that is well made or something that 'looks good'. Good design is determined by context and criteria, and criteria can change over time in response to historical, social, cultural, environmental, economic and technological factors. The criteria for good design depend on the context and the people who engage with the design.

'Good design' is not a new term. The concept of good design dates back to Henry Cole's 1852 exhibition 'False Principles in Design' at the Museum of Ornamental Art in London. As the museum director, Cole's aim was to instruct the public on matters of good design through his approach of displaying items that were the antithesis of good design.

In the 1930s, the Museum of Modern Art (New York) promoted modern design, firmly establishing a Good Design program after World War II. The program (1950–55) included exhibitions directed by Edgar Kaufmann, where items such as furniture, domestic products and textiles were selected based on aesthetics, function, construction and price tag. Designs made under the influence of Good Design include architecture, furniture and everyday objects such as kitchen implements, household objects and garden tools. Designers associated with the Good Design movement included industrial designers Charles and Ray Eames, Hans Wegner and textile designer Alexander Girard. The first exhibition was held in Chicago, and in recent years over 1000 new products and graphic designs have been selected from over 50 countries, across Europe, Asia and the Americas.

The concept of Good Design is still very relevant today, and is celebrated and promoted through councils and organisations including Good Design Australia and the Victorian Premier's Design Awards. More information about these organisations is addressed later in this chapter.

Concepts of good design are not only related to objects; good design is relevant to the fields of environments, interactive experiences and messages. The role of visual language is fundamental in the creation of good design. The importance of visual language is addressed throughout this textbook.



Figure 2.1 Chairs by Charles and Ray Eames



Figure 2.2 The logo for Sunspun, a yarn store located in Melbourne, embodies concepts of good design through clearly communicating aspects of the company's products whilst also capturing its character and evoking an emotional response through the illustrative style and use of a handwritten style of font.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Dieter Rams' 10 Principles of Good Design

In the 1950s, German designer Dieter Rams created the 10 Principles of Good Design. Rams initially trained as an architect before moving to work at Braun where he became the head designer for almost 35 years. The products Rams designed included many iconic items such as record players, furniture and storage systems, which ended up in millions of homes around the world.

> He [Rams] drew attention to an 'increasing and irreversible shortage of natural resources'. Believing that good design can only come from an understanding of people, Rams asked designers – indeed, everyone – to take more responsibility for the state of the world around them.
>
> Vitsœ, *Dieter Rams*, Vitsoe website
>
> © 2023 Vitsœ

Rams' ideals of responsible design, including understanding the people we design for, resonates with the values of human-centred design. Characteristics of Rams' design work included innovation, strong aesthetics and design that was unobtrusive. His work has often been described as having as little design as possible, keeping only what was needed to allow the design to function.

Examples of these characteristics of design are seen in his T3 pocket radio and record player designed for Braun. These were a major influence on the design of Apple iPod.



Figure 2.3 Less is more: Braun record player, 1957. Model PC3 (without stylus) designed by Wilhelm Wagenfeld, Dieter Rams and Gerd Alfred Muller

In the late 1970s, Rams became focused on the number of poorly designed solutions to design problems, and realised that he was also a significant contributor to this problem. He began to question whether his designs were good designs. He became conscious of poorly made objects, solutions that slowed people down, badly designed products with high price tags that cost even more money as they ended up in landfill or floating in our oceans, or 'things' that simply don't last. Rams' reflective thinking resulted in the creation of

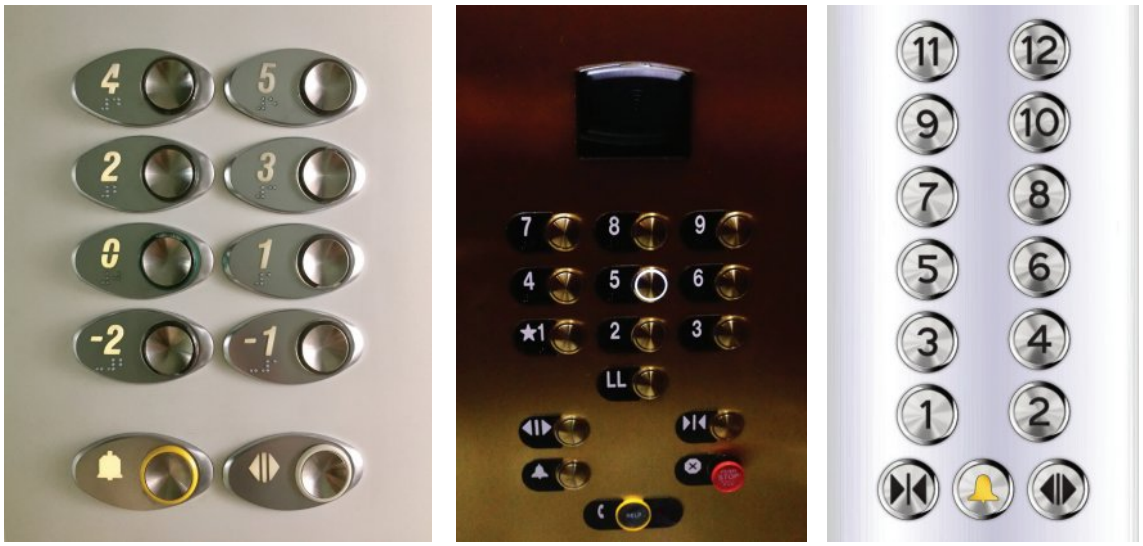


Figure 2.4 Elevator button panels are a good example of where to find bad examples of design. Next time you go to select a level, think about the placement of numbers, shape of the buttons and typeface, the order of the levels and additional written or visual information. Ask yourself, how easy is it to select the level number you need?

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

10 principles that can be used by all designers to create well-designed objects, processes, spaces and interactions. He became known for using these principles to organise his thoughts when he designed alongside a philosophy of 'less is more'. Initially loved by industrial designers, these principles of good design are used in many design disciplines from graphic design to human-centred design.

Rams' 10 principles are explained in more detail in Video 2.1 (scan the QR code). Watch the video, and then go through the following activities.

Video 2.1 Dieter Rams' 10 Principles of Good Design

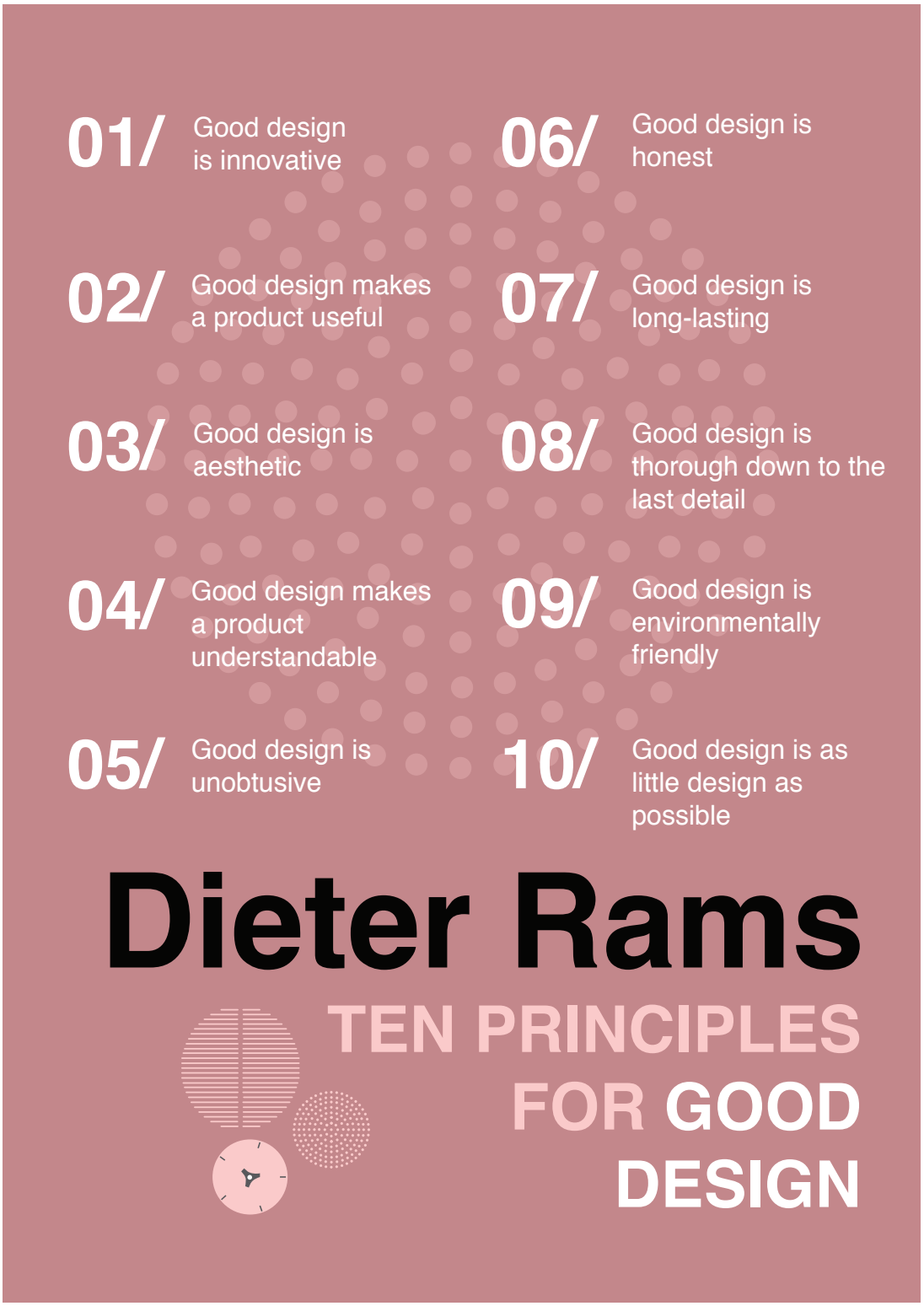


Figure 2.5 Dieter Rams' 10 Principles of Good Design

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

EMBARK 2.1

Good design is aesthetic

Scan the QR code to watch a video of Philippe Starck's handheld juicer being used. How well do you think the juicer works? Is this a case of aesthetic over function? Form over function?

Video 2.2 The Juicy Salif lemon squeezer, designed by Philippe Starck, c. 1990



Video 2.2
The Juicy Salif lemon squeezer

FURTHER READING 2.1

Good design makes a product understandable

Don Norman is known for his research and work on human-centred design. His famous book *The Design of Everyday Things* argues that 'things' really should be intuitive to use.

> Two of the most important characteristics of good design are discoverability and understanding.
>
> Don Norman, *The Design of Everyday Things*, 2013, p. 3

Don Norman has famously made us think about the way that doors should and should not open. Have you ever come across a door and been unsure whether to push or pull it? Norman proposes a simple solution to the door problem: design doors with handles only on the pull side. Leave the push side with a plain pad.



Figure 2.6 The sign says 'push', but if we don't read it, we will instinctively pull on the handle

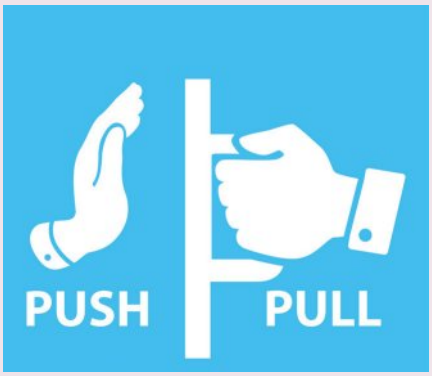


Figure 2.7 Don Norman's suggestion: by removing the handle from the 'push' side, we will instinctively push, without needing a sign to tell us.

EMBARK 2.2

Good design is unobtrusive

Class discussion: Is the Swiss Army Knife design obtrusive? Is it over-designed? The design of the knife means that you must carry every single tool around when perhaps you might only need one or two?



Figure 2.8 This tool, styled like a Swiss Army Knife, contains nine different devices

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Using the 10 principles

Using Rams' '**less is more**' approach as a thinking tool for most phases of the design process will give you a more disciplined approach to problem solving. Rams' principles are very useful during the final stages of the design process as they can be used as tools to help evaluate your potential solution. The principles are also relevant when you want to identify and understand what good design looks like, and they can assist in helping to define your own design problems.

EMBARK 2.3

Poster design

Find visual communications that represent each one of Dieter Rams' 10 Principles of Good Design, and create a poster for your classroom. Your poster should include written and visual information.

EMBARK 2.4

Application of Dieter Ram's principles of good design

What can you find around your home or at school that could benefit from Dieter Ram's good design principles?

Find an object or information (such as instructions, manual or digital) that does not work. Re-design the item using ONE of Dieter Ram's principles of good design.

To get you thinking:

- a pencil case where it is hard to organise contents
- an unclear social media icon
- a label on clothing (do they really tell us everything we need?)
- poorly worded parking sign
- a microwave's control interface
- a remote control's interface
- an outdoor bin where birds and weather cause issues
- packaging waste from a toy
- a set of poorly worded or organised instructions.



Figure 2.9 Clothing labels – how clear is the information? What is clearer, the visual or written information?

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Good Design Australia

Good Design Australia is an organisation that promotes good design on an international level. The organisation was initially established in 1958 (as the Design Council of Australia) and is recognised by World Design Organization (WDO) as Australia's peak design promotion organisation.

Good Design Australia is responsible for implementing our prestigious design awards, including the Australian Good Design Awards and several Australian state-based design awards including the Victorian Premier's Design Awards.

Australian Good Design Awards

There are 12 categories that designers can choose to enter, including everything from Communication Design, Fashion Design and even a category for student entries called Next Gen. The judging criteria are based on rewarding design that makes a positive change. The three overarching criteria are:

- Good Design
- Design Innovation
- Design Impact.

Specific judging criteria often addresses form, function, safety, quality and commerciality. Just as importantly, the criteria also looks at long-lasting, positive impact and the ability to improve people's lives. These are all qualities that student designers can use and reflect upon, whether identifying a design problem, developing concepts or refining final solutions.

Victorian Premier's Design Awards

The Victorian Premier's Design Awards were established by the Victorian Government in 1996. These awards celebrate and highlight the depth and capabilities of the design talent in Victoria. The underpinning principles of the awards are to celebrate and elevate the value of design and the role of professional designers while showcasing Victoria as a design capital.

The categories include Architectural Design, Communication Design, Design Strategy, Digital Design, Fashion Design, Product Design, Service Design and Student Design. The judging criteria are based around design process, design excellence, design innovation and design impact. Each criterion deliberately includes questions for designers to use as prompts when preparing their submissions.

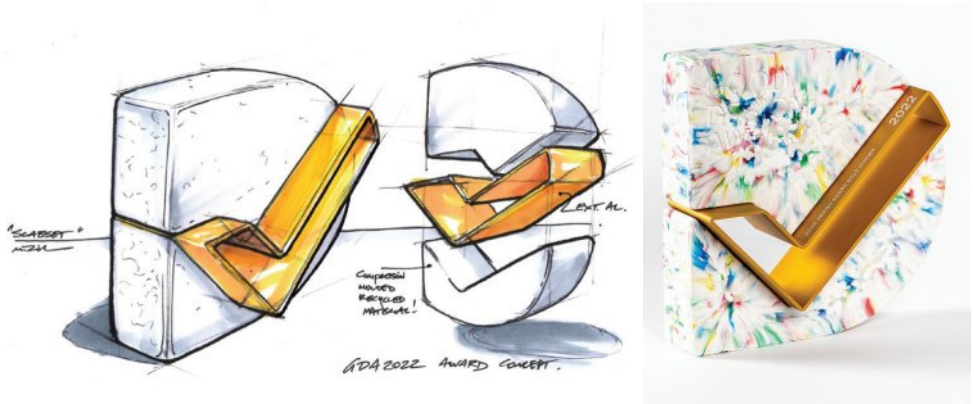


Figure 2.10 The new Australian Good Design Awards trophies. Each Good Design Award trophy converts one kilo of post-consumer waste plastic into an enduring symbol of design excellence. The design of the trophy addresses the values of good design through design excellence, innovation and a positive impact on the environment.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

CASE STUDY 2.1

Good Design Award Winner – 2020 communication print

Aboriginal Theming

Designed by Karen Briggs (Yorta Yorta)

Client: Department of the Premier and Cabinet

Project brief: To create Aboriginal artwork for the interior design of government buildings. The design needed to embed culture and show respect and reconciliation, and should involve consultation with community and elders across different regions of South Australia.

The final design included artwork that represented the eight regions in South Australia, with each symbol representing unique natural elements found in each area. Examples include figurative representations of people, animals and culture.

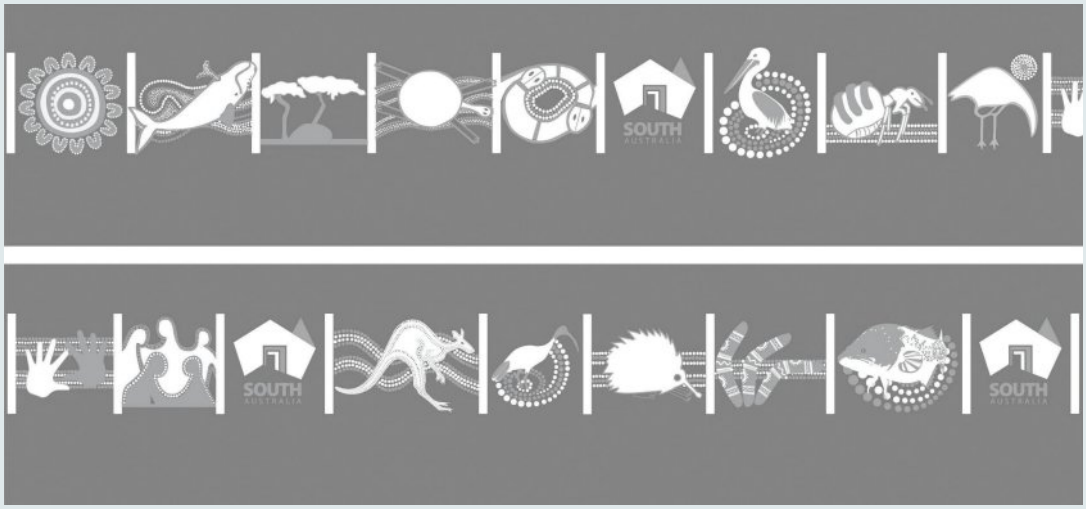


Figure 2.11 The design strip



Figure 2.12 The design installed in the office space, on both clear and frosted glass walls

You can see more of Karen's designs for the Department on the Good Design Australia website.

Question

1 In what ways does this design work address the Good Design Awards' criteria?

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

CASE STUDY 2.2

Victorian Premier's Design Awards: Student Design winner, 2021

LUNA Modular AFO

Hereditary Spastic Paraplegia is a condition that causes impairments in the lower limbs. This can be managed by a tight-fitting brace called an ankle-foot orthosis (AFO). However, as children grow, the AFO no longer fits, and needs to be replaced as it is causing injury – often in less than a year.

The LUNA modular AFO was a student design, aimed to address this problem. Video 2.3 explains the design process, and key points are shown in Figure 2.13.

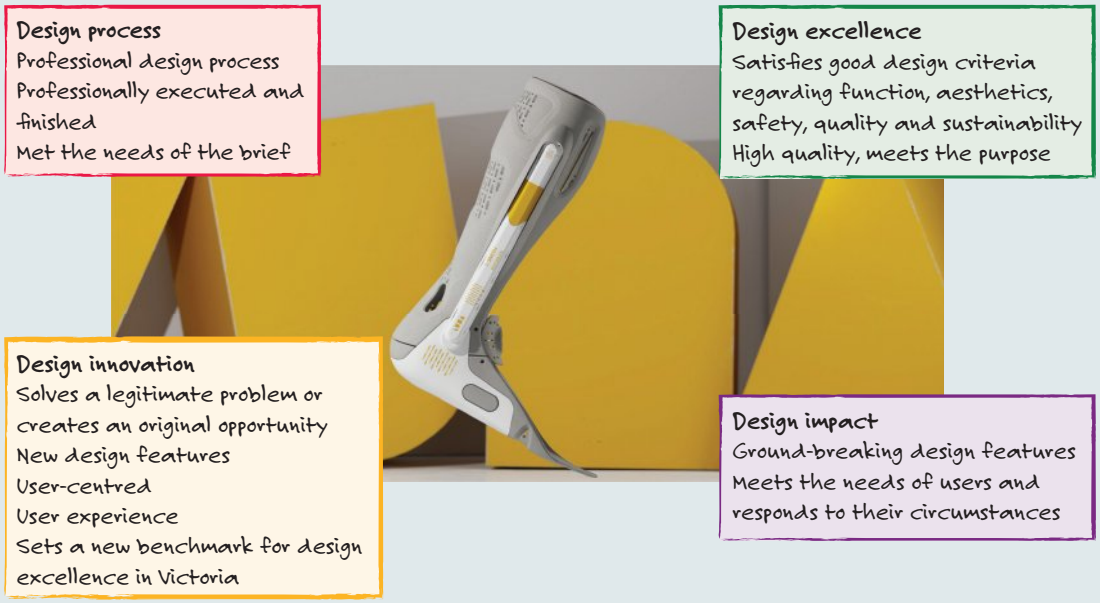


Figure 2.13 Key points in designing the LUNA Modular AFT

Video 2.3
The LUNA modular AFO

Recognising good design

FURTHER READING 2.2

Other examples of Good Design principles

- 10 Usability Heuristics for User Interface Design. Jakob Nielsen's 10 general principles; see the Nielsen Norman Group (NN/g) website.
- 'Seiderman's Eight Golden Rules Will Help You Design Better Interfaces' by Euphemia Wong, Interaction Design Foundation website.
- 'The 7 Principles' of Universal Design, National Disability Authority (Ireland), 2020.

EMBARK 2.5

Good design, bad design

To demonstrate your understanding of what good design is, create good and bad design walls in the classroom or as a group digital presentation.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

2.2 Human-centred design

> Empathy is at the heart of design. Without the understanding of what others see, feel, and experience, design is a pointless task.
>
> Tim Brown, 'A Lesson in Empathy', IDEO Design Thinking, 13 March 2013

Human-centred design is a creative approach where the target audience/stakeholders are at the core of the design process. It is when people are involved at every stage of the problem-solving process. Sometimes referred to as user-centred design, replacing user with human, it's a way to remind us we are designing for humans and not objects, and signals us as designers, to activate our empathy buttons. However, some will argue that we should keep the term user-centred design as a more inclusive term that can be used for humans, animals, plants and our environment. When undertaking a design process with a human-centred approach, in every phase of the design process we connect with people, whether it is to develop a deep understanding of the problem, to assist in prototyping and testing ideas or to collect feedback.

During the VCD design process, you are encouraged to connect with the stakeholders during:

1. **The Discover phase** – where you learn about people and understand their needs
2. **The Define phase** – where you make sense of what you learnt about the people you are designing for, so that you can more accurately determine their needs
3. **The Develop phase** – where you evolve design ideas, keeping in mind the people for whom you are designing
4. **The Deliver phase** – where you use stakeholder feedback to test and refine designs, before delivering a resolved solution. You know you have designed a successful solution because it resonates deeply with the audience and can drive further growth.

A human-centred design mindset

> Designers need to make things that satisfy people's needs, in terms of function, in terms of being understandable and usable, and in terms of their ability to deliver emotional satisfaction, pride, and delight. In other words, the design must be thought of as a total experience.
>
> Don Norman, *The Design of Everyday Things*, 2013, p. 293

Human-centred design is when a designer puts people first during the design process. When done successfully, the design, whether information, product or even architecture, will resonate more deeply with the intended audience. At the heart of human-centred design is empathy. Empathy requires a designer to step into other people's shoes and see things from another angle rather than from their own perspective. As well as seeing things from an audience's perspective, it is also important to bring the audience along on the design process ride.

What does a human-centred design approach look like?

The designer:

- Spends time in the world of their target audience/stakeholders
- Leaves behind preconceived ideas
- Empathises with the people that they are designing for, keeping them at the core of the work completed
- Asks questions
- Doesn't work solely on the computer for research; visits the context of the design, site visits and interviews
- Includes user feedback as often as possible (conversation is always great)
- Discusses and articulates ideas with someone else (such as a member of the design team) – new ideas are always helpful.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

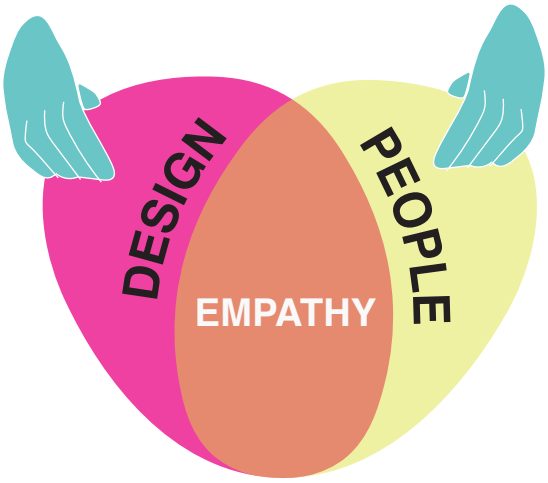


Figure 2.14 Empathy is at the heart of a human-centred design process

FURTHER READING 2.3

Mindsets

Visit designkit.org (IDEO) to learn about the mindsets of human-centred design.

- Learn from failure
- Make it
- Creative confidence
- Empathy
- Embrace ambiguity
- Optimism
- Iterate, iterate, iterate.

EMBARK 2.6

Past and current examples of good design

Find one past example and one present example of good design that clearly has human-centred design as an approach.

Analyse and describe how these examples contribute to good design outcomes.

Present your findings on an A3 sheet of paper with both written and visual material. Use labels to identify the good aspects of each design example.

Example: the sauce bottle

Design problem: Difficulty in getting the sauce out of the bottle, especially when close to empty.

Solution: Bottle stored with lid on the bottom to ensure sauce is always ready to come out. A plastic bottle that can be squeezed with indented sides for easy grip.



Figure 2.15 A traditional sauce bottle with the lid at the top (left); and a newer design with the lid on the bottom (right)

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Inclusive design

People

Many people are not seen in design, due to the under-representation, exclusion or marginalisation of specific groups relating to culture, race, religion, gender and age.

Inclusive design:

- offers equal opportunities to be involved in all phases of the design process
- includes representation of a wide range of groups in the actual design solutions
- is created by people with varied identities, backgrounds and abilities
- celebrates and acknowledges of a wide range of groups in the design industry
- recognises diversity and uniqueness
- recognises what normal 'isn't'.

When undertaking both the Discover and Define stages of the VCD design process, look for examples that address and incorporate design solutions that meet the needs of a wide range of users, such as those related to gender identity, race, ability, age, neurodiversity, socioeconomic status and culture. When using a human-centred approach to design, try to look deeply at design problems and the stakeholders through conversations and building empathy with those you design for to ensure your design process is inclusive.



Figure 2.16 COVID-19 revealed that many of the masks we were required to wear were of universal fit. Is this inclusive design? What would you do to change the design?

The planet

As design students it is tempting to have at the forefront of our thinking, designing products that people love – and that we love. We do, however, need to think about the impact of our design work on the planet and this means we need to ask a serious question: Will the designs that we are creating be kind to the world we live in today and tomorrow? How inclusive is our design process and end product/solutions? This big picture mindset asks that we consider the entire community, people, plants and animals when designing.



Figure 2.17 An example of inclusive design is this vegetable peeler with its wide handle that improves grip and ease of use

When a human-centred design approach works well, the stakeholders, including the target audience, are kept close during the phases of the design process. The designer spends time understanding the perspective of the person who has the communication need and the issues to be solved, and even, where possible, engaging the client to become part of the design team itself.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

INTERVIEW WITH A DESIGNER 2.1

Local Peoples

Local Peoples is a strategic design studio, that uses human-centred design to add economic, social and environmental value to public and private organisations.

How do you use human-centred design in your work?

Essentially this means that we apply the approaches and methods of current design practice to projects that aim to create system-level change towards a better society - whether that be creating placemaking strategies that centre the needs and aspirations of the local community; new products or services that transform the experiences of users facing complex challenges; or experiences that bring people together in shared inspiration. We also publish *Matters Journal*, a weekly digital and biannual print publication that shares stories from the worlds of arts, design, technology, health, food and the environment.

Our studio is based in the Abbotsford Convent, a beautiful heritage-listed multi-arts precinct in Melbourne. Walking its grounds has provided our team many moments of creative inspiration when deep in the midst of problem-solving a wicked challenge.

Read the rest of the interview with Local Peoples in the Interactive Textbook, then answer the following questions.

Video 2.4 Local Peoples - human-centred design

SEE INTERACTIVE TEXTBOOK

Questions

1 Identify three ways that Local Peoples applied a human-centred approach to their design process.
2 What is ethical research?
3 Describe how the stakeholders were involved in the design process.

EMBARK 2.7

Tarot Cards of Tech

Artefact, a strategy and design firm based in Seattle, Washington, created the set of Tarot Cards of Tech, to encourage designers to slow down and ask important questions around the future of the planet and specifically the impact of technology. The cards are designed to encourage designers to 'gaze into the future' to reveal opportunities, so that the best possible outcome for a communication need/problem is met. The cards are best used collaboratively at the beginning of the design process.



Figure 2.18 The Tarot Cards of Tech

Working in small groups, select a design problem, such as designing a pet food dish that protects uneaten food from ants. Download Artefact's Tarot Cards of Tech and explore the prompts generated by the cards. As a group, define a design problem that comes from a human-centred approach.



Figure 2.19 The Mother Nature card encourages you to think about the environment

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

2.3 The Discover phase of the design process

SEE CHAPTER ONE

As explained in Chapter 1, the VCD design process (refer page 6, Figure 1.3) is an iterative process. There is no prescribed amount of time to spend at each phase, and different phases encourage divergent or convergent thinking.

The first phase of the process is **Discover**, where you use divergent thinking to identify design problems. This involves ethical and human-centred research methods.

Discovering design problems

The origin of design lies in craft that had a strong focus on beauty and aesthetics. Today, design is not only used to create beautiful objects but is used as a way for people to interact with the world, with a growing emphasis on user experience rather than solely on the technology or artifact. Design has morphed into a way of thinking, of discovering problems, framing problems, and undertaking research. As design students, we need to move away from simply designing solutions to the first problem we think of and respond to more than just the design of good aesthetics. Twenty-first century designers spend time identifying design problems and unpacking what the real need is.

The design process used in this study does not start with a brief. Rather, it starts with the search for an opportunity to address a design problem or a given problem. It can also be an opportunity to learn more about a problem rather than always searching for one, so that it can be refined and the actual needs identified. Design problems can be associated with objects, environments, services or messages that impact people, communities and/or societies.

Once you have found a design problem, it is important to know how to frame the problem. The growing complexity of contemporary problems, such as the COVID-19 pandemic (see Case study 2.3), fast fashion, homelessness and food waste means that designers cannot think of their work as merely finding solutions to a brief, and designing and crafting beautiful things. Often, today's design problems need to be solved collaboratively, across design disciplines and through a human-centred design process. Every environment, object, interactive experience or message needs to be informed by an understanding of the systems of which it is part and by anticipation of the experiences it is likely to create for stakeholders.

A problem that has been well-researched will be more than or broader than the latest hypes, styles and the latest gadgets. The research will include the history of change, and provide an analysis of emerging shifts in peoples' wants and needs. These insights will hopefully provide a solid foundation for the generation/innovation phase of the design process. A well-researched problem will provide you with many starting points and a clear picture or understanding of the audience's/client's needs. In fact, there will be times when there are still many ideas to choose from, and you will need to narrow them down.

Conducting research

Researching a design problem does not refer to collecting and synthesising research to generate ideas. This comes later, in the Develop phase.

In the Discover phase, you need to undertake research into the actual problem, to ensure you understand it, and have correctly framed it. Research at this point will help to understand the perspectives of stakeholders/target audiences and empathise with their needs. This type of human-centred research will help you develop insights to determine the communication need and/or opportunities. It also provides an opportunity to factor in equality, inclusion and ethics.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

CASE STUDY 2.3

Design in times of emergency – COVID-19

In early January 2020, the world began to deal with the outbreak of COVID-19. Life as we knew it changed as Victoria went into lockdowns: life went online as we worked and learnt from home. Any emergency is also a design emergency. COVID-19 got its name on 11 February 2020, and by that time, the Centers for Disease Control and Prevention (CDC) in Atlanta had already tasked two of their inhouse medical illustrators, Alissa Eckert and Dan Higgins, to design the image of the virus that is famously referred to as the spikey blob.

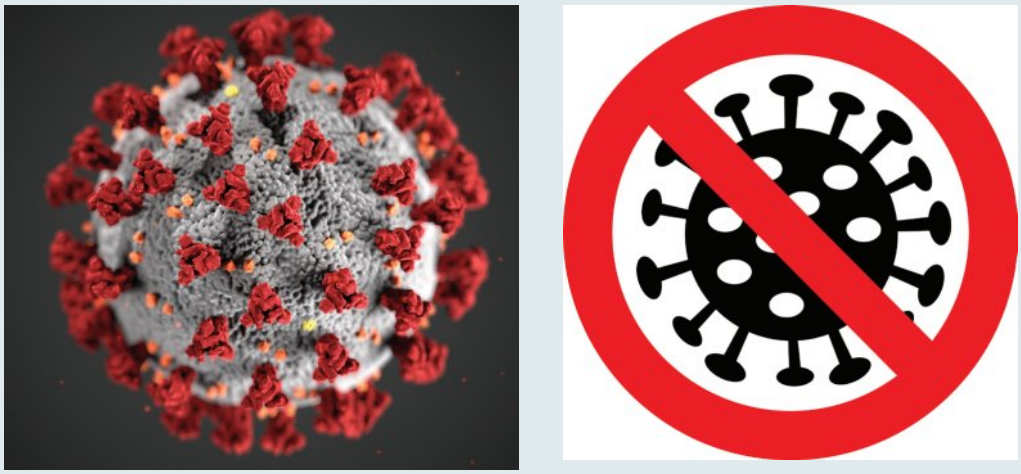


Figure 2.20 The COVID-19 illustration developed by Alissa Eckert and Dan Higgins, and a simplified version used in signage

Design has always had a place in times of emergency, whether it is designing spaces, systems, objects or messages.

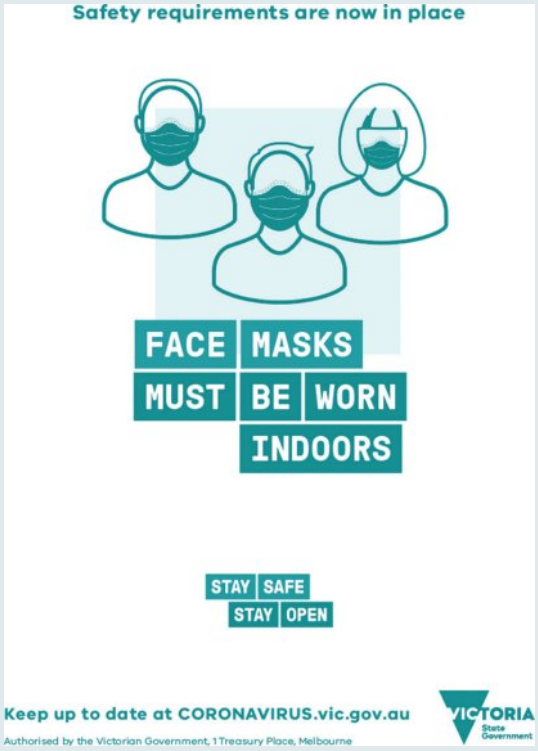


Figure 2.21 One of the Victorian government's posters to promote safety during COVID. The use of stylised imagery made these posters inclusive and the text is deliberately separated to imply social distancing

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

primary research collecting data and information directly, rather than relying on someone else's research or information

secondary research collecting, summarising and synthesising data that has already been organised and published by other people

You should undertake both **primary** and **secondary research**.

Primary research has the advantage of being collected first hand, so you know it is accurate and relevant. Examples may include:

- Interviews
- Observations – take a glimpse into the life of the people you are designing for and record observations for future discussions or analysis.
- Photo journal – a great way to learn about a stakeholder's life
- Collage or mood board – to better understand the values and needs of the stakeholders. This might include more abstract information such as words, textures, colours or materials.
- Immerse yourself into the activity or community you are designing for – if you are designing a package for a box of tea, then collect boxes and open and close them, pull them apart and test them for durability. If you are designing a café, visit as many cafés as possible, sit inside and look and record how the space is used.
- Stakeholder profile – collect as much visual information as you can about the people or animals or environment that you are designing for. Add written information to support and explain the imagery
- Extremes – also look at the extreme users and not only those who you are specifically targeting. This means look at the people who are fanatical about your design problem and those who are not interested. Why is this the case?
- Different contexts – to get a fresh perspective, look at different contexts. If you are designing packaging for dog treats, then look at packaging for pasta.

mind map a diagram that may contain thoughts, words, thumbnail sketches and ideas for a central key word or idea

brainstorming a technique used to generate ideas for problem solving

Secondary research is material you find from the internet or printed materials such as books or journals. It has the advantage that it may have a broader scope than research you can do yourself. However, the data may have been collected for a different purpose, and therefore may be only partially relevant for your purposes. **You must correctly acknowledge all secondary research.**

Divergent thinking strategies

Divergent thinking is an important part of research, as this will help you further define the need/s. For example, a client says they want a name and logo designed for a new company, but perhaps they require more than this. Perhaps they require a visual identity made up of not only written and visual materials, but user experiences. The second choice provides a range of possibilities, presentation formats, contexts and options for the designer to create experiences for the stakeholders through which the company's culture can be experienced.

Strategies like **mind mapping** and **brainstorming** can help designers to generate ideas associated with the design problem, while other techniques like interviewing, surveys and brand matrix/mapping can help identify the design problem by including the client and/or the stakeholders. Using techniques like these externalises ideas – they make ideas tangible through things like words, sketches and diagrams. This phase of the design process benefits from a collaborative approach, involving different stakeholders, such as interviewing users or the client to understand the communication need/s.

Design thinking strategies can be used to help discover and define problems and encourage divergent thinking. Many of the following examples can be undertaken as a group activity, an activity that is shared and discussed with others for feedback or involve stakeholders. Collaboration will allow you to collect more ideas and encourage you to remain open-minded and increase

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

opportunity for divergent thinking. These might include:

- brainstorming – share with stakeholders or your peers for more input
- mind mapping
- empathy mapping
- interviews
- surveys.

Brainstorming

Brainstorming is helpful to start the processes and to define and even question the design problem. It can help designers come up with initial ideas at the start of the process which helps to inform directions for research and lists of ideas for ideation sketching.

Note that brainstorming can happen at any phase of the design process.

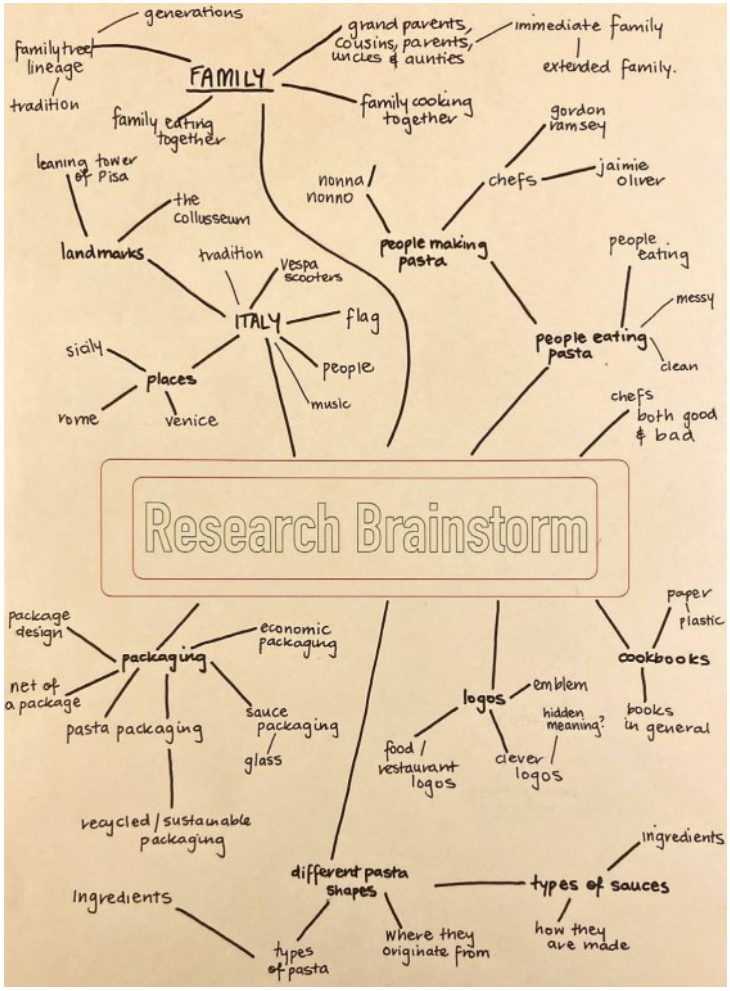


Figure 2.22 Brainstorming for research. By Zoe Kanstantopoulos

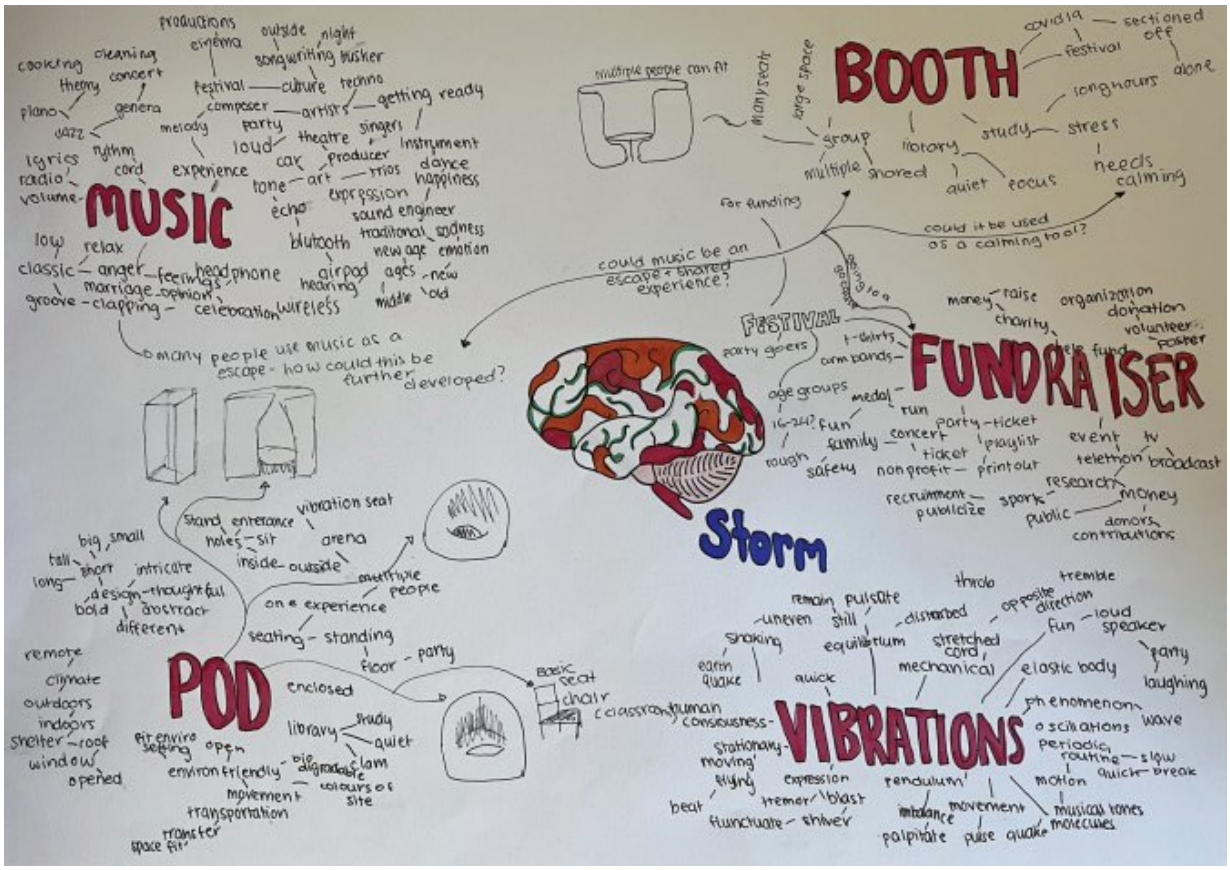


Figure 2.23 Brainstorming for research. By Lucy Dupuche

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Mind mapping

Mind mapping is slightly different from brainstorming. Here, you start with a central term/s and quickly record written and or visual ideas along different branches. Main branches can represent different categories and you can use colour to assist in identifying areas or ideas.

Empathy mapping

Empathy maps are a qualitative approach to collecting data about your stakeholder, and a great way to approach research from a human-centred perspective. An empathy map requires you to engage with the stakeholders and their context and develop an empathic approach to solving their needs. The approach in Figure 2.25 places the stakeholder at the centre and asks you to explore four key areas – think and feel, sound, say and do, and see.

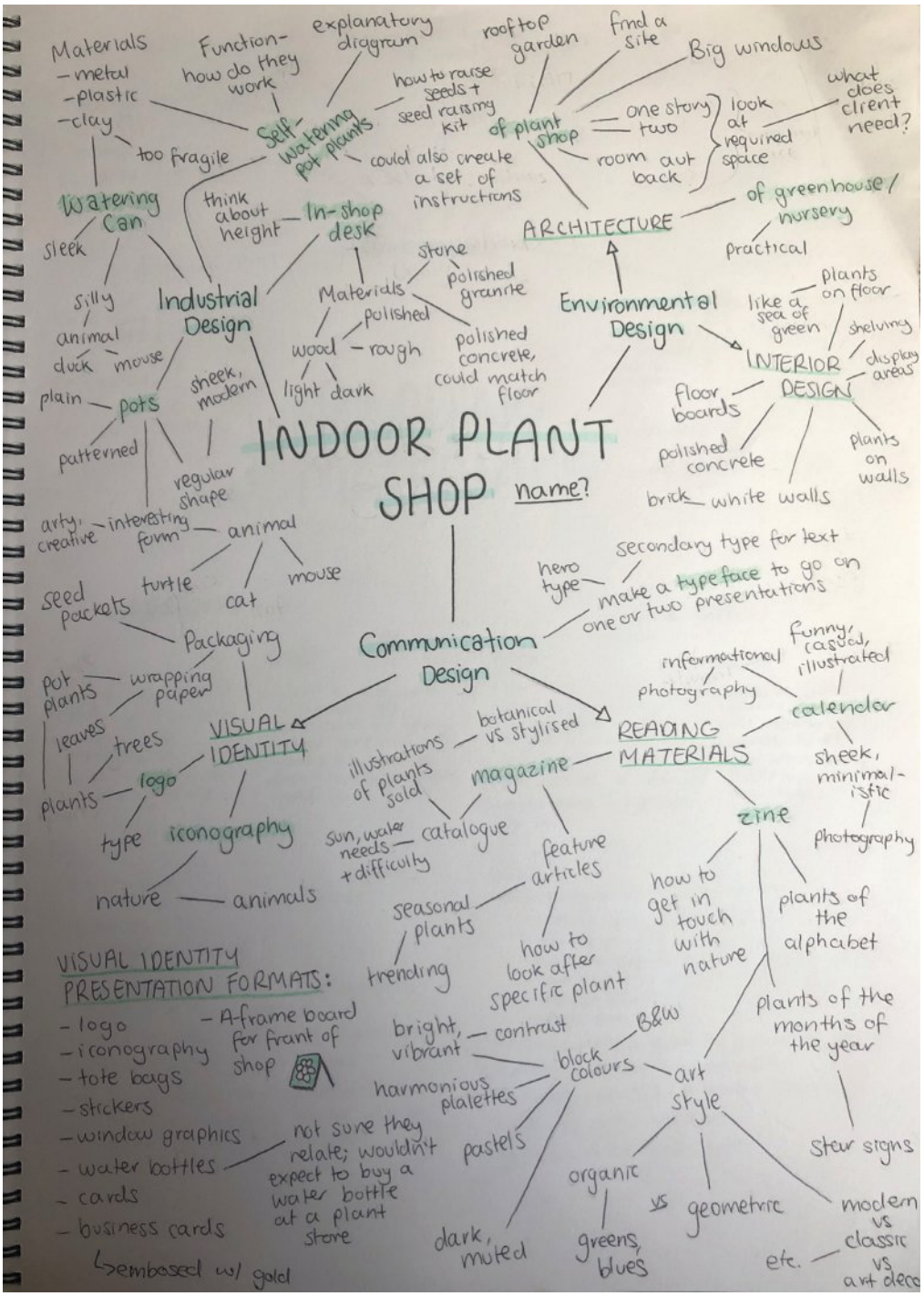


Figure 2.24 Mind mapping. By Niamh Boura

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 2.25 Empathy mapping. Try using post-it notes to create an empathy map. Look at user experience (ux) and design thinking in a collaborative manner to gain a deeper insight into the stakeholders including the target audience and the client.

Completing an empathy map as a collaborative activity can assist in collecting a wider range of opinions and directions.

Figure 2.26 provides questions that you can use to start your own empathy map.

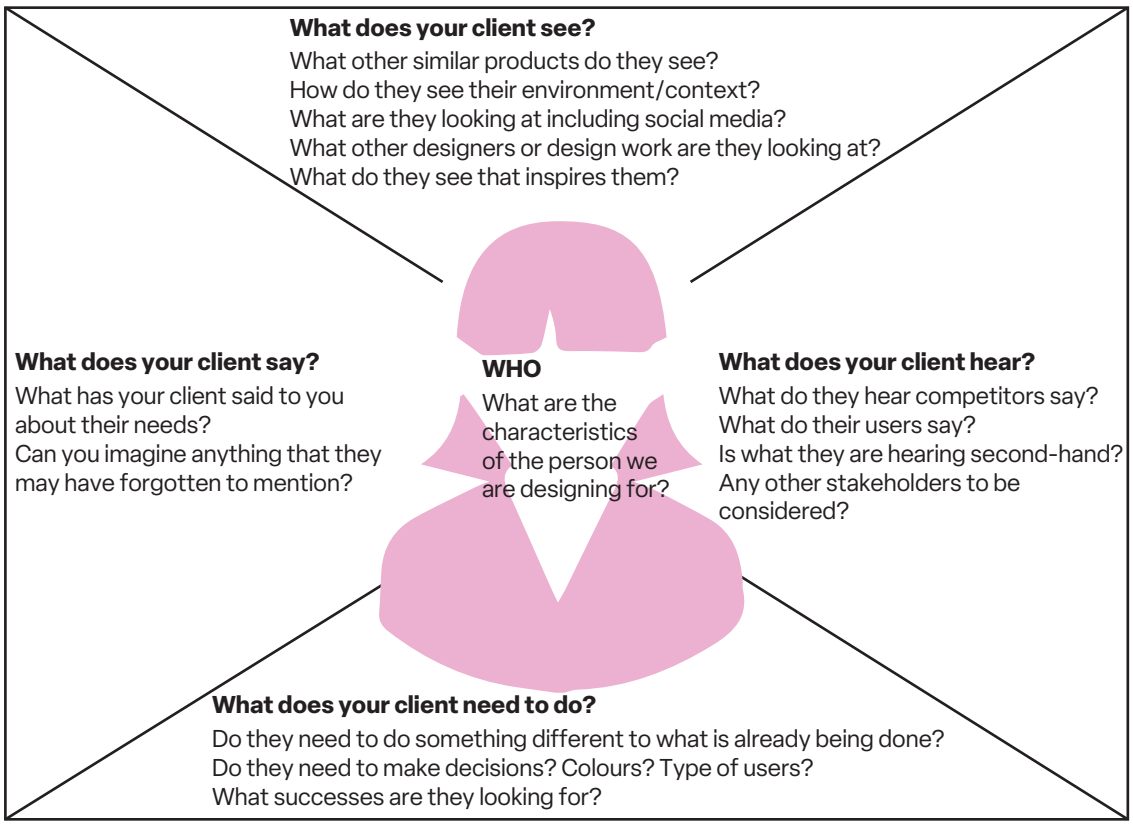


Figure 2.26 Empathy mapping

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Interviews

Undertaking interviews at the beginning can be a useful way to collect important data and gather insights and perspectives and experiences of the stakeholders. This information can help you define the right problem. You might interview the client or any of the stakeholders. When preparing interview questions, or a survey, you'll find it useful to use open-ended questions. You could use the following open-ended sentence starters when designing your own questions:

- *Have you thought of … ?*
- *What did you mean by … ?*
- *How do you feel about … ?*
- *What do you think … ?*
- *Can you describe how … ?*
- *What are the causes of … ?*
- *So, you mean that … ?*
- *Can you explain … ?*

Mixing open-ended questions with closed questions that require a yes or no response, or to agree or disagree with statements, will allow you to collect numerical data. When you are designing your questions, think about the demographics of the participants (age, gender, location, education and so forth) and always test your questionnaire or interview questions before using them.

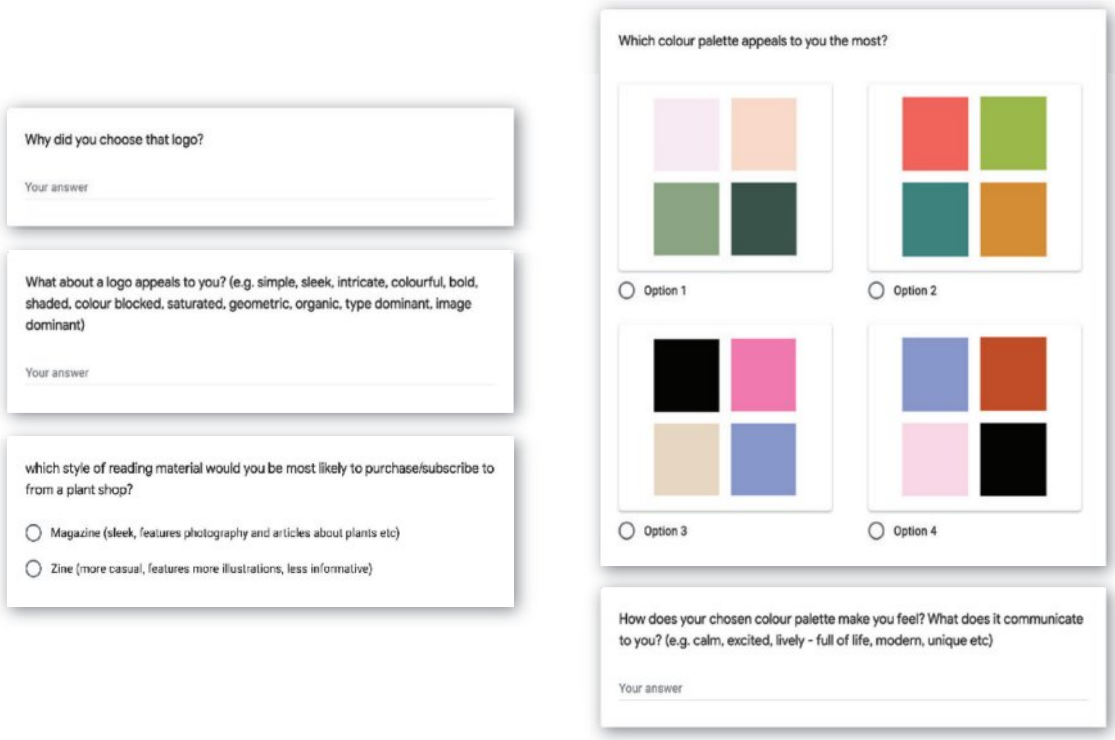
Surveys

Similar to early interviews, initial surveys can be a useful way to collect important data and gather insights and perspectives and experiences of the stakeholders. This information can be useful for defining the right problem.



Figure 2.27 Online interview

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Q.4

simple but elegant | simplistic colour palette | It is fresh looking | Love the colours and simplicity of the style | colours drew my eye

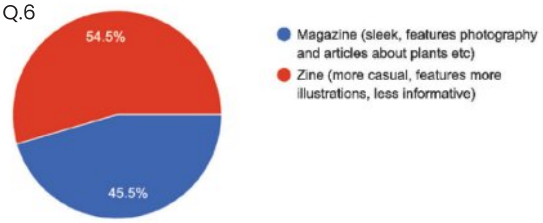
These were some of the most common responses as to why people chose the logo that they did. The most common word by far was 'simple'. This information has clearly shown me the value of simplicity within a logo and I will make use of this knowledge when developing my own

Q.5

simple | Colourful and Fun | Simple, catchy, non offensive colours. | Intricate and simple in a way. Very pretty and dainty | sleek...elegant...contemporary

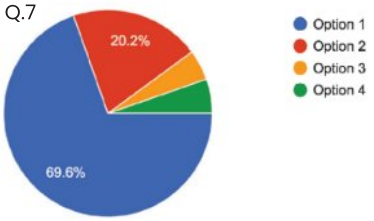
This question was asking people what about a logo appealed to them generally. Again, 'simple' was a common response, further backing up the evidence gained in the previous question. Many of the responses also referenced colour, so I will make sure to focus on getting the colour/s just right when developing logos

Q.6



The split between zine and magazine was very even, leaving me a lot of creative freedom to chose either reading material, as either one would be appreciated by close to 50% of the audience. Because of the slight lean towards zines, the more fun and arty option, I may consider including fun elements into a magazine or more serious elements into a zine

Q.7



The vast majority of the responses were in favour of colour palette one, a colour scheme incorporating light pinks and corals and earthy greens. The light of the pinks and dark of the greens create contrast and overall the whole colour palette goes together well. The second most favourable colour palette was option 3, a more colourful and gritty selection, also featuring earthy tones. The other two colour palettes did not feature nature inspired colours so therefore it can be concluded that more natural colours are more effective and appealing to the target audience

Q.8 Some common responses:

modern | Peaceful | calm | Earthy | Happy | fresh

These were some of the most popular responses as to why they chose the colour palette that they chose. These answers shed light on the reasoning behind liking or disliking a colour palette and will assist me with choosing one for both presentations one and two

A higher resolution version of this survey is available in the Interactive Textbook

Figure 2.28 Survey used to help define the design problem. By Niamh Boura

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

FURTHER READING 2.4

Human-centred design and design thinking

> Design thinking is a human-centred approach to innovation that draws from the designer's toolkit to integrate the needs of people, the possibilities of technology, and the requirements for business success.
>
> Tim Brown, 'Design Thinking Defined', IDEO Design Thinking

IDEO's design thinking toolkit includes a range of creative divergent and convergent thinking tools to assist designers in addressing the challenges of problems and communication needs.

INSTRUCT 2.1

Identifying problems and needs

Finding problems and needs can be as easy as observing your environment including school, local public areas, areas of entertainment, transport and even brainstorming with your peers.

Examples of design problems and communication needs:

- Design an app for mental health
- Game design for personal health
- What can we do with 3D printing waste?
- What can we do with laser-cutting waste?
- How to solve the busy corridors and traffic in school hallways
- What is technology waste? Is there a problem with it?
- Identify one important communication skill and design a visual message to illustrate.
- Sustainable fashion – what is it? How can you contribute? Design a campaign to target your age group on ways that they can be more sustainable with fashion choices.
- Create a series of messages that will inform and encourage your peers towards conscious consumption.
- How to live without plastic. What would you need to give up?
- Climate emergency! Identify one small step or contribution that students could change within the school. Create a digital campaign that can be used within the school and school social media.
- What communities do you belong to? Make a list. Identify three needs that they may have and design a solution: best done collaboratively.
- Social media is a powerful tool. How can we use it to make a change for the better? Make a list of ways that it can be used for positive change. Create a series of messages that will inform and encourage your peers towards being more conscious about the products that they purchase.
- Digital security: what does it mean to you? Design a set of communications that target students regarding their online security.
- Food waste is a real problem. Design a campaign for your school canteen/cafeteria to discourage food waste.
- Design a campaign to raise awareness of the issue of textiles ending up in landfill. Your campaign needs to be targeted at secondary school students and should be a digital final presentation that can be shared on a school website for the local school community.



Figure 2.29 Have we really solved the problem of single-use plastic bags? Design a new strategy to engage people with this problem. Pick a specific audience to target.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

FURTHER READING 2.5

Wicked problems

The article 'What are wicked problems and how might we solve them', by Euphemia Wong (Interaction Design Foundation, 2022), explores the idea of 'wicked problems' – highly complex social or cultural problems that are extremely difficult to solve because there are so many interconnected issues and real-world constraints.

A classic example of a wicked problem is climate change, but there are many others.

Wong identifies 10 characteristics of wicked problems, and considers ways of tackling them.

Human-centred research

Where you can, employ human-centred research methods. This means involving your stakeholders as often as possible. If you are conducting interviews, then ask the right questions – open-ended questions that encourage people to speak. Spend less time behind your computer screen and more time interacting with the people or contexts you are designing for. Collect user feedback as often as possible.

It is important to apply ethical research practices, particularly with regard to primary research. For example, if you are joining a community (real-world or online) for the purposes of research, let people know what you are doing there, rather than secretly observing and taking notes. You should seek consent and always respectfully use any data collected.

FURTHER READING 2.6

Introduction to human-centred design

The Victorian Government website has a page on human-centred design ('Introduction to human-centred design') which you may want to look at. However, be aware that their design process is somewhat different to the VCD design process.

EMBARK 2.8

Methods for human-centred research

There is a wide variety of different methods for conducting human-centred research.

Assign one or more of the following methods to each class member, to research and write a short description for the rest of the class. The description should include any ethical implications of the research.

- affinity mapping
- card sorting
- co-design
- contextual inquiry
- desktop research
- design sprint
- diary study
- ethnographic research
- expert interviews
- heuristic evaluation
- high-fidelity prototyping
- ideation workshop
- landscape review
- literature review
- problem definition
- project kick-off workshop
- quantitative research
- research synthesis
- sample design
- service safari
- stakeholder engagement
- stakeholder interviews
- stakeholder relationship mapping
- survey
- user testing.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

CASE STUDY 2.4

Feelgood Clothing Hub

Fast fashion, one-off garments and landfill are recognised as problems in the clothing industry. The SCRgroup has incorporated technology and style into a new type of clothing drop-off hub, encouraging people to recycle unwanted clothing.

The Feelgood Clothing Hub is designed for locations such as shopping centres, hotels and city councils. It has two customisable chutes, and perspex glass doors so you can see how full it is. It has panels that can display advertising, or show what will happen to recycled items. The slick design invites people to make use of it.



Figure 2.30 Feelgood Clothing Hub outside Woolworths in Heidelberg, Melbourne

Questions

1 Why is this design innovative?
2 What needs does it meet?
3 Is the design human-centred?

2.4 The Define phase of the design process

> A problem well-stated is half solved.
> Charles Kettering

The second phase in the design process model is called Define, and uses convergent thinking. After using mainly divergent thinking to research the design problem, the next step is to make sense of the data and information collected. Convergent thinking strategies help you synthesise and made sense of your research findings. You need to review, categorise and summarise new information in order to clarify or re-frame the problem at hand.



Figure 2.31 Charles Kettering was an American inventor who held over 180 patents, including the electric self-starter motor

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Convergent thinking strategies

You can use a range of convergent thinking strategies to unpack and synthesise your collected research. These can include:

- PMI
- Brand Matrix
- SWOT.

PMI

A PMI strategy is a great way to analyse your research or your own design work. You can simply annotate your research or design with a PMI, or create a more formal, critical reflection by creating your own template.

- **P** = Plus, positive. What are relevant starting points that can be obtained from the research? What is useful as an idea to task into the develop phase? A big plus is an idea for a method to use in the Develop phase such as a drawing technique.
- **M** = Minus, negative. Although a good example of design, is it relevant to the brief? This example although inspiring, would not be relevant to the design brief.
- **I** = Ideas, **I**mprovements or Interesting. What inspires you? What improvements can be made? What other ideas can you take from the research? This inspiration or this feedback could be utilised when selecting colours or a choice of drawing system.

Brand matrix

A matrix uses a vertical axis and a horizontal axis to show different value scales, such as complex/minimal and geometric/organic. A matrix diagram is often used when researching branding: it is very useful for looking at where a brand sits in relation to similar designs.

A matrix is straightforward to create. For example, if researching logo designs, collect a range of examples. Next find the opposites by making a list of polarities that you could use for each axis such as black and white/colour, type based/image based, traditional/modern, upmarket/economical, masculine/feminine, bold/elegant.

Finally, find the common areas. You do this by placing the logos on the matrix and looking for patterns. Are there clusters of logos that identify a trend? Or perhaps you want to avoid this and look at the empty spots to follow an original direction, or the sweet spot in the middle?

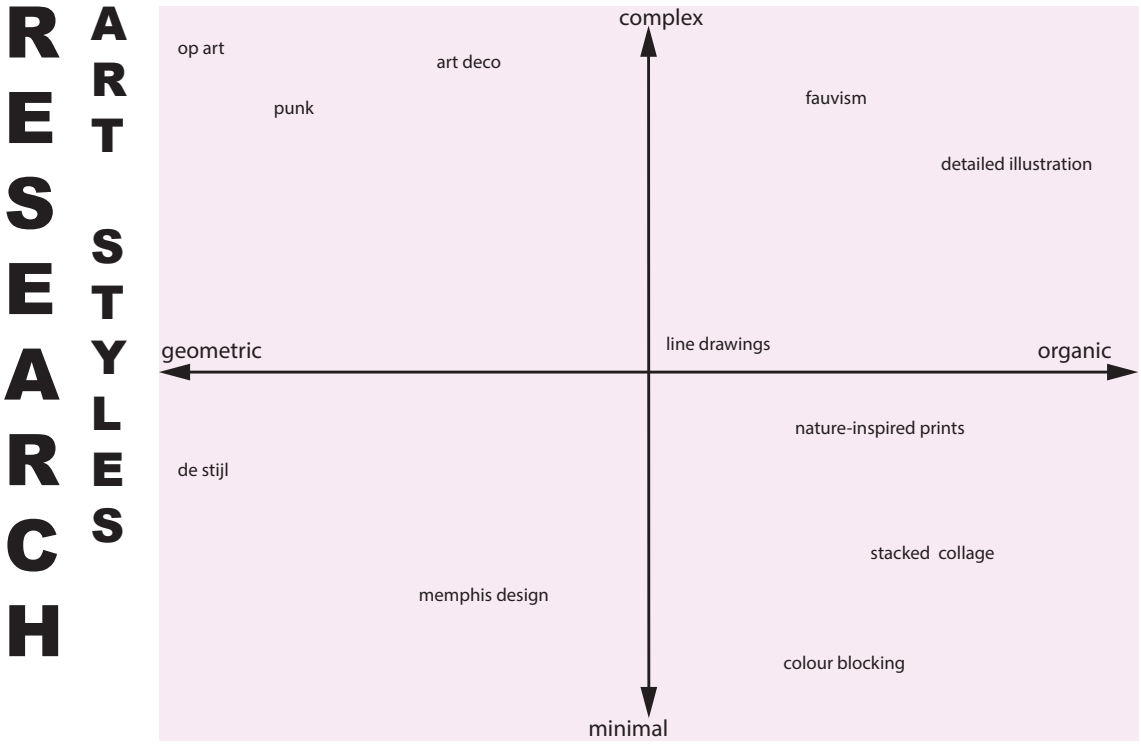


Figure 2.32 Brand matrix. By Niamh Boura

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

EMBARK 2.9

Coffee branding

The images below show several brands of coffee, each with a strong visual identity.

Create a list of elements that could be used to create four categories – x 2 sets of polar opposite terms.

Using the coffee brands shown in Figure 2.33, and a collection of your own, plot the logos to:

- Determine the most popular type of logo
- Identify the empty area and write how this could be an opportunity
- Find common themes.

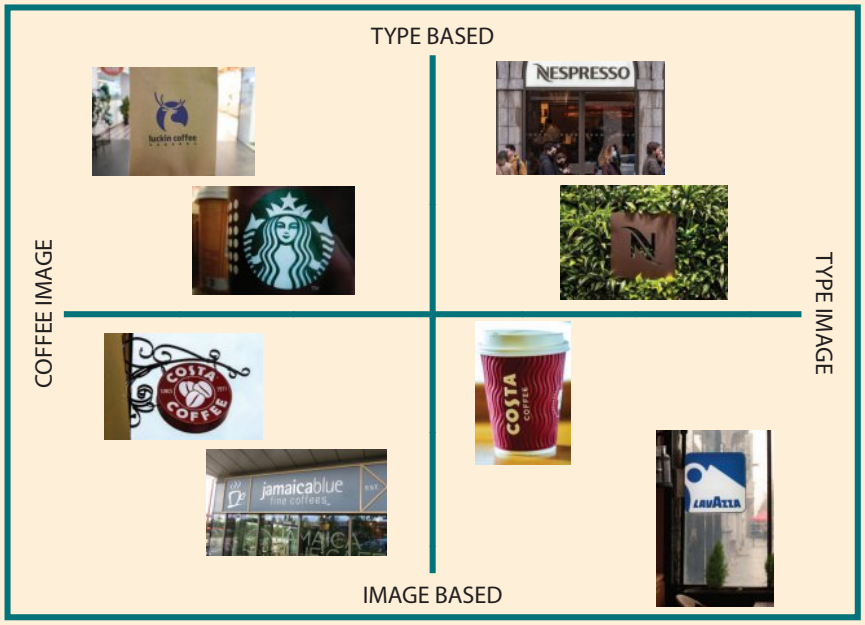


Figure 2.33 Coffee branding matrix

SWOT

SWOT stands for:

- Strengths – What are the strengths of your idea?
- Weaknesses – What are the weaknesses of your idea? Do you need to define the communication need more concisely?
- Opportunities – What opportunities are there for you to commence your generation of ideas? These might be included in a brief.
- Threats – What is the competition?

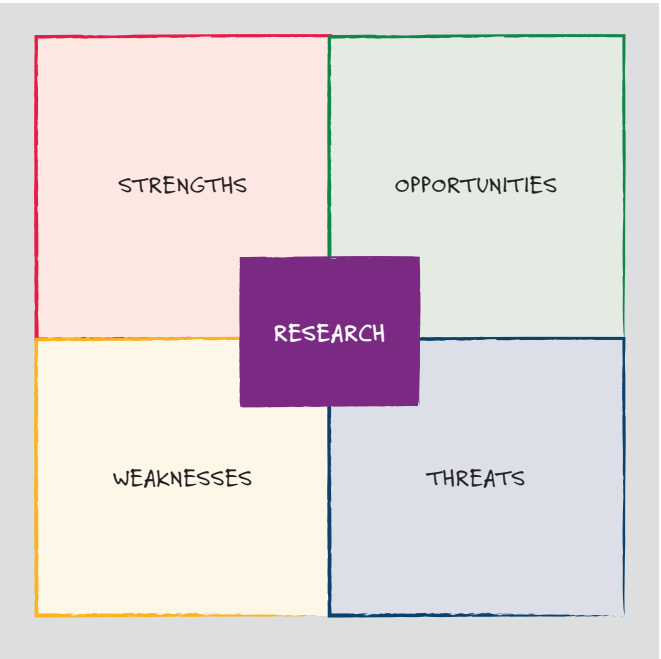


Figure 2.34 Thinking convergently – SWOT analysis

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Sharing findings with stakeholders and peers

After completing your research and synthesising your findings, share the results with your stakeholders. Their feedback may give you new inspiration and or information. You can also share your research findings with your peers; articulating your ideas to someone else is another opportunity for feedback.

Reframing your design problem

After completing research into your design problem, it is time to reflect on whether you need to reframe the problem or change direction completely. You may need to go through several iterations of thinking about your problem and how to solve it before settling on a direction that will make a real impact. The following questions may assist you in reframing your problem.

1 What was the original problem that you identified?
2 What did you learn about the problem after conducting research?
3 What do people currently think, feel and do about the problem?
4 What shifts in thinking or doing do you need to support in order to address the problem?
5 What is the outcome you wish to achieve?
6 What design opportunities does the problem present?
7 How might the original problem be narrowed in scope, and reframed as a question?

When you are first given a design problem to solve – for example, to create a brand identity for a rural vet – it is easy to go with the first idea that comes to mind. By reframing the design problem, you will have the opportunity to see the problem from a different perspective and perhaps come up with an even better idea after seeing the problem from a different angle. Reframing the problem, most importantly, is about using research to more accurately identify the problem's nature and scope, so that a more effective and targeted solution can be found.

Initial ideas for a vet's brand identity might head straight towards designing a logo around:

- animals
- dogs, cats, rabbits, birds
- the name of the vet
- pictograph style.

But if you were asked to design a way to advertise a local country vet that encourages all animal types to feel welcome, you might get a different result. Reframing the problem can encourage a broader range of starting points, as well as narrowing the scope so that ideas are more relevant, informed and aligned with the needs of the audiences. It's about discovering what is actually the problem, instead of basing decisions on assumptions or personal opinion. Research prior to writing the brief would also expose the most effective avenues for reaching pet owners in the area, whilst determining the qualities they most value in their local vet.

FURTHER READING 2.7

Frame your design challenge

For more information on how to reframe a design challenge, along with resources, visit:

- *The Field Guide to Human-Centered Design*, on the DesignKit website

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

EMBARK 2.10

Reframing a design problem

The design problem used for this example is: design a logo for a rural vet.

1 Write a one-sentence description of the problem you have been asked to solve. In your sentence, include a user/stakeholder, the context and the purpose. For example: Design a **brand identity** for a rural vet to **promote** the **veterinary services** to the **local members** of the community.
2 The sentence description can contain a lot of assumptions. Shift your position by changing key words. For example: the veterinary service looks after sick animals > the veterinary service looks after the local communities' pets and animals > the vet is a medical and wellbeing service for pets and animals in the local community.
3 To improve your statement, look for underlying goals. Ask yourself why stakeholders would want to use the veterinary service. Try and summarise the service succinctly. For example: The local community would use the veterinary service for not only emergency situations, but also to maintain the health and wellbeing of their loved pets and animals.
4 Finally, after completing the above 3 steps, rephrase your design problem to reflect the 3 steps undertaken. For example: Design a brand identity for a local rural vet that communicates not only medical emergencies but also the day-to-day love, care and support provided for pets, animals and their humans.

This has been adapted from an activity by Martin Tomisch and Madeleine Borthwick, in *Design, think, make, break, repeat* (2021), p. 128

EMBARK 2.11

The 5 Whys

Sakichi Toyoda, the Japanese industrialist, inventor, and founder of Toyota Industries, developed the 5 Whys technique in the 1930s. It became popular in the 1970s, and Toyota still uses it to solve problems today.

This technique helps you to sort through the outer layers of a design problem to find the underlying cause. The activity allows for multiple lines of inquiry, and uses actions that seek to prevent the problem from occurring again.

Steps

1 Create a small group.
2 Define the problem e.g. people are not reading the sign.
3 Ask your first question: Why aren't people reading the sign? Answers must be accounts of things that have happened.
4 Write down people's responses e.g. the sign isn't always on the door, it falls off.
5 Ask why four more times.
6 Stop asking why once you have a useful response.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

2.5 The design brief

The brief is used to frame a design problem and is often a formally communicated contract between designer and client. The contents of a brief include the communication need, purpose, context, audience or users and the constraints. These aspects of the brief can be described as 'design criteria'.

The communication need

Your brief will include a description of the communication need. This is not the final presentation format such as a poster or website. Rather the communication need is the design problem that the client needs solved. This might be branding for a company or a way to direct passengers at a train station.

Target audience or user

When defining your target audience ensure you use study design-specific terminology. You might build an audience profile that looks at spending habits, shopping locations and places of interest. Your audience profile might include visual imagery and language to help identify your target audience. Placing an audience profile at the beginning of your folio after the brief can also help to remind you who you are designing for.

Purpose

Design solutions serve a range of purposes, including to advertise, promote, depict, teach, inform, identify and guide. A design might be required to serve more than one purpose. Design solutions might need to serve multiple purposes in order to address a communication need. The content of the design solution will be delivered to the audience with the aid of the elements and principles of design and an appropriate presentation format.

Context

Context refers to the circumstances under which audiences or users will encounter or interact with the designed outcome. This may be a poster displayed at a bus stop. Sometimes the final presentation format and context can be confused. Look at the examples in Table 2.1.

Table 2.1 Presentation and context

Final presentation format	Context
Poster	At a bus stop
Logo	On clothing swing tags
Package design	The shelf of a store
Model of an outdoor community space	Presented to client as part of a pitch

Constraints

Design projects come with constraints, whether it be budget, time frame or more specific requests such as using elements of an existing brand. A client may provide a list of constraints and expectations before the designer commences the Discover and Define phases of the design process. There may also be constraints, not stipulated by the client, that become apparent after conducting research into the problem at hand. As a designer, it is important to explore these constraints during the Discover phase, alongside any stakeholders, as more examples may be found. When working through the Define phase, there is the opportunity to refine the list of constraints when using convergent thinking strategies. Constraints can be used as a checklist when moving through the other phases of the design process and can help provide direction for starting points for design work. Constraints may include requests such as certain colour palettes, the design of a typeface, the use of photography or to include informative text such as an address. Constraints are useful for maintaining budgets and addressing timelines.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Chapter review and tasks

Summation

Successful design is more than good aesthetic; it is good design. Good design is achieved through a solid design process such as the VCD design process, where time is dedicated to discovering and defining the design problem. Using human-centred approaches to the design process ensure that stakeholders are involved in the process and provides opportunities for collaboratively defining communication needs. Knowledge and appreciation of the history and current examples of good design enables design students to reference how design criteria are used to create successful solutions.

Multiple-choice questions



Interactive

1 What is human-centred design?
   - **A** product design for humans
   - **B** an approach to solving design problems, with end-users frequently involved
   - **C** design solutions for the environment

2 What type of research is targeted at getting to know your stakeholders?
   - **A** human-centred research
   - **B** social research
   - **C** historical research

3 Identity the four phases of the VCD design process.
   - **A** Define, Research, Develop, Present
   - **B** Design Brief, Develop, Refine, Present
   - **C** Discover, Define, Develop, Deliver

4 Good design:
   - **A** follows the needs of a design brief
   - **B** addresses what the client wants
   - **C** is good for the planet, people and addresses contemporary criteria based upon human-centred design methods.

Mini task: TV remote control

The TV remote control was designed to solve a basic human need: to change channels or adjust the volume while remaining on the couch. Contemporary TV remote controls do so much more, but is it necessary? This task requires you to select a TV remote and redesign the surface interface.

Tasks

Research:

- Research different types of TV remotes. Consider looking at the first remote designed for TV by Zenith electronics corporation in the 1960s (Figures 2.36 and 2.37).
- Consider what controls or functions are needed.
- Review the layout and the way that people will use the remote. For example, what button is usually clicked first?
- Analyse the size and hierarchy of buttons and the type and symbols used.
- Analyse the use of colour and its place in overall design aesthetics and the use in creating hierarchy.

Design:

- Sketch ideas for improved surface design.
- Using paper create prototypes.
- Present an A4 sketch with annotations of your solution.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

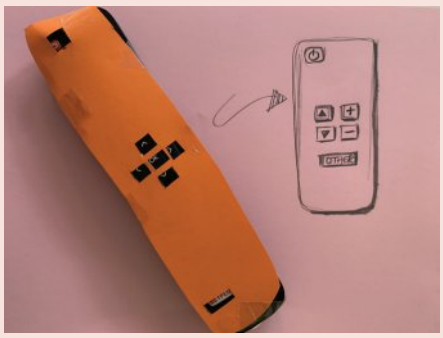


Figure 2.35 Paper overlay used to protype design concept



Figure 2.36 Early 1955 Zenith remote-control TV set with a handheld tuner



Figure 2.37 Zenith electronics corporation developed the world's first cordless television remote control in the 1960s

Extended task: Victorian Premier's Design Awards

Brief

The Victorian Premier's Design Awards were established by the Victorian Government in 1996. These awards celebrate and highlight the depth and capabilities of the design talent in Victoria. The underpinning principles of the awards are to celebrate and elevate the value of design and the role of professional designers while showcasing Victoria as a design capital.

Research

Victorian Premier's Design Awards website

Outcomes

You will be able to:

- identify past, present and personal conceptions of what good design looks like from 1996
- analyse past and present examples of good design across different design fields
- develop and form opinions about good design in future contexts.

Tasks

You are to work in groups to form a judging panel for this task. Once groups have been identified, complete the following:

1. Visit the Victorian Premier's Design Awards website.
2. Select an award-winning design from any design field. The design does not have to be from the most recent year.
3. Using the judging criteria, discuss how the design meets the needs of the award. (Go to the 'How to enter' page on the website.)
4. As a group, prepare a presentation that explains why your chosen design has met the award criteria. Your presentation needs to address the following:

- **Design process:**
  - What might the design process behind the work have looked like?
  - Is the design well executed?
  - Have they meet the needs of their brief?
- **Design excellence**
  - Discuss the function, form, aesthetics, useability and safety of the design.
  - How sustainable is the design?
  - Does the design set a new benchmark? Does the design already exist in another form?

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

- **Design innovation**
  - Does the design solve a problem?
  - Are there any innovative features?
  - Is the design user-centred?
- **Design impact**
  - What impact will the design have on society?
  - What impact will it have on humans, animals, plants and the environment?

Submission

You can give either a digital or manual presentation. The presentation needs to include both written and visual material.

Note: As an alternative version of this task, you could look at the Good Design Australia Awards instead.

Essential question – Unit 1, Area of Study 1

How do designers find and reframe human-centred design problems?

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 21

In small groups, use Figure 2.38 to collaboratively answer the essential question for this Area of Study.



Figure 2.38 Essential question student handout

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

VCAA assessment

Unit 1, Outcome 1

On completion of this unit the student should be able to use human-centred research methods to reframe a design problem and identify a communication need.
To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 22

Reframing design problems

This task requires you to find a design problem and reframe the problem using human-centred design approaches.

Collaborative tasks

1. Investigate notions of 'good design'. Collect examples of good and bad design and create a display in your classroom. Look for examples of good designm criteria, such as though found on the Victorian Premier's Design awards.
2. Working in small groups, brainstorm a wide range of potential problems that could be solved through design. You may want to review the design problems listed on page 36 of this chapter. Problems may relate to people, animals, the planet, communities such as your school, and societies such as people who have a common goal. If you need inspiration in finding a design problem, look at Instruct 2.1, 'Identifying problems and needs'.
3. As a group, discuss and document ways to research for opportunities to address the chosen problem/s.
4. Revisit the ethical research methods mentioned in this chapter. Collaborate with each other to outline directions using ethical research methods, identified earlier in the chapter such as interviews, physical observations, focus groups and secondary research. The aim is to develop empathy with the stakeholders.
5. As a group, share and present your findings. This may be done as a poster or as a digital presentation.

Independent tasks

1. After completing research, individually review data to develop an understanding of the stakeholders. Synthesise information using convergent thinking strategies to form insights from which to determine specific communication needs or opportunities. Present your research findings as folio pages.
2. Present the to the rest of the group the design opportunity you've chosen to pursue, and how this could inform a communication need.
3. After receiving feedback from your group, work independently to prepare a written brief. Your brief must include all the items listed on pages 43 of this chapter.

Assessment

Part A – Group work

Present a folio/collection of research into a human-centred design problem, using the Define and Discover phases of the VCD design process.

Part B – Individual task

Present research findings in a report including visual and written material. This will include a written brief that reframes a design problem to identify a communication need.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Chapter 3
Solving communication design problems

Unit 1, Area of study 2

How can visual language communicate to audiences and shape behaviours?

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, p. 22



KEY KNOWLEDGE:

- the role of the brief in developing and evaluating design solutions
- legal and ethical obligations of designers relating to copyright and intellectual property
- methods used to generate, refine and resolve communication design solutions
- the role of divergent and convergent thinking in a design process
- techniques for engaging and influencing audiences or users using visual language
- the features and functions of design elements and principles, including typographic conventions and Gestalt principles of visual perception
- manual and digital methods, media, materials used to develop and produce communication design solutions
- techniques to present and critique design ideas
- techniques to deliver and respond to constructive feedback
- the extent to which resolved design solutions meet the requirements of the brief
- appropriate design terminology

KEY SKILLS:

- apply the Develop and Deliver phases of the VCD design process to address a communication need
- identify and apply legal and ethical obligations relevant to communication design practice
- apply divergent thinking strategies when seeking inspiration and generating ideation sketches
- select and use a range of appropriate manual and digital methods, media, materials, design elements and principles to develop visual language for a specified context and purpose
- apply convergent thinking strategies to synthesise, select and refine design concepts
- annotate design ideas and concepts using design terminology to explain and evaluate design decisions
- present design concepts for critique, and both deliver and respond to feedback
- resolve visual language responding to a given brief

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, p. 23

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

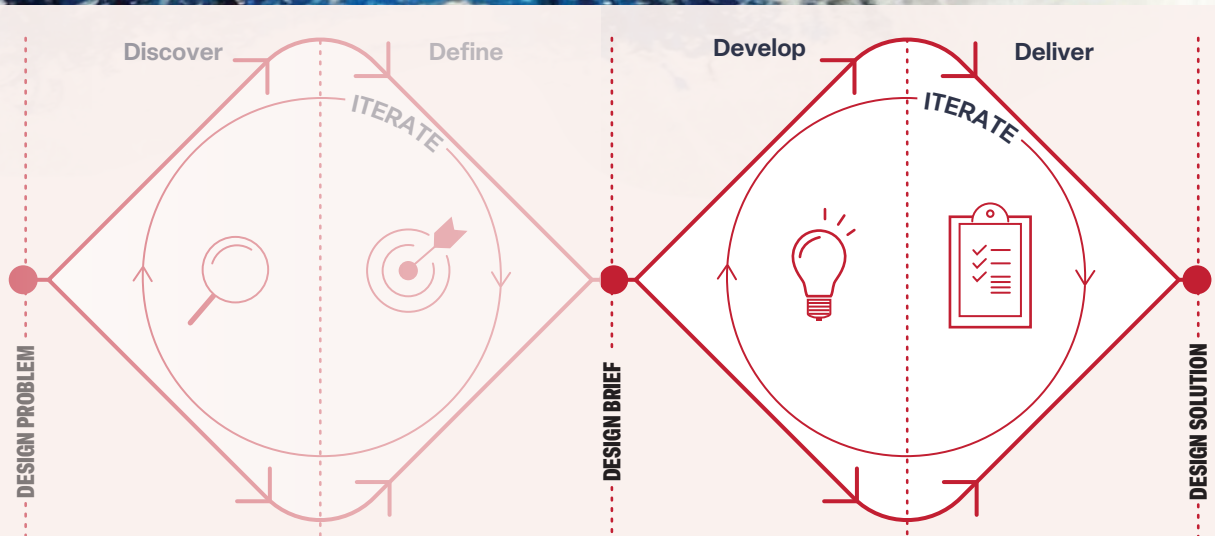
Right Message, Right Place, Right Time. It's not enough to just say the right things. We need to ensure that the brand is talking at times and in places where our audience is listening.

'How strategic branding can help', *Local Peoples*, Strategic Branding

OVERVIEW

This chapter looks at designing visual language for a brand or a business using a human-centred design approach and concepts of good design. You will look at how the use of visual language is an important part of creating a brand identity to attract attention and increase audience engagement. A brand's identity is designed to tell the story of a company and is visually applied to a range of design collateral such as a logo, colour palette and typefaces. Using the Develop and Deliver phases of the VCD design process, you will look at ways to communicate the story of a brand through manipulating type and imagery in response to a target audience. Using divergent thinking strategies, inspiration and application of good design principles learnt in Chapter 2, you will brainstorm ideas and ideate through sketching to document concepts. This will be supported by annotated experimentation of the design elements and principles, manual and digital methods, media, and materials. You will learn about copyright and intellectual property obligations faced by communication designers who work in branding and visual identity. Understanding the needs of stakeholders and applying the correct conventions for acknowledging sources of inspiration will be addressed. Critiquing concepts to collect feedback along with convergent thinking strategies helps to refine ideas for the Deliver phase of the design process, where you submit final presentations.

This chapter focuses on the Develop and Deliver stages of the VCD design process.



Divergent Thinking
Gather insights
Apply research methods
Explore stakeholders' needs, perspectives & experiences
Suspend judgement
Keep an open mind

Convergent Thinking
Synthesise data
Review, categorise and summarise information
Re-frame & target problem
Establish design criteria

Divergent Thinking
Gather & analyse inspiration
Brainstorm
Generate imaginative ideas
Draw and make
Create, recreate, experiment

Convergent Thinking
Critically evaluate ideas
Refine concepts
Test, iterate, evaluate
Resolve final features & details
Choose presentation formats

VCD DESIGN PROCESS based on the UK Design Council Double Diamond model

ISBN: 978-1-009-33999-5 Patterson & Saville
© Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

3.1 Branding and visual language

Branding, brand identity, visual identity

Branding, brand identity, visual identity: these terms can appear to have the same meaning and are often used interchangeably. However, there are differences in these terms. Building a company brand is more than a logo, it is all the necessary parts and tools used to communicate a story and experience.

Brand identity

A brand identity is tangible and refers to and promotes a company's mission and brand personality. A designer researches the brand to understand the company's core values, and then builds an identity.

Brand identity is not the company logo, although the logo can be considered as part of the brand's identity.

Brand identity plays a pivotal role in marketing products and services, so it is important for a brand's identity to remain consistent.



Figure 3.1 The Instagram logo has significantly changed, yet still depicts a camera

Company brand

A company brand is intangible (meaning you cannot see or touch it) and is not based upon aesthetics or visual images; rather a brand relates to the values and culture of a company or organisation. A company builds a brand through creating a brand name and aligning it with specific qualities.

Visual identity

A visual identity is how designers express the brand such as logo designs, brand colour palettes, typography, slogan or tag lines . It can even include smell or the way a product feels in your hand. Visual identity is the visual execution of your brand identity.

EMBARK 3.1

Poster design

Select a company and describe what makes up the company's brand. Find examples to explain what the company's brand identity is and what makes up its visual identity.

Visual language

A visual language is a form of communication that visually communicates messages rather than by written or spoken words. Designers use many elements to 'speak' to their stakeholders/users/intended audience. For example, colours, typography, shapes, patterns, hierarchy are all used to depict a certain style, to have a direct impact on the end user and how they experience the brand. Using a visual language enables a designer to create a consistent and harmonious design that can be applied across all design collateral for a client. Visual language helps the target audience to perceive, comprehend and experience a brand and sometimes the users don't know what the visual language is; instead, they just know that when they see your website or brand, they recognise it.

In brand design, a visual language can include:

- a colour palette
- a typographic hierarchy

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

- a specific style of grid used to lay out a page or website (e.g. a complex grid or simple style of grid)
- a specific style of image or illustration
- rules for animated GIF
- use of specific words (slogans, catch phrases) or visuals
- consistency.

All of the above is captured in a style guide to ensure that your brand design is used accurately and consistently. A visual language serves as part of the larger strategy of a brand to increase engagement, influence behaviour and reposition it among audiences or users. For example, Google Doodles, Figure 3.2, relies on a strong use of visual language used in the brand to connect with the original logo in an instantly recognisable way. A mascot is used instead of a traditional logo in Kelly Liu's work, Figure 3.3.

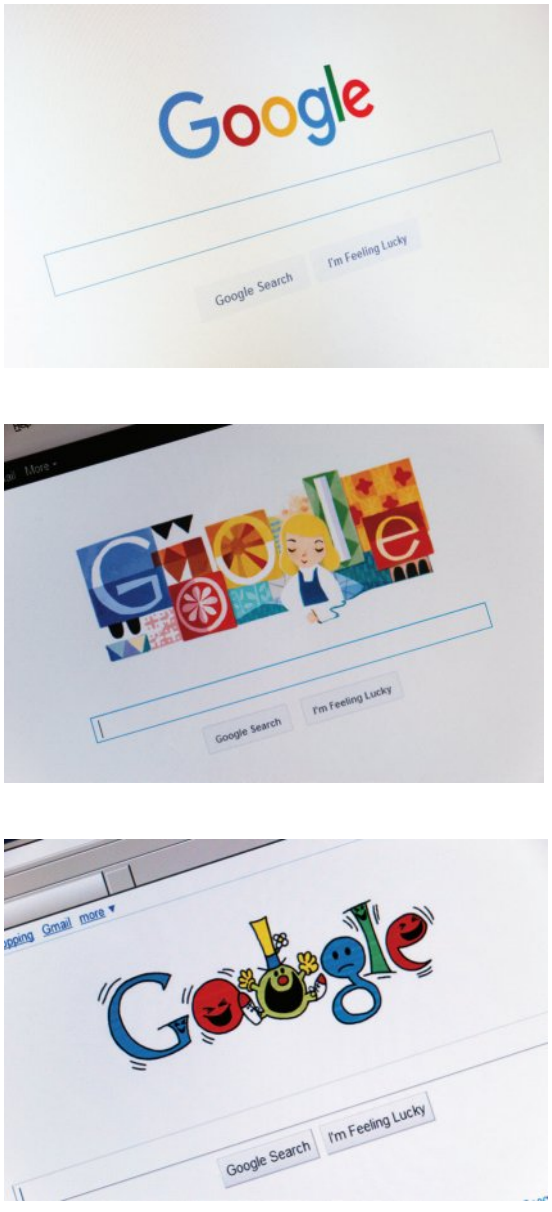


Figure 3.2 Google Doodles replace the standard Google logo on significant days, to commemorate holidays, events or historical figures

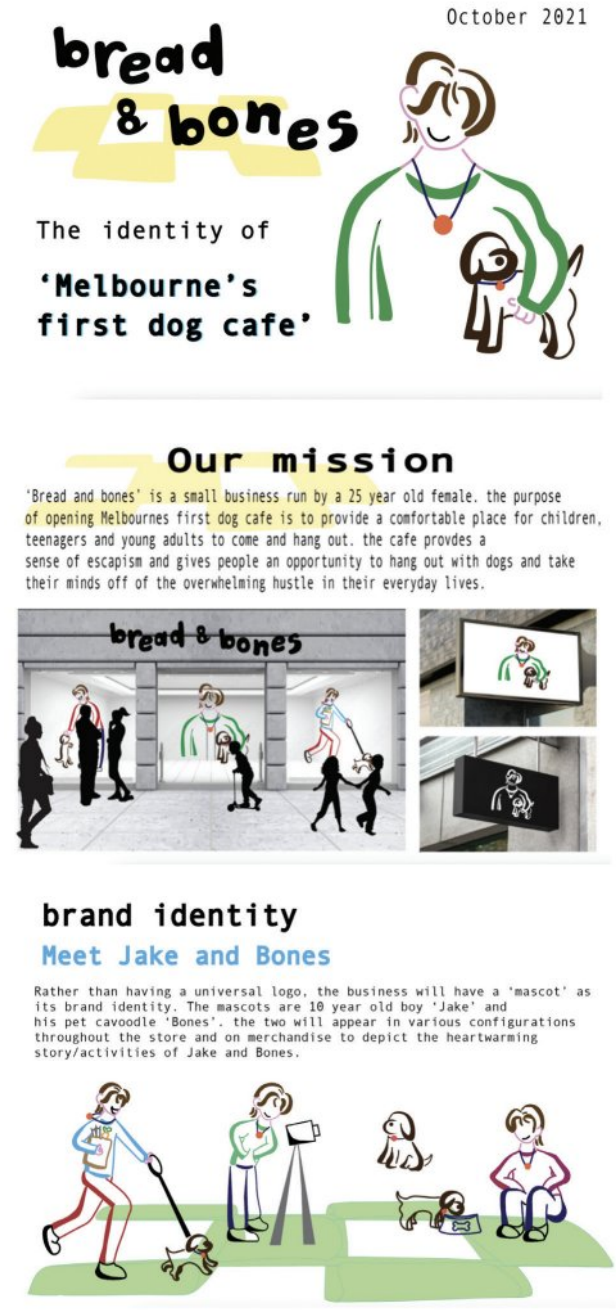


Figure 3.3 Branding is more than a logo. Kelly Liu creates a mascot as part of her brand for Bread and Bones

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

CASE STUDY 3.1

Hey Tiger

Hey Tiger is a clever brand identity that creatively uses a visual language to attract and maintain their target audience's attention. Figure 3.4 shows how a visual language is used to create a successful brand identity.

Hey Tiger's visual language includes:

- a strong uppercase, sans serif typeface that is set in a perspective direction, leaning towards the right. This treatment of the type is used consistently across the brand opportunities including the package design. It even features on the chocolate itself.
- a colour palette of bright, playful and often contrasting colours.
- catchphrases or slogans which match the playful aesthetic of the type, colours, patterns and imagery used.

Type, colour palettes, imagery and patterns are used consistently across all products making them easily recognisable as 'Hey Tiger'.



Figure 3.4 The Hey Tiger brand identity is more than a logo

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

3.2 Acknowledging the work of others

Ethical practices are important in the design world, whether this is considering which projects and briefs to take on (ones that don't negatively impact our planet), following an ethical design process or acknowledging the work of others when required. Throughout the study of Visual Communication Design, you will have many opportunities to undertake research for inspiration and as starting points for your own work. When using and including the work of others in your folio pages, even as a reference point, the work is referred to as third-party content, and you will need to include an accurate acknowledgement of the source. As well as imagery, words and ideas also need to be acknowledged. They may not be concrete or physical, but they still need to be acknowledged.

Work that may need to be sourced isn't always an image, and can include:

- text, such as lyrics to songs, poetry or written information from a website
- imagery, such as logos, photos and screenshots from computer games or social media
- designs, such as packaging, 3D models (think architecture) and products.

If you are wanting to replicate iconic designs, such as a famous logo like Coca Cola, or historical designs into your work, you will need to seek permission to use the design work from whoever holds the design rights or copyright. If you want to redesign a logo for an existing company as a mock client, you can refer to the company name, but cannot use the company's logo or trademarks in your design work without permission.

Scenario: You want to redesign a logo for your local football club. If you want to include the original logo in your folio pages as part of research, you will need to correctly acknowledge and source the work. If you want to include the work in your final presentations, then you need to seek permission in writing, as soon as possible. Always ask yourself the question – do I really need to include it? Isn't it better to create my own? For example, you might find a photograph that you want to include in a final presentation – but why not take your own photo instead?

Correctly acknowledging work includes referencing any books, journals, magazines and other printed material. If you are using written or visual material from the internet, you will need to provide the correct web link and the date accessed for any image you have found. If you use someone else's work as 'part' of your process, you will still need to provide the appropriate acknowledgement. For example, you might use a photo of an animal that you found on the internet in a postcard design. You will still need to acknowledge that photograph, or better still, take your own.



Figure 3.5 If you want to replicate iconic designs, you will need to seek permission to use the design work

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Images

Royalty-free and stock imagery

Royalty-free images enable individuals and businesses, such as a publishing company, to license a royalty-free image for their use. This does not mean that the company can use the image for free, rather the company pays a fee and can use the image without paying additional royalties. It is common for a company to subscribe to a specific stock imagery company, such as Getty Images.

When searching for images on sites such as Getty, you'll notice they come with a watermark – that's how the company protects its assets. Once you purchase the image, you will be able to download a version without the watermark.



Figure 3.6 Stock companies, such as Getty Images, use watermarks to protect their work

Public domain

The term 'public domain' refers to creative materials that are not protected by intellectual property laws such as copyright, trademarks or patents. These creative works are owned by the public, so people do not need to pay to use them. However, these images still need to be acknowledged correctly as you did not create these works.

What to include in an acknowledgement

When acknowledging works in your folio you should include the following:

- Title
- Publication dates of texts, journals or magazines
- Author
- Source or URL address for websites and retrieval date
- Details for a social media platform should include acknowledgement of the username, site name, exact URL and date of post and the date (of creation and/or when it was accessed)
- If using a reposting site (such as Pinterest) you must go back to the original source and reference the owner of the work.

For example, the image in Figure 3.6 is a photograph from Getty Images, a company that provides stock photographs. Publishing companies and design studios (and others) have a paid subscription to use these photographs – images can also be licensed individually. If an image is used, then the artist, photographer or designer who created the image will receive royalties.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Fonts

Typefaces are designed by typographers and many designers work for or sell their work through a Type foundry (also known as **font** foundries). It is your responsibility to check the licensing terms for any fonts that you use.

Both Mac and Windows operating systems come with a bundle of fonts that are installed as system-wide resources. This means that any software or application installed on your computer can have access to these fonts. Some of these fonts were commissioned by Apple or Microsoft specifically for use in their operating systems (for example, San Francisco on Mac, and Calibri on Windows), while others were existing fonts that have been licensed from their designers or **type foundries** (such as Arial).

If you purchase a font from a type foundry and add it to your computer, it will come with a licence that outlines the terms of use, which is like the way that copyright protects design work. For example, you may be only paying to use the font for educational or personal use. Typically, the cost goes up if you are using the font for commercial gain, such as designing a T-shirt for sale. The licence enables the typographer to protect their design work and to have the right to charge for the use of their font. If you are using a free font, you will still need to check the terms and conditions of use.

Understanding font licences can be tricky as type foundries can have different price structures and terms of use. What is common is that most of the time it comes down to what you want to use the font for. In all cases, you should acknowledge any typefaces used in your folio work in the same way that you acknowledge other design work.

typeface the consistent visual appearance or style of lettering; for example, Helvetica or Times New Roman. Typeface is different from 'font'.

font the one size, weight and width of a typeface; for example, roman, bold or italic

type foundry a company that designs typefaces

EMBARK 3.2

Problems with visible fonts

Your chosen fonts are clearly visible on your computer screen, so why don't they print?

You share a document with your teacher or a friend; however, your chosen fonts are no longer visible on the shared document.

Investigate why this happens and how you can avoid this problem.

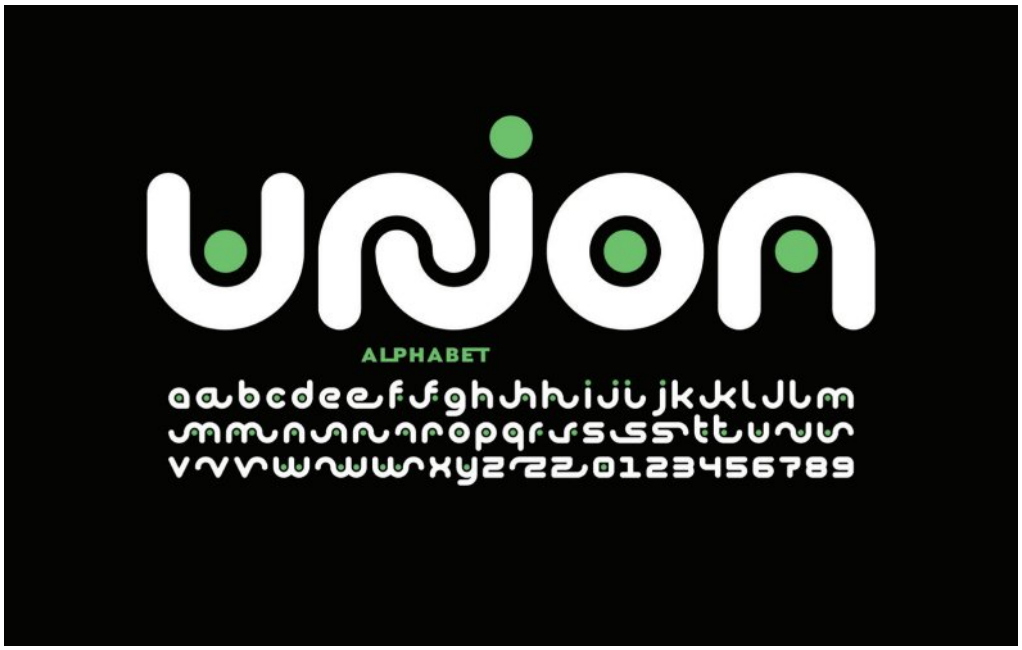


Figure 3.7 Even a free font needs to have the terms and conditions of use checked. All fonts should be acknowledged in your folio

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

3.3 The Develop phase of the design process

Inspiration: divergent and convergent thinking

When generating imaginative ideas, you often need inspiration to ensure that you have starting points. Some of this will come from your initial research, but you may need to gather more. To do this, you will use divergent thinking strategies – refer to those covered in Chapter 2, and also later in this chapter.

Convergent thinking strategies for analysis

Once you have collected your inspiration sources, it is important to organise, analyse and synthesise the results to find patterns and starting points for generating ideas. Whether your research has come from online sources (such as websites, blogs, social media), print sources (books, magazines and journals) or primary research such as interviews, you will need to analyse what has been collected to enable a deeper connection to the content and to create more successful starting points for your own design work.

Even though most of the Develop phase uses divergent thinking strategies, you can use a range of convergent thinking strategies to unpack and synthesise your collected research. These can include:

- PMI (covered in Chapter 2)
- Brand matrix (covered in Chapter 2)
- See, think, wonder
- Annotation.

See, think, wonder

This technique is one of the 'Thinking Routines' developed by Harvard University's Project Zero. It encourages you to observe carefully, and make thoughtful interpretations of what you see. By stimulating your curiosity, it provides a foundation for inquiry.

Use this technique when you want to think carefully about why something looks the way it does or is the way it is, particularly when generating ideas or developing concepts. Consider using this routine at the Deliver stage to encourage further application of convergent thinking of new ideas.

CASE STUDY 3.2

See, think, wonder – an example

A sample analysis of Noma Bar's 2008 image, *Beware the wolves*, a clever play on the Little Red Riding Hood story:

What do you see?

Black wolf with a red nose, lips and a white tooth

What do you think about?

Initially, I didn't see Little Red Riding Hood. Once I did see Red Riding Hood, I had a bit of a giggle and thought, wow, that's clever. The use of figure-ground is quite refined and depicts the classic tale of the wolf wanting to eat Red.



Figure 3.8 Noma Bar, *Beware the wolves*, 2008

What does it make you wonder about?

The stylised illustration and use of figure-ground is something that I would like to explore in my logo design. I intend to look at utilising the negative space and to explore ways of adding a deeper meaning to my design upon that second look.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Visual analysis and annotation

Visual analysis is not simply describing what you see, it is about reading and critically interpreting your sources of inspiration. A useful strategy is to write annotations around each source.

CHAPTER THREE

Later in this chapter, we will be looking in detail at the design elements and principles, and the use of media, materials, and methods. These are important for ideation, but you also need to think about them when making your annotations

When analysing and annotating an image address the following:

- Identify components within the design and think about the relationship between these
- Draw conclusions
- Consider the reasonableness of the design work and how it relates to your brief.



Hey Tiger: package design purchased from local supermarket on 3 February 2023.

The Hey Tiger package design incorporates a strong use of visual language with a combination of eye-catching imagery and text. The repetitive pattern of pink tigers on a blue background instantly engages the audience and create a sense of fun along with the name of the brand Hey Tiger and the caption 'Summer in the City'. The cartoon illustration style imagery on the package would allow this product to stand out from its competitors where the use of photography or illustrations of the actual product (chocolate) are more commonly found to identify the product and brand. I will explore drawing as a method when undertaking my development of ideas as this would be appealing to my target audience, as identified in the brief.

Figure 3.9 Example of an annotation on primary research, including acknowledgement of source

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Ideation: divergent thinking

During the Develop phase, you should respond to the research you have undertaken and generate a wide range of ideas (ideation). The generation of ideas can be recorded, including written brainstorms, thumbnails and development drawings. Drawings in this phase are produced with media that is quick and doesn't require time to perfect (pencil and a fine liner are examples). These are not polished or refined drawings, and the annotations beside them assist in explaining the idea. The designs being created in this phase are still fresh in the mind of the designer and not fully visualised. That is, the ideas created here are starting points.

annotations refers to written comments made on the drawings or designs in a folio. Generally, the comments are reflections and evaluations on designs completed

Your ideation processes might include:

- brainstorming with words
- mind mapping
- ideation drawings (see Figure 3.10)
- brief and lengthy **annotations** on your work
- pencil and/or fine liner illustrations
- marker drawings or the use of media that is quick to assist in generating ideas
- notes taken from discussing ideas with other designers or the client
- generation of a broad range of ideas
- development drawings developed from observational drawings
- creative design thinking techniques such as SCAMPER or forced associations
- the interpretation and development of any mood boards
- use of the design elements and principles to generate or extend an idea.

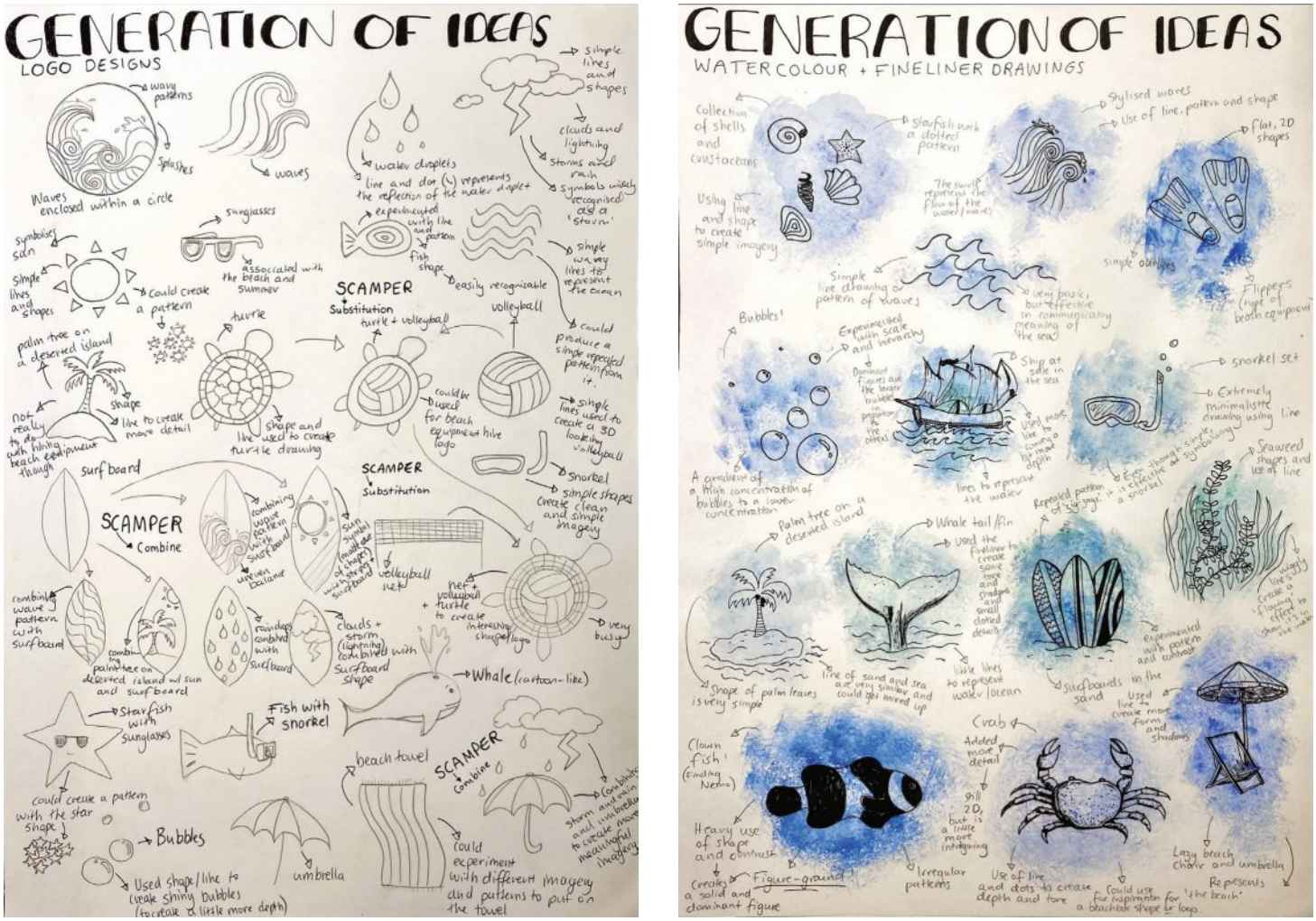


Figure 3.10 Ideation drawings are used to develop a logo for a beach box company that hires beach equipment. By Chloe Jacobi

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Divergent thinking strategies for ideation

> Working within the constraints of a problem is part of the fun and challenge of design.
>
> Ellen Lupton, Jennifer Cole Phillips, *Graphic Design: The new basics*, Chronicle Books, 2014, p. 160

CHAPTER TWO

You used divergent thinking in the Discover phase, but there are some extra strategies that can help for Develop. These may include:

- brainstorming and mind mapping (discussed in Chapter 2)
- See, think, wonder (discussed earlier in this chapter, can be used for both divergent and convergent thinking, as well as for critical thinking)
- SCAMPER
- action verbs
- forced associations
- context mapping (word lists)
- visual brain dump/rapid visualisations
- de Bono's Thinking Hats.

SCAMPER

Scamper is an acronym formed from the abbreviation of:

S = substitute

C = combine

A = adapt

M = modify (could also imply magnify or minify)

P = put to another use

E = eliminate

R = reverse

SCAMPER is a divergent thinking strategy that is effective during brainstorming, ideation and developing ideas and concepts. It is best used with a playful mindset to challenge existing ideas and open new directions.

Action verbs

Action verbs are useful to extend and develop ideas further through applying the meaning of the verb to your idea. An extensive list of verbs can be found in Bloom's taxonomy. Using action verbs may see an idea for a logo being developed further through the following ideas:

- Outlining the shape
- Rephrasing (rephrase the meaning and then draw)
- Applying colour or texture
- Constructing a three-dimensional version
- Contrasting colours, shapes, line weights
- Dividing parts and rearranging
- Deducting one part of the design (take away a colour, shape etc)
- Testing by creating a mock-up.

Directly start recording new ideas in your visual diary, or use the question prompts in Instruct 3.1 to get started.

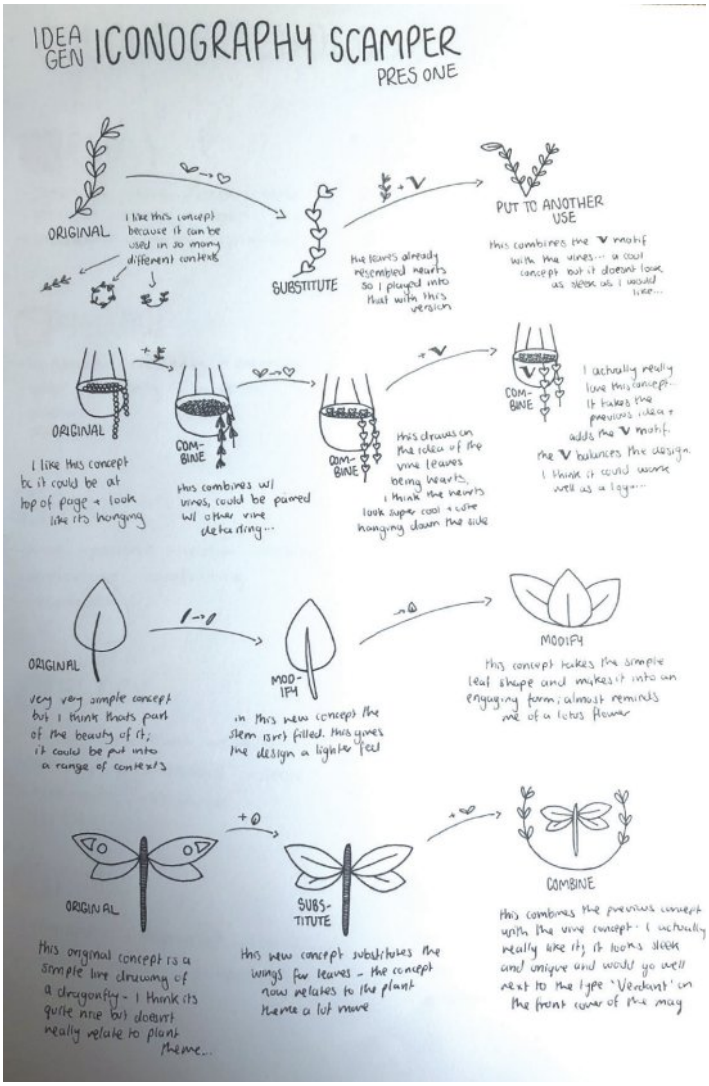


Figure 3.11 SCAMPER put to use when generating ideas for an icon to be used as part of a brand strategy for a plant store. By Niamh Boura

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

INSTRUCT 3.1

Using SCAMPER

Table 3.1 SCAMPER questions

SCAMPER	Ask yourself	List ideas here
Substitute	What if I swap this for … and see what happens? What other materials, design factors could I use instead? What happens if I substitute the shape, texture, form or colour?	
Combine	What elements and principles of design can be combined? What graphical representations could be combined? Can I force two ideas togethers?	
Adapt or add	What part of the idea can I change? What if I were to use parts of other design elements and principles What if I re-use aspects of my design in other ways or other places?	
Modify or magnify or minimise	What happens if part of the idea is expanded, exaggerated, minimised, or changed? What is the effect of altering proportions and relationships in the design?	
Put to another use	What other function or use can my idea be applied to? Can another design feature from another product be used in my idea?	
Eliminate or erase	What can be removed? What can be understated or streamlined? What happens to the design if parts are taken away?	
Reverse or rearrange	What is the opposite of what I am currently doing? What if I did it the other way around? What if I reverse the elements or the way it is used? What happens if I mix up the design?	

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Forced associations

Forced associations require you to unconsciously connect or bring two or more ideas together.

To use this strategy most effectively, put aside any preconceived ideas of what your design might look like. You are not aiming to present a final drawing of an idea. This strategy is about creating lots of ideas even if they are not successful. This might lead on to an even better idea. It's about the process.

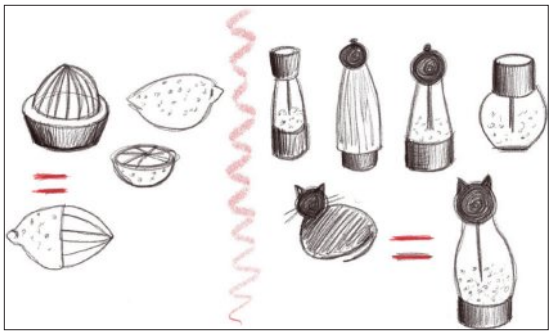


Figure 3.12 Forced association in action

Context mapping

Create a list of words associated with the context of your brief. Look for a mix of adjective and nouns.

For example, if you are designing a logo for a beach, your list of words might look like that shown in Figure 3.13.

Visual brain dump

A visual brain dump is a great way to get started. The idea is to draw, draw and draw. Set a timer and draw without stopping and avoid being judgemental about what you record. Judgement comes later, once your page is finished.

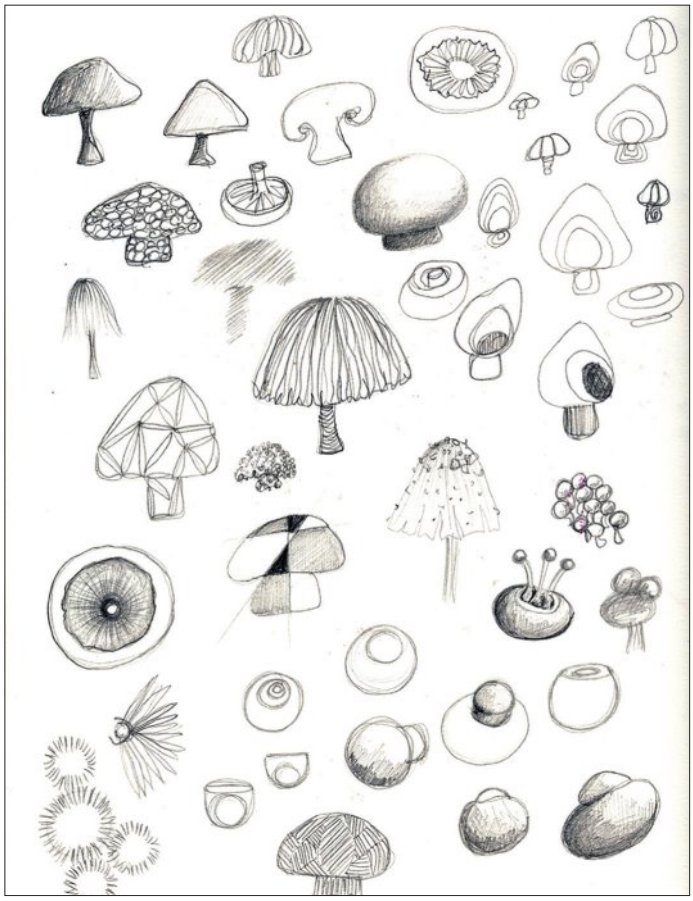


Figure 3.14 A visual brain dump to assist in developing ideas for a logo

sandy contrast hot float fruit driftwood kelp white smooth rocky active tides coral awesome fresh bright bleached golden black sand tropical swell water breezy crowded seashells waves starfish wet sand shoreline sun-baked

Figure 3.13 Words in context. Write words that are associated with your theme or topic. Use these words to generate ideas for a logo.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

De Bono's Thinking Hats

The 'Six Thinking Hats' is a technique that was developed by psychologist Dr Edward de Bono, in 1994. It encourages you to think about a problem from six different perspectives. The six different ways of thinking encourages you to not form an instant opinion or to make a snap decision when solving design problems. When you are generating ideas, try on the different hats to encourage different perspectives of thinking. It is also a great way to strengthen important skills such as curiosity and critical thinking.

INSTRUCT 3.2

Using de Bono's Thinking Hats

When generating ideas for a design you could:



Figure 3.15 de Bono's Thinking Hats, thinking about logo designs

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Selecting and refining concepts

After working quickly and mostly on a small scale, you then spend more time refining selected concepts. The refinement of selected design concepts is a convergent thinking process aligned with the Deliver phase.

After identifying possible directions to refine, you will need to look at the aesthetics and functions of the design elements and principles and the ways that they can assist you in refining concepts. There will be a continued use of development drawing; however, you will commence to undertake more refined drawings to test ideas. You can undertake a critique with a small group of peers as a valuable way to receive feedback. Designers make decisions about what ideas will be developed further and those that will be discarded. If there are not enough concrete directions to follow, a designer will go back to generating more ideas and even undertake further research if required.

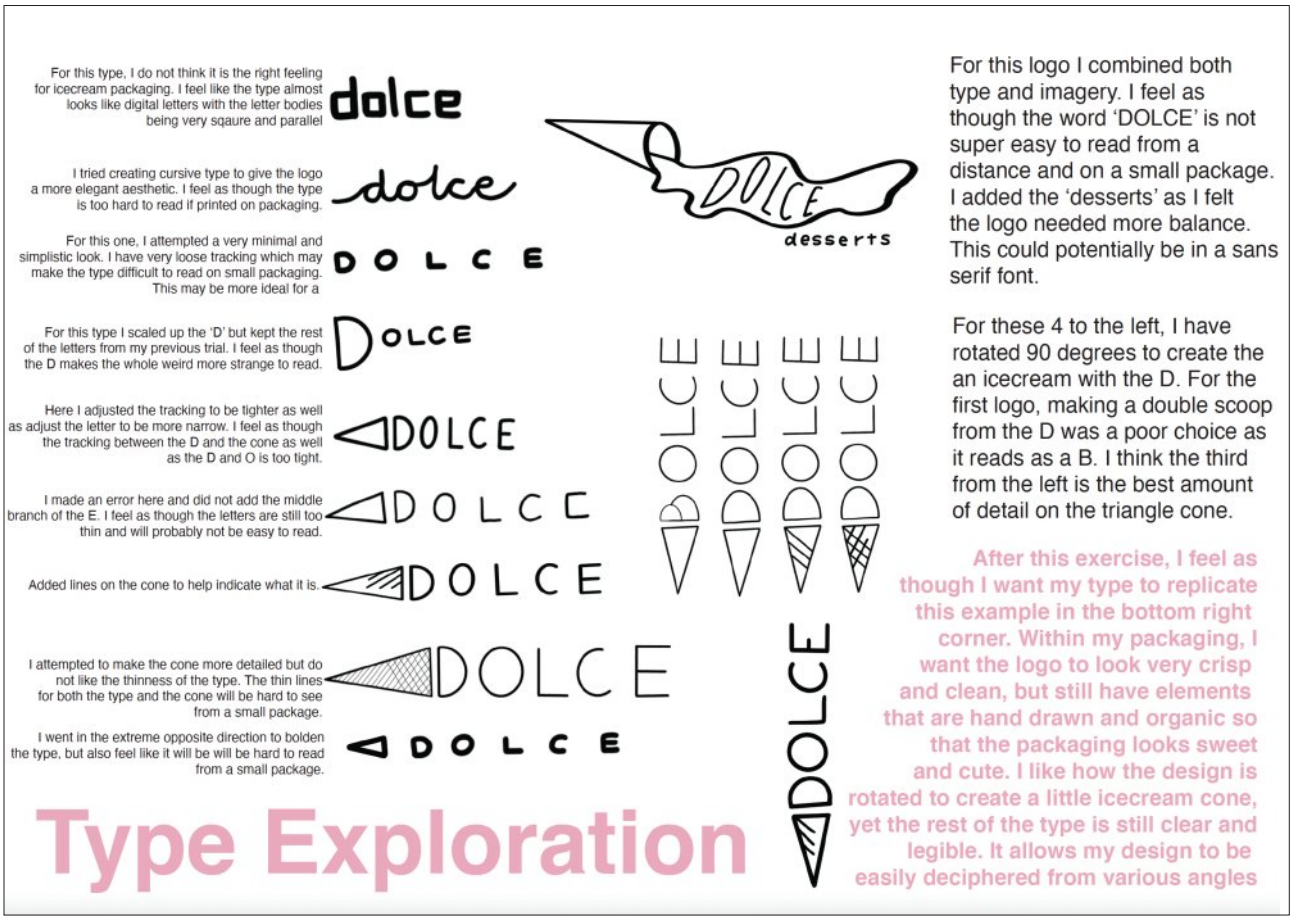


Figure 3.16 Exploration of type and image with the aim of creating a logo as part of an ice-cream company's branding. By Amy Vaughan

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

3.4 Methods, media and materials

Video 3.1
Methods

Methods, media and materials are important tools in a designer's toolbox.

Methods

> Designers will be required to master certain methods long required in other fields.
>
> Danny Stillion (IDEO Partner), quoted in Meredith Davis, *Complex Problems*, AIGA Design Futures Trend © 2018

In Visual Communication Design, we use the term 'methods' to describe the processes we use when working manually or digitally to produce visually exciting imagery. Methods, along with associated media and materials, are used during the Develop and Deliver phases of the design process.

In the Study Design, the methods listed (but are not limited to) include drawing, collage, printing, photography, model-making and prototyping. Video 3.1 explains these in more detail.

As a Visual Communication Design student, you are required to explore a range of methods during Units 1–4. Exploring and experimenting with different methods, media and materials can be another way to develop concepts. However, it is important that in the end you select methods, materials and media that are suitable and relevant to your brief and the communication needs of your client. Annotations in your folio will reflect your thoughts on the suitability of methods, materials and media. Do not discard any explorations that result in being unsuitable; rather, annotate the reasons for not continuing with specific reference to your brief.

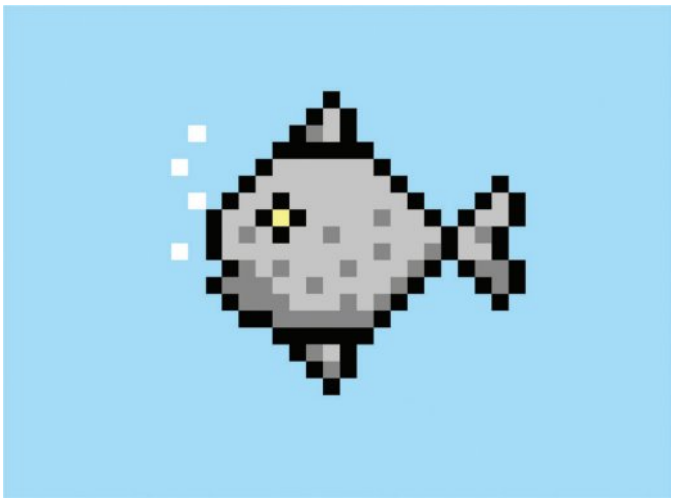


Figure 3.17 A deliberately pixellated image created during the Develop phase



Figure 3.18 A watercolour illustration created during the Develop phase when exploring methods and media

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Media

Simply put, media is what we use to make our mark with. In Visual Communication Design, there are both manual and digital applications used to communicate ideas.

Manual examples can include:

- pencil
- ink
- markers
- paint – such as watercolour and acrylic
- analogue film.

Digital examples can include:

- software, both vector-based and raster-based applications
- apps
- online platforms used for graphic, game or interactive design, web development, concept art, illustration, 3D modelling and rendering, photo and video editing and animation.

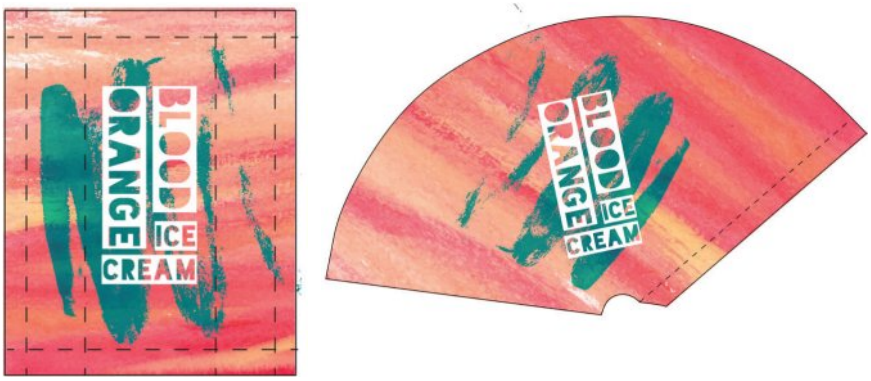


Figure 3.19 Two ice cream package designs incorporate watercolour and acrylic paint to create a textured background. This work was then scanned and loaded into Photoshop for further development, including the addition of text. By Daniel Nickless

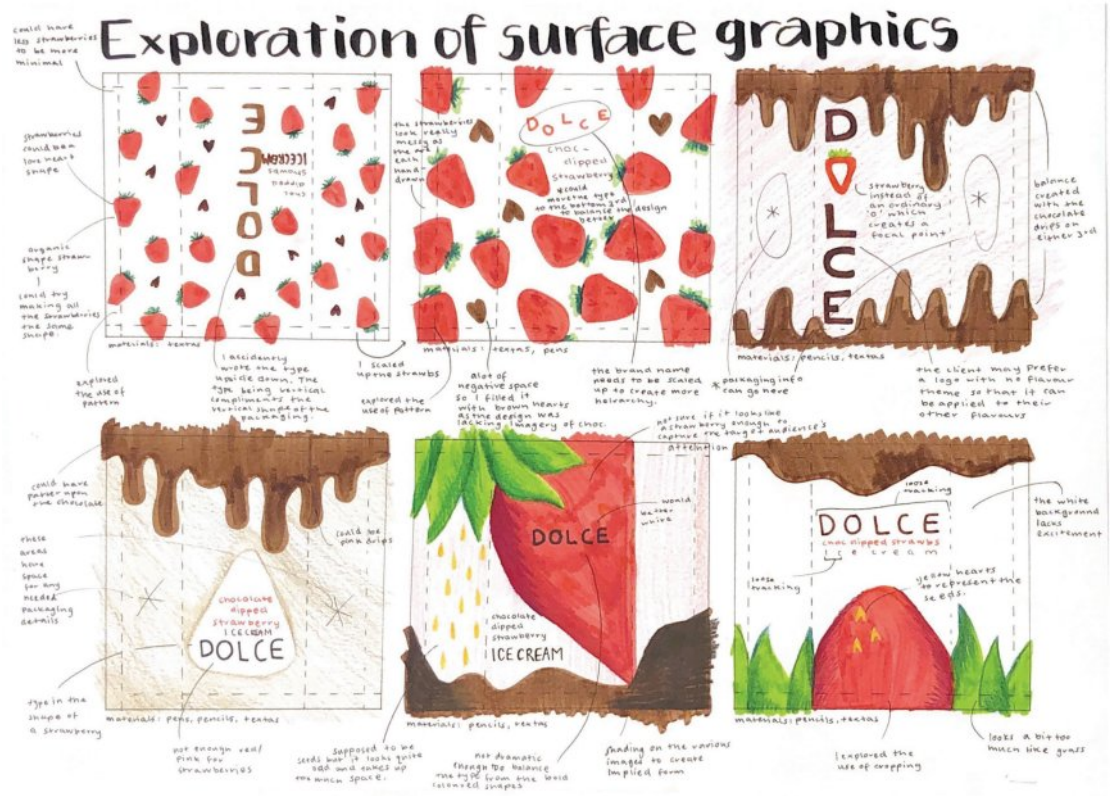


Figure 3.20 Using manual methods to develop ideas. Annotations describe the ideas and intentions for the next steps. By Amy Vaughan

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

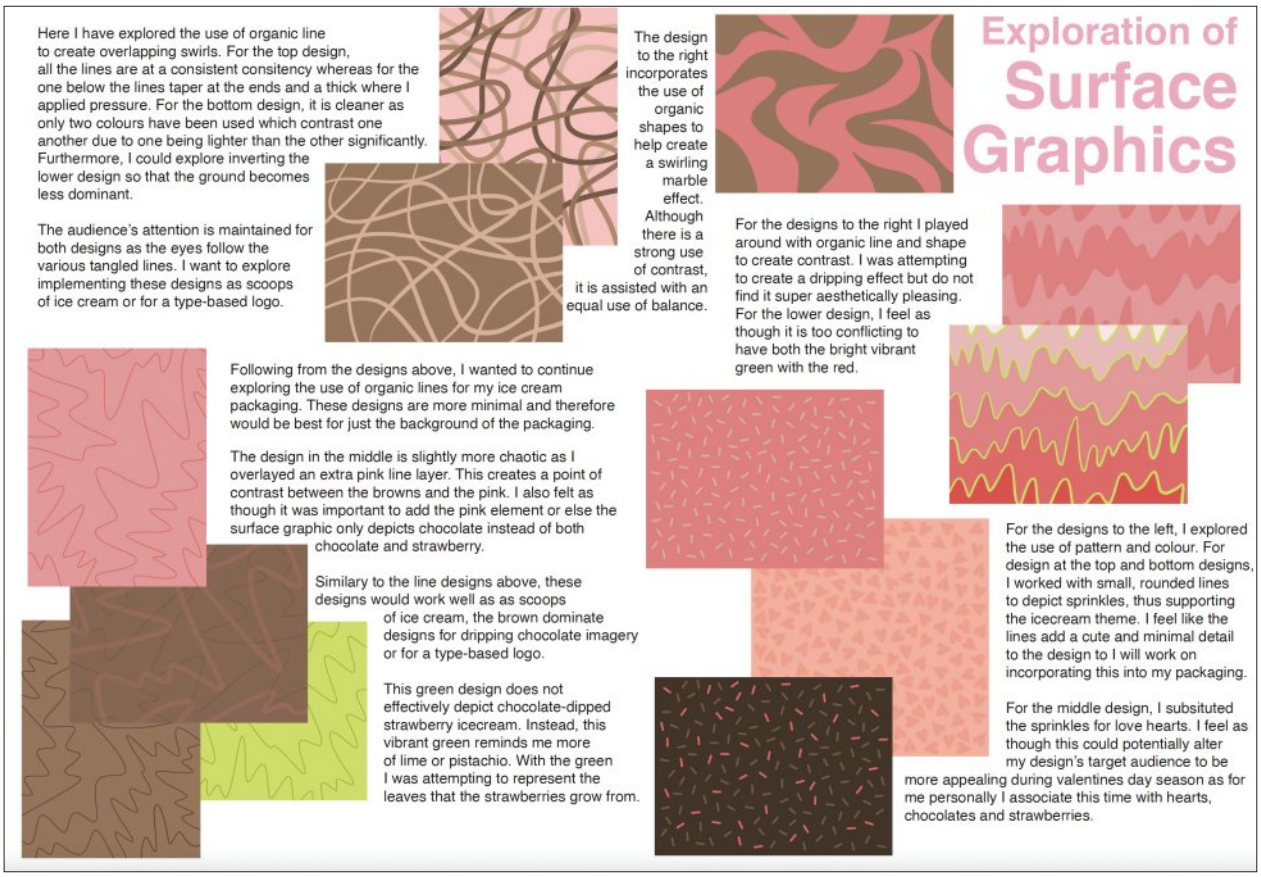


Figure 3.21 Using digital methods to develop ideas for packaging surface graphics. Annotations describe the process and next steps. By Amy Vaughan

Materials

Materials are the surfaces or substrates on, or from, which designs are made. There are so many opportunities and different directions that can be explored.

Materials may include (but are not limited to) paper, card, textile, metal, plastic, glass, touchscreen or digital interface.



Figure 3.22 Experimenting with hand-stitched imagery on painted fabric. This image was used as part of a brand strategy used in a range of presentation formats including a poster and brochure. By Eloise Roberts

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

CASE STUDY 3.3

Garbett Design Studio

Garbett is an independent graphic design studio, founded in 2001 in Sydney by Paul Garbett and Danielle de Andrade.

> Our work spans graphic design, brand identity, art direction, signage, illustration, and art commissions. Our work is a thoughtful blend of function, beauty, sustainability with a touch of playfulness.
>
> *Garbett* website, 'About'

The Studio UC Project

Studio UC is the landscape design studio of Beck Colechin and Richard Unsworth. Garbett had the delight of working with them to establish the strategy and brand identity for their new studio. Studio UC collaborate with like-minded clients and established architects on landscapes that encourage a deep connection between people and nature. The resulting identity expresses their principles of rewilding and a connection to nature.



Figure 3.23 Business card



Figure 3.24 Tote Bag



Figure 3.25 Logo in a three-dimensional form that directly relates to the service provided by Studio UC

Questions

1 Identify the use of materials that Garbett may have used during the Develop phase of the design process.
2 Identity the materials used in the final presentations.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

3.5 The design elements

The elements of design are the components of visual language used by a designer to communicate messages and ideas.

The design elements

The design elements include point, line, shape, form, tone, texture, colour and type. They can be seen as different ways to make marks on your paper.

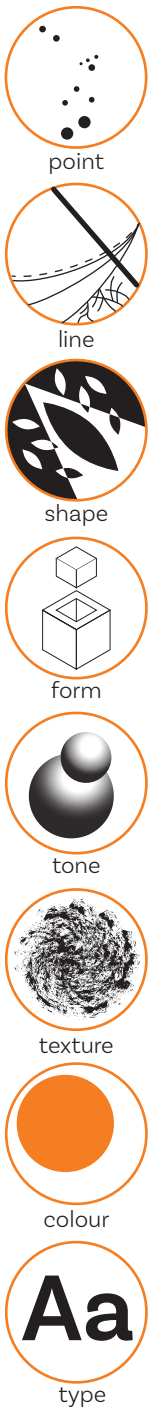


Figure 3.26 The design elements



Figure 3.27 A postcard with the purpose of promoting a positive message. The postcard's focal point is created with the design elements of point, type and colour.

Point

Point can be used as a reference mark to show the location or position of something on a map or diagram. It may be shown as a dot, small shape or symbol to represent an object or indicate an identity. It can be cleverly used to draw our eyes to important information.

Point can be used to create a pattern or an image and is used to create tone in **dot rendering** or **stippling** techniques.

dot rendering using dots (or pixels) of the same size, but different colours, to create a complete image

stippling using dots of different intensities and distributions to create shades or tones

Point can be:

- single or repetitive
- used to create tone; for example, stippling
- a pattern
- decorative
- a symbol
- used as a directive
- a point of reference or to show a location
- used to create bullets within text.

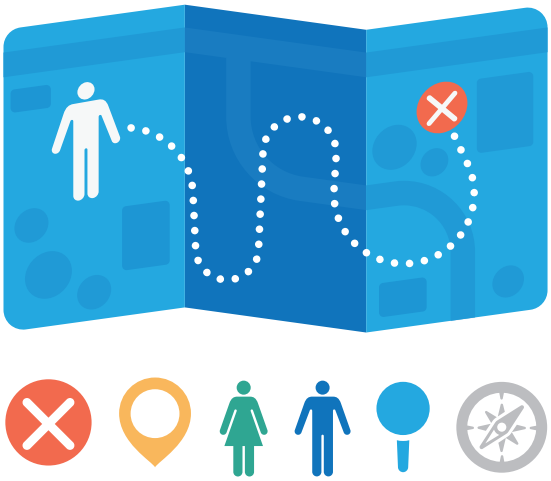


Figure 3.28 Point can be used to link information in a diagram

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Line

Line is a continuous mark made on a surface. Line can vary in appearance (curved, straight, irregular) and in weight and style. Line may be continuous, broken, roughly created or finely drafted. In design, it is often incorporated with other elements (for example, to outline a shape or to produce a contour drawing, which is an outline drawing) and it can be used to create a shape, tone, form or texture. The creator can change the line produced depending on the tool they use to make their mark.

Line weights and styles are used to communicate or represent different information in architectural and third-angle orthogonal drawings. For example, in three-dimensional drawing, a system of visible and hidden lines is used to assist in showing where changes in an object are located. Thick continuous lines are used to show visible parts of an object while thin dashes are used to represent hidden details.

Bold, heavy or coloured lines can lead the eye through a design or highlight/emphasise important text in a document. In freehand drawing, soft lines may be used to emphasise an organic subject matter, and rendering techniques such as crosshatching or contour hatching use line to show the form and/or tone of an object.

Line can be:

- organic
- geometric and precise
- directional
- curly
- fine or thick
- solid
- generated manually or digitally
- broken
- irregular
- repeated
- vertical or horizontal.

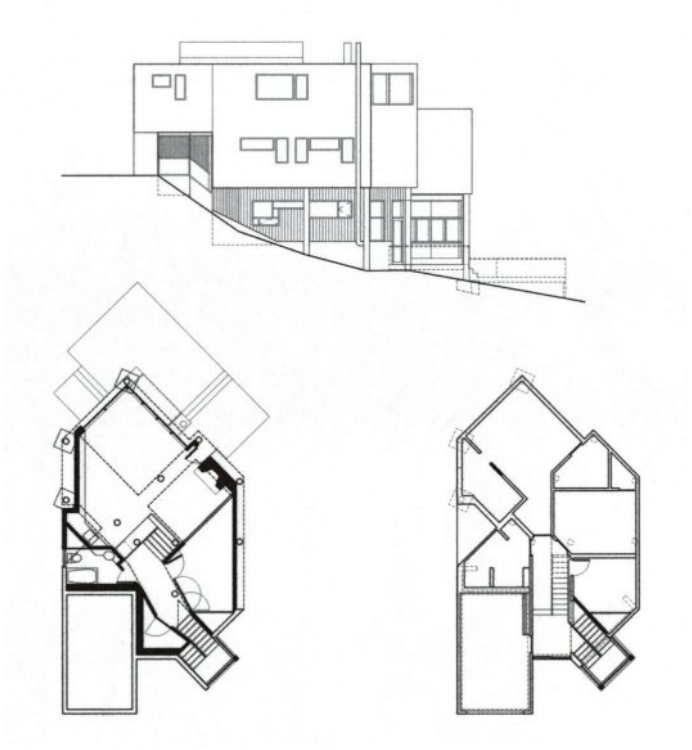


Figure 3.29 Architectural drawings incorporate different line weights and styles. These different line weights and styles are used according to Australian Standards and can represent wall thickness, dimension and object lines.



Figure 3.30 The use of line in this artwork creates tone and form

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Shape

Shape is two-dimensional and created by a closed outline. It can be organic or geometric, **symmetrical** or **asymmetrical**. Used with other elements, such as tone, it can create form. Shape plays a part in the relationship between figure and ground. Shape may be the dominant figure placed on a ground creating a second shape. This relationship may also be referred to as positive and negative space. Shape may work on its own as a figure, such as a pictograph symbol or a simple logo. Shapes that you find in nature tend to be more organic and may be free flowing, soft and random. Think of flowers, sea shells and the shapes of patterns on insects. We can look towards architecture and manufactured items to see geometric shapes such as circles, squares, rectangles and diamonds. Shape is very different to form. As shapes are two-dimensional, they have height and width but no depth.

symmetrical parts or proportions are mirrored along an axis creating a centred and equal composition

asymmetrical unequal parts or proportions; cannot be divided equally

Shape can be:

- flat
- organic
- geometric
- asymmetrical
- symmetrical
- urban or rural
- outlined
- solid
- combined
- closed
- irregular.



Figure 3.31 This postcard design incorporates geometric shapes that assist in advertising a contemporary direction in concepts for glasses.

EMBARK 3.3

Logo analysis

The images below are a collection of logo designs. As a class, discuss the differences between the logos, including their potential purposes, contexts, end users and use of design elements and principles.



Figure 3.32 Various logo designs

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Form

Form refers to the three-dimensional nature of an object. Shape is only two-dimensional; form is three-dimensional. Form is a shape that has been enhanced by another element such as tone, texture or colour to make it appear three-dimensional. Form can be represented through drawing methods such as perspective, isometric and planometric. Form can also be created in freehand observational and visualisation drawings when incorporating highlights, shadows and tone.

Form can be something you can hold, walk around and perhaps venture inside. Architects, industrial designers and engineers use 3D computer modelling programs to show the form of the object/environment they have designed. They also construct 3D models from different materials and create scaled models as mock-ups.

Form can be looked at in different ways. Figure 3.33 is a photograph of the Webb Bridge in Melbourne's Docklands. The ribbon of steel with its geometric patterns creates a semicircular form. The bridge is an example of form as it is three-dimensional; we can walk on and around it. Figure 3.34 is a perspective drawing of a bridge showing the internal structure or internal form of the bridge. This perspective drawing of the bridge also shows form because it is drawn three-dimensionally in perspective and has tone and texture to assist in adding depth and dimension.



Figure 3.33 Webb Bridge in Melbourne's Docklands

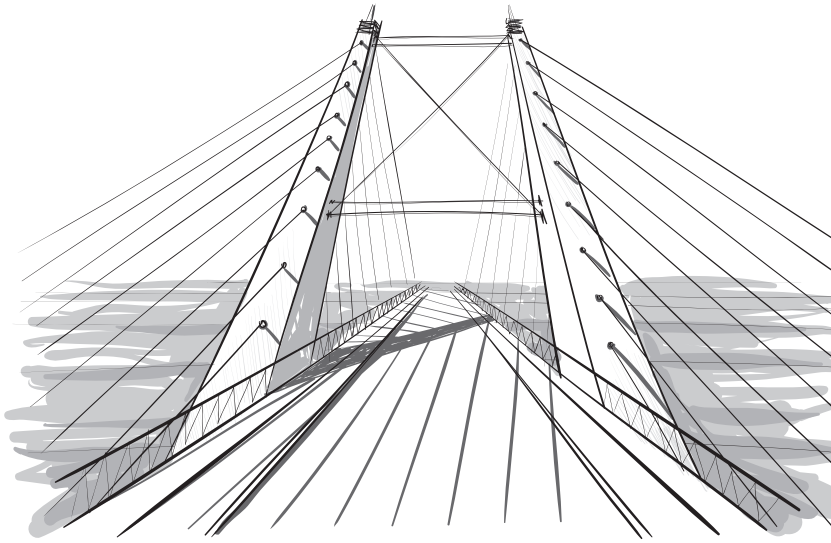


Figure 3.34 Using a three dimensional drawing system such as perspective will indicate form.

Form can be:

- geometric
- organic
- drawn
- constructed
- held
- walked around and through
- textured
- solid
- natural/found in the environment/created by nature
- manufactured.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Tone

Tone refers to the shadows and highlights found in drawings and photographs. The different lights and shades in colour is tone. The range of greys between black and white is tone. In a colour illustration/drawing, you can create different tones of a colour by adding black or white. A black-and-white drawing can be enhanced by adding a large variety of tones of grey. Tone is used to create form or illustrate a surface quality and can create the illusion of space and depth.

Tone can assist in identifying a shape because it can enhance the form and separate the object from its background by light and dark contrast or by creating a shadow. Solid or graduated tone can be used to emphasise a curved surface, creating the illusion of depth. Tone can be used to show the surface direction of an object, to show rounded shapes, to show distance and to show the form of an object. Tone can be graduated and solid, and created with hatching or stippling techniques.

Tone can be:

- graduated or gradiated (gradient)
- curved
- solid
- coloured
- black and white.

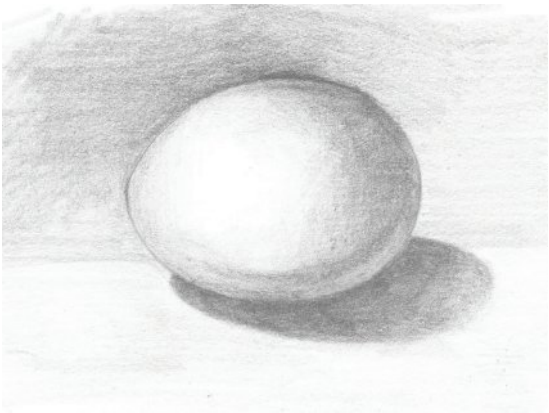


Figure 3.35 This is a drawing from observation. The object has different tones: a light tone on the surface facing the light source (window, electric light, sun); a dark tone on the surface furthest from the light source; and medium tones in between.

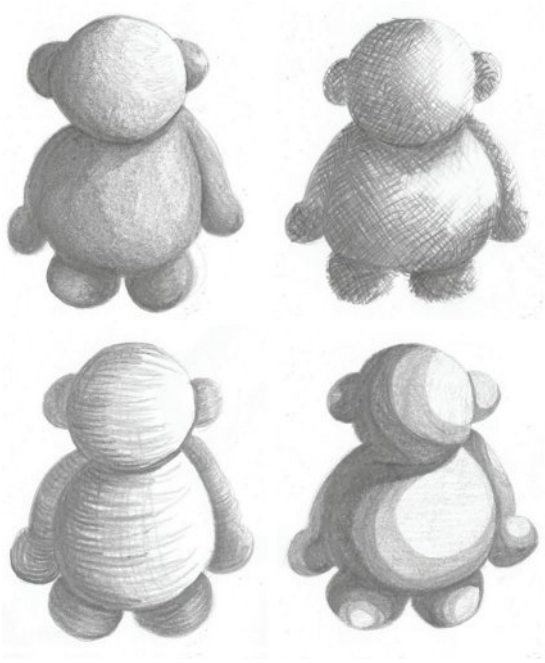


Figure 3.36 The design element of tone can be used to create form

Texture

Texture is the surface quality of an object and also refers to the way an object's or material's visual appearance is drawn. When drawing an object, you can combine other elements such as line, point, colour and tone to recreate the object or give it visual interest to communicate an idea. Through showing the texture of an object you can visually define the object by enhancing its form and emphasising the quality of a surface. By combining the other elements, you can create a number of textural effects to simulate surface textures; for example, the texture of wood grain or shiny metal. Like other elements, texture can be used to enhance a design by attracting and creating a focal point, to link or separate information.

Texture can be:

- smooth
- coarse
- matt
- shiny
- furry
- wet
- tactile
- natural
- manufactured
- corrugated
- reflective
- metallic
- woven
- dull
- fine
- rough.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 3.37 Family of packaging designs by David Pigeon showcasing different textures

Colour

Colour is one of the more powerful design elements with its ability to have a significant impact on people's emotions and their ability to concentrate and learn. It is used in final presentations to attract a specific target audience or as part of a client expectation in a brief. Colour can be an effective element to highlight or emphasise an idea in a visualisation drawing; for example, a red arrow or coloured text alongside a sketch. Our world is filled with colour and colour associations and meanings. Red is associated with love, Christmas and speed and is often associated with food. Can you think of three restaurants that use red in their logo?

Colour is symbolic in religion; for example, purple is used in some churches for specific celebrations.

It is no coincidence that many road signs are green and white as this colour combination is easy to read quickly. Yellow is the most visible colour and therefore used in road signs and warning signs along with red and white. Colours have a practical effect on readability, attracting and maintaining attention, visibility at night, eye-strain and digital-based media. You should consider this when selecting colours for signage, websites, print material and other marketing media.

Most importantly, colour can influence our emotions and moods and therefore can be easily used to intensify a target audience's reaction to a design.

Colour can be:

- bright
- dull
- dark
- warm
- cool
- dramatic
- subdued
- bold
- contrasting
- complementary (harmonious)
- monochromatic
- saturated (indicating intensity of a colour – bright and intense)
- muted – weak, soft or dull
- primary
- secondary
- tertiary
- pastel
- neutral
- psychedelic
- fluorescent.

Video 3.2 gives you more information about colour terminology, and how colours can be used.

Video 3.2
More about colour

Video 3.3
Colour blindness



Videos 3.2 and 3.3 More about colour, and Colour blindness (scan QR codes to watch videos)

EMBARK 3.4

Warm and cool colour palettes

In small groups, brainstorm the effects of warm and cool colour palettes on communicating messages or ideas.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

serif the small lines on the end of the strokes in some typefaces: Times New Roman is an example of a typeface that has serifs

sans serif literally 'without serif', used to categorise typefaces that do not have serifs at the end of the strokes: Arial is an example of a sans serif typeface

typeface family the family of a typeface is all the different ways the typeface is available. Some typeface families will only include Roman, Bold, and Italic. Other typefaces come from big families and can have many other variations (for example, Condensed Bold, Ultra Light and Light Italic).

Type

Type is the physical representation of the words we speak and is used to put these words down on paper. Type is a way to communicate our thoughts and ideas. It can be part of a logo (logotype) or combined with other elements to create a decorative image to emphasise a purpose.

Type can be:

- bold, italic or regular
- uppercase or lowercase
- organic
- geometric
- handwritten
- contemporary
- script
- **serif** or **sans serif**
- emotive.

And it can vary in:

- point size
- font.

There are many anatomy terms applicable to letterforms. As a student it will not be necessary for you to know them all, but some are essential to assist you in designing or choosing your typefaces.

Terminology

Typefaces

The term typeface is often confused with font. But they are not the same. A font is the one size, weight and width of a typeface; for example, roman, bold or italic. Typeface is the overall style or visual appearance. So, Helvetica and Times New Roman are typefaces, but Helvetica Bold 10pt, or Times New Roman Italic 12pt are fonts.



Figure 3.38 Serif letters

Family

A **typeface family** is the complete set of one typeface – all the different weights and widths its fonts can be. 'Roman' is the term for the regular style of the typefaces, and most typeface families also include Italic and Bold. But some are much larger, with many variations available. For example:

- Condensed Bold
- Condensed Black
- Ultra Light
- Ultra Light Italic
- Light
- Light Italic
- Extended or Combined Styles.

Having different options allows a designer to incorporate different font styles but still maintain some consistency in their work. And thanks to the pull-down font menu in computer software programs, we have access to many families of fonts.

The anatomy of the letter

There is a set of terms used to describe different parts of a letter. Sometimes these terms are referred to as typeface anatomy. If we break down letters into parts, it makes it easier to understand how a letter is created, to make observations and alterations and to use letters more effectively.

See Figure 3.40 for a visual explanation. Terms that you should be aware of are: x-height, ascender, descender, baseline and cap height.

Other anatomy terms to extend your knowledge are: finial, arm, leg, stem or stroke, apex, bowl, counter hole, crossbar, ear, link, loop, bracket and unbracketed serifs.



Figure 3.39 Sans serif letters

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

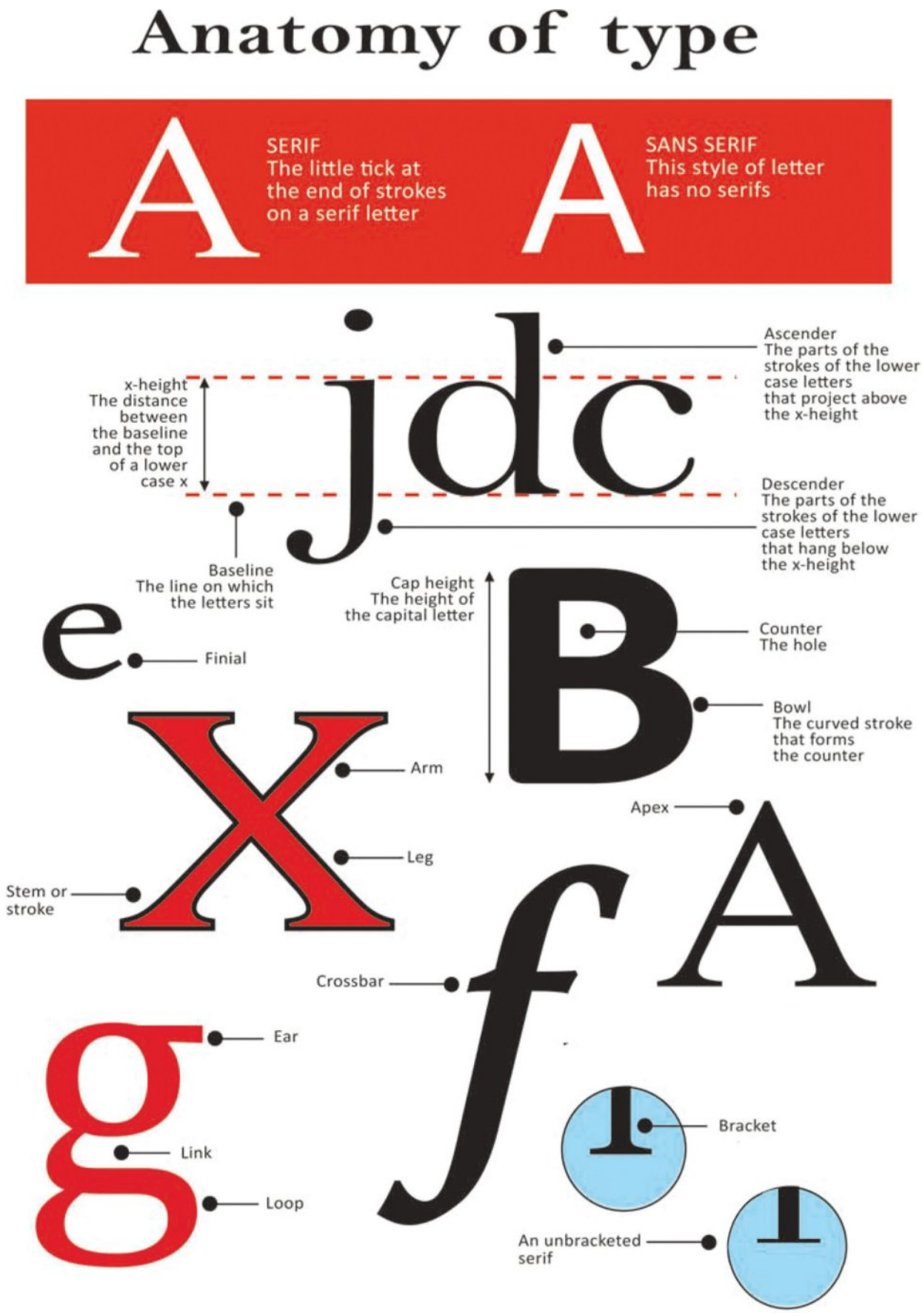


Figure 3.40 Anatomy of type, inspired by Simon Loxley, *Anatomy of type*, p. viii

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

kerning the process of adjusting the spacing between individual letter forms

tracking refers to letter spacing. It is the amount of space between a group of letters that can then affect the density of a block of text. Letter spacing can be confused with kerning.

Consider the following:

Serif typefaces
These are easier to read off-screen and therefore are used commonly in print (books, magazines and newspapers). Serif fonts can be useful for conveying warmth, personal, traditional and conservative emotions.

Sans serif typefaces
These are easy to read on-screen and are commonly used in headlines for newspapers and magazines, and in website text. Sans serif typefaces can be useful for conveying something technical, cool, clean, youthful and modern.

Script typefaces
Designed to look like handwriting, they are useful for display texts but can be difficult to read in large amounts (such as text for an article in a magazine). Script fonts can be useful to suggest something personal, artistic and old-fashioned.

- *Display typefaces*
  These vary in style and personality. Depending on the font, they can be difficult to read in large amounts; however, you can find one that will suit your purpose. They are commonly used for logos, headings and posters.

Size

Have you ever noticed that the drop-down menus in software programs have a font size range from 8–72? These numbers are measured in points and the point size of 72 is equivalent to 1 inch (approximately 2.5 cm). The pica is generally used for measuring lines of text, with one pica being equivalent to 12 points (i.e. 1/6 of an inch). Need further explanation? Type a single letter and set the font size to 72pt. Print your letter out and you will find it measures 1 inch.

Why can two different typefaces that use the same point size often have one that looks smaller than the other? Well, any differences in x-height, line weight and character width will have an impact on how big the letters look.

Kerning and tracking

Kerning and **tracking** are two terms that are easily confused because they both refer to the adjustment of space between type and type-related characters. Kerning is the deliberate and selective spacing of letters. Sometimes when you place certain letters together, they can create an awkward space. You will notice this more so when working with capital letters and creating titles for a promotional presentation such as a poster. Kerning, whether adding or subtracting space between letters, can assist in creating a more aesthetic and readable text. Tracking and kerning should be part of your refinement when dealing with text in a design. Figure 3.41 shows some letter combinations that, depending on the design situation, may need kerning.



Figure 3.41 Certain combinations of uppercase and lowercase letters benefit from kerning, especially when used in a title



Figure 3.42 The bottom text shows an example of kerning

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Most good typefaces are kerned well; however, no typographer can possibly kern every combination for every situation. Some software programs like Photoshop and Illustrator have built-in kerning drop-down menus to apply automatic kerning. Titles and headings, especially those created in all uppercase, usually benefit from kerning. Depending on the typeface and the actual characters used, relying on the automatic kerning function of your software program without manual intervention may not be sufficient to achieve the best solution.

Tracking is different to kerning in that it is the adjustment of spaces between letters in a word, sentence or line of text. There will be times when you will look at a heading or sentence and feel that the letters are too dense or spaced too closely together. By adjusting the tracking (adding more space between the letters) you can make your text more easily read or create more impact in a heading. Tracking is also useful if you need to get more letters or words onto a line to prevent text from carrying over onto another page. A trick in remembering the difference between kerning and tracking is to think of a single corn kernel; to kern text is to adjust a single space. To track text is to adjust the spaces between a group of letters.

Many word processing software programs refer to tracking and kerning as being an overall feature of letter spacing. Learn ways to manage this feature and be able to kern character pairs as well as adjust the spacing or tracking.



Figure 3.43 The bottom text shows an example of tracking



Figure 3.44 Tight and loose tracking examples

Example A

The quick brown fox jumps over the lazy dog
The quick brown fox jumps over the lazy dog
The quick brown fox jumps over the lazy dog
The quick brown fox jumps over the lazy dog
The quick brown fox jumps over the lazy dog

Typeface: Times New Roman
Size: 12 pt
Leading: 12 pt

Example A

The quick brown fox jumps over the lazy dog
The quick brown fox jumps over the lazy dog
The quick brown fox jumps over the lazy dog
The quick brown fox jumps over the lazy dog
The quick brown fox jumps over the lazy dog

Typeface: Times New Roman
Size: 12 pt
Leading: 18 pt

Example A

The quick brown fox jumps over the lazy dog
The quick brown fox jumps over the lazy dog
The quick brown fox jumps over the lazy dog
The quick brown fox jumps over the lazy dog
The quick brown fox jumps over the lazy dog

Typeface: Times New Roman
Size: 12 pt
Leading: 24 pt

Figure 3.45 Examples of leading

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Leading

Leading is the process of checking the space between lines of text (the baseline of one line of text to the baseline of the next line). It is called 'leading' because thin strips of lead were placed between lines of metal type with the old style of letterpress printing. Leading is a feature that is important to be aware of. The more leading between lines of text, the lighter the text will appear. Look at the examples in Figure 3.45. In Example A the leading is set the same size as the type. Example B is set at 14pt and was the software program's automatic default. In Example C the leading has been set to a larger size. Which do you think is easiest to read?

alignment refers to the setting of text in a document. Sometimes referred to as text alignment or type justification. Text can be aligned to the left or right, or it can be centred or fully justified

Alignment

Type can be **aligned** to the left or right, or it can be centred and justified.

Some people instinctively centre align everything because they believe it is balanced and therefore is better. In reality, centre alignment is harder to read than any other alignment, and you should only use it in certain situations; for example, for a heading.

When text is flushed or aligned to the left it improves readability because we read from left to right. By flushing or aligning text to the right this can assist to highlight a specific part of the text. When the text is flushed both left and right sides, we say that it is justified. The result is a clean look; however, it needs to be used carefully because any visual cues on when the text line will stop may not be evident.

Choosing type

Remember: typefaces have personalities. If their personalities don't match the essence of what you are trying to convey you can create a conflict, which distracts your target audience.

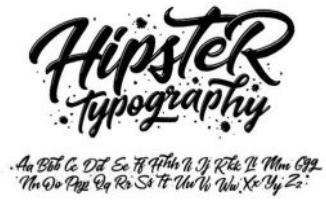
Ensure that you choose your typeface wisely and that it reflects the information being communicated.

Decisions to make include:

- serif or sans serif
- UPPERCASE versus lowercase.

A convergent strategy, such as PMI, may assist you when choosing your typeface.

Table 3.2 PMI analysis of two potential typefaces

Example	Plus	Minus	Interesting/Ideas
	• modern cursive font • minimal style • easily add brand colour palette • easy to explore options such as including texture	• uppercase may be too difficult to read from a distance • address tracking and/or kerning • could be too busy if placed with any brand images	• opportunities to include texture (sparkles, glitter) • use uppercase letter for the first initial and deliberately emphasise • reverse black and white? Play with outline and shadows
	• vintage theme • gradient lines, bevel effect • options to change colour palette • smooth lines and shape and form that could relate to forms of 'candy' such as candy canes	• no lower case, and uppercase may be difficult to read in some contexts • may be issues with scale when type required in small formats • could be too busy if placed with any brand images	• use one letter for the first initial and a plainer font, with lower case, for the rest of the word first letter could be developed to be the brand 'hero image'

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Treatment of type

- Trial bold or larger sizes and italics rather than uppercase as it may prove to be easier to read than uppercase.
- Go easy on the use of italics, don't overuse as you will lose impact.
- Be careful with underlining. It was a common feature when typewriters were around, but it can make the text harder to read.
- Experiment with different colours, but maintain contrast between text and background. For example, black text on grey backgrounds, or white text on black backgrounds.
- In a design such as a poster, choose two contrasting typefaces to create a more dynamic eye-catching design.
- Coloured text is eye-catching. However, black text on a white background will always be easier to read. Save colours for impact and catching the target audience and leave the content in black.
- Try a smaller font with larger leading for the content, as it can often be more effective.

The idea of arranging and organising type to evoke a feeling or an idea is taken further in the images in Figure 3.47. By making simple adjustments to a selected typeface, by changing the alignment, width or height of the type or adding and emphasising italics, bold and so on, a typeface can assist in communicating a message or idea.



Figure 3.46 Type can be bold, uppercase, outlined, stacked, repeated and have a textured overlay. Selected carefully, type can become a strong element of the visual language used to create a brand

EMBARK 3.5

Letters in action

Using an uppercase sans serif font, arrange letters to indicate the following actions: shake, up, down, tremor, heat, steam, frozen.



Figure 3.47 Manipulating a typeface through the arrangement of the letters can assist in communicating your idea

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

3.6 The design principles


figure dominant


ground dominant

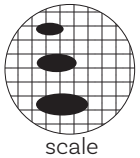

balance – symmetrical


balance – asymmetrical


contrast

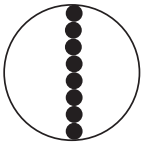

cropping


hierarchy


scale


proportion


pattern – alternation


pattern – repetition

The design principles are how we use the elements of designs – they are ways to arrange, organise and employ the design elements.

The design principles are: figure-ground, balance, contrast, cropping, hierarchy, scale, proportion and pattern (repetition and alternation).

Figure-ground

Figure-ground refers to the shapes, space or forms within a composition. The figure, sometimes known as the positive space, refers to the image(s) that are visually dominant on the ground. The ground, sometimes referred to as the 'negative' space or the background, is the surrounding area that the figure is placed upon. An image can be figure dominant or ground dominant, as seen in Figures 3.49 and 3.50.

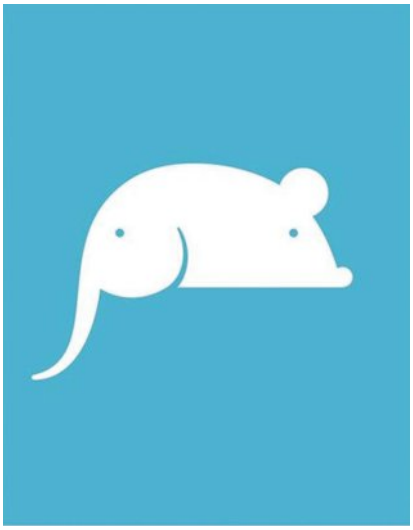


Figure 3.49 An example of figure dominant

Figure 3.48 Examples of the design principles

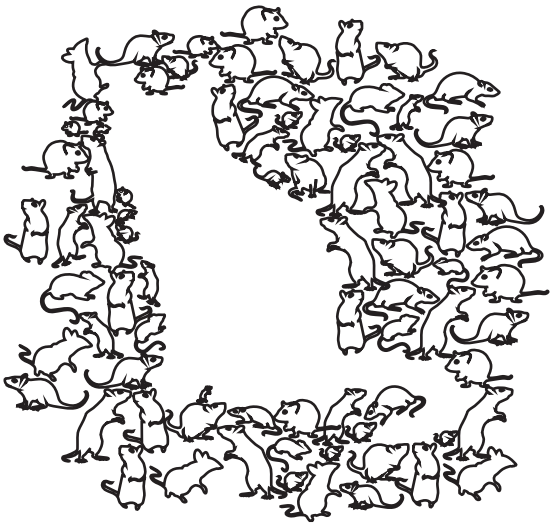


Figure 3.50 An example of ground dominant. The application of a decorative pattern in the background creates a focal point in this composition.

To create more of a visual impact, or to emphasise a message or idea, a designer may deliberately highlight the figure from its background to create hierarchy or a focal point within a composition.

Figure-ground can:

- be ground dominant
- be figure dominant
- create a dynamic composition
- create a stable composition
- assist in creating a focal point in the hierarchy of the composition.

EMBARK 3.6

Figure-ground

Use figure-ground to illustrate a metaphor.

Balance

Balance is the even (though not necessarily equal) distribution of the design elements to create harmony within a composition.

balance a design principle that refers to the symmetry or asymmetry of components used in design

Balance can be:

- symmetrical
- asymmetrical

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

- radial
- dynamic
- stable
- formal
- traditional
- horizontally balanced
- vertically balanced
- centred
- justified to the left
- justified to the right.

Symmetrical balance

Imagine placing an imaginary line down the middle of a composition. If the elements are of equal weight and value on either side, we refer to this as symmetrically balanced. Usually when one or more elements are mirrored on either side, we refer to this as a stable or more formal composition.

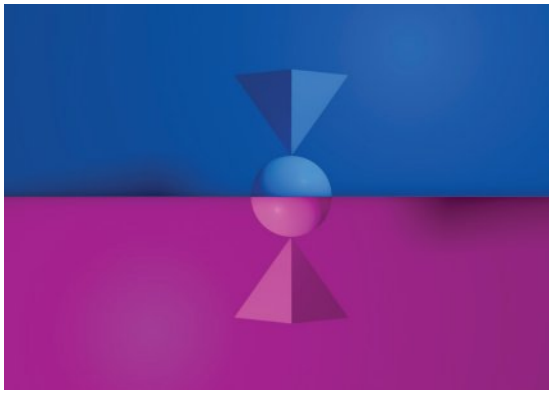


Figure 3.51 This image has a traditional symmetrical composition (although not mirrored). It has been arranged with a combination of visual elements placed symmetrically on the left and right sides of the composition. This design has a more stable design because of the choice of a formal and traditional balanced layout.

Asymmetrical balance

When the imagery is not mirrored, we can describe the composition as being dynamic or informal. If the elements are not mirrored, this is referred to as asymmetrically balanced.

An asymmetrical composition can be balanced, as seen in the composition in Figure 3.52. There is an uneven distribution of elements on either side of the page, creating an asymmetrical balance. The overall effect is a strong, dynamic and effective composition.



Figure 3.52 An asymmetrical Memphis Design-inspired composition of 3D geometric forms (Memphis Design was a popular style in the 1980s that blends art deco with pop art)

Radial balance

Balance can also be evident in a radial design. With radial design, the elements radiate from a swirl or a circular/spiral path to achieve balance in a composition.

Radial balance is when a composition is created by arranging elements around a central point. Parts of the design must still be arranged so that they are balanced across the width and length of the page unless you are deliberately aiming for lack of balance.

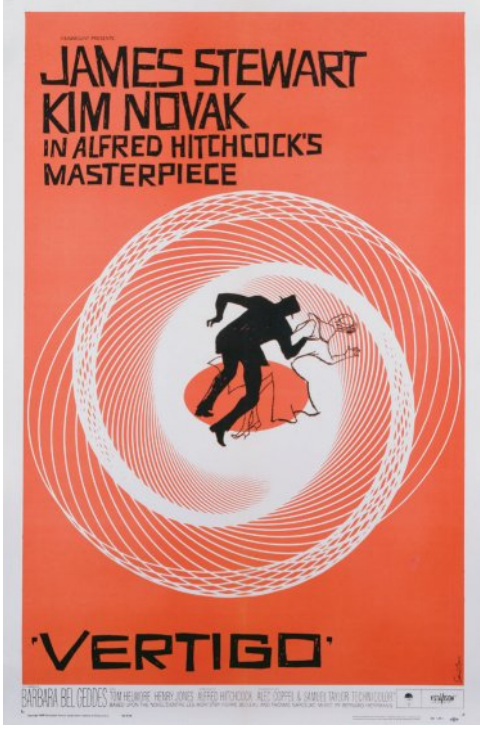


Figure 3.53 Radial balance used in the famous film poster for Alfred Hitchcock's *Vertigo*

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

The rule of thirds: a compositional tool

The rule of thirds was first written down by John Thomas Smith in 1797 and is a technique that is used to compose images, whether they be in a painting, poster film or photograph. To use the rule of thirds, divide your image or document into thirds both vertically and horizontally so that you end up with nine equal sections. When putting together your composition, place the main subject matter where the lines intersect.



Figure 3.54 This image shows how you can use radial balance in the layout of a magazine page or poster

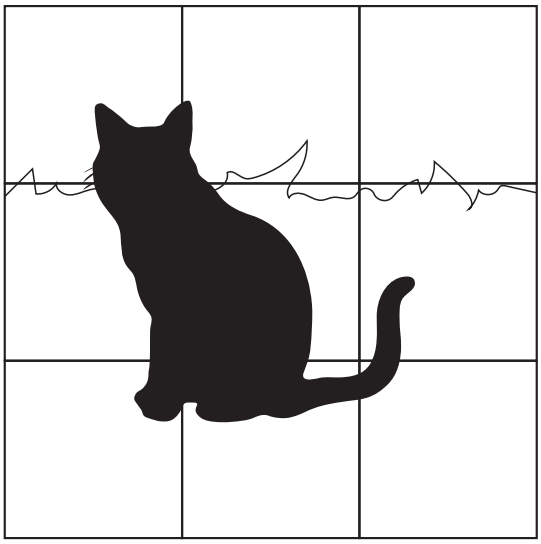


Figure 3.55 Rule of thirds as shown in this design of a cat

The Golden Ratio

This is a mathematical ratio used to describe what is considered a perfect composition. Using the ratio will assist you in creating harmony, balance and proportion within a composition. Many studies have proven that we subconsciously prefer images and compositions that are true to the Golden Ratio. The Golden Ratio appears in some patterns in nature, including the spiral arrangement of leaves and other plant parts.

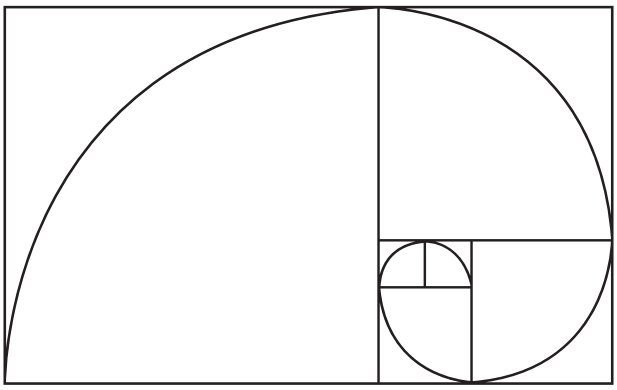


Figure 3.56 The Golden Ratio is also referred to as the Fibonacci Spiral





Figure 3.57 Two examples of the Golden Ratio in nature: a fern unfurling, and an ammonite fossil

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

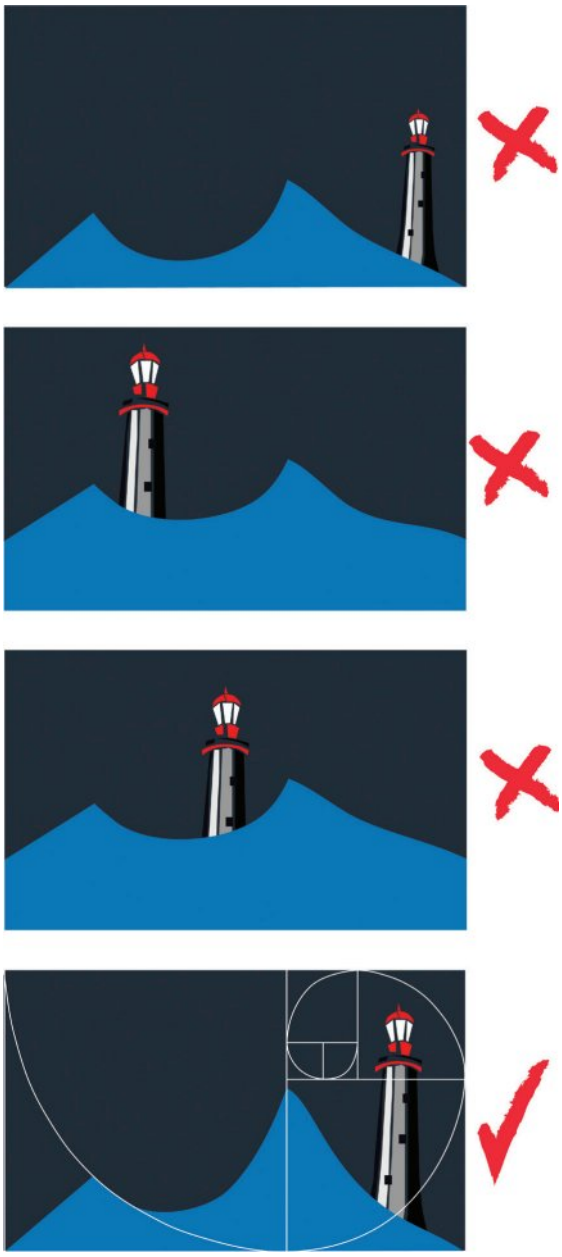


Figure 3.58 Applying the Golden Ratio

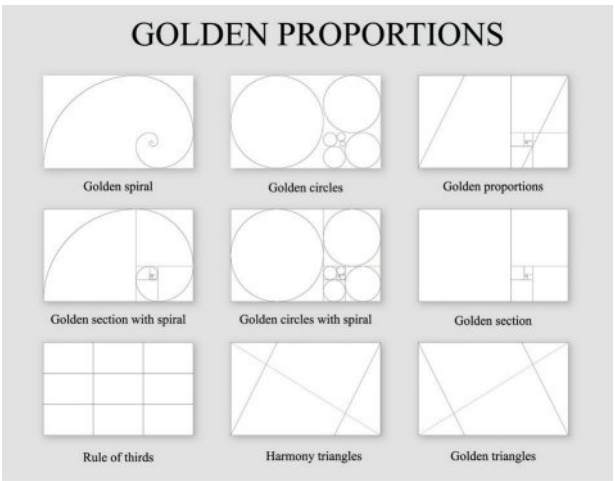


Figure 3.59 The Golden Proportions

Contrast

Contrast is where two or more elements that have opposite qualities are placed together. We can think about contrast in terms of the tension created between opposites, such as black versus white, fine lines versus solid shapes, thick and thin lines, organic and geometric shapes. Using any of the elements of design, we can create a dynamic composition through using contrast.

Contrast can assist in attracting the target audience and can lead their eye through a design. Contrasting fonts may be used in the one presentation to assist in separating information; a contrasting colour scheme may be used to make something stand out. Fine, tightly drawn vertical lines may be used with a smooth white shape or colourful circles tightly packed together with a white square.

Contrast can be:

- strong versus weak
- bright versus dull
- serif versus sans serif
- big versus small
- light versus dark
- organic versus geometric.



Figure 3.60 Bold, solid white lines contrast with grey lines

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Cropping

An image may be cropped to emphasise one particular aspect of a design or to present information more clearly. Clever and deliberate cropping of shapes, form and letterform can make a design more visually dominating.

Cropping an image can:

- change the direction and balance of a composition
- change the focus
- remove unnecessary information or parts of a ground that simply don't work within the composition
- create greater emphasis
- help resolve background issues and assist in placing the figure on the ground more effectively.

Be careful not to crop so much of an image so that it can no longer be understood.

Cropping can:

- create an open composition
- create a closed composition
- focus on a detail
- enlarge an image
- suggest an image.



Figure 3.61 Dominant use of cropping

Hierarchy

The elements within a composition can be ordered according to their importance. A hierarchy may be determined by the scale, colour or placement and arrangement of elements in a composition. A bright-red colour may be used in a primarily black-and-white design to create a focal point. A poster that promotes a new movie may use imagery to attract a target audience and the text may be designated according to visual importance (what the target audience needs to interpret first).

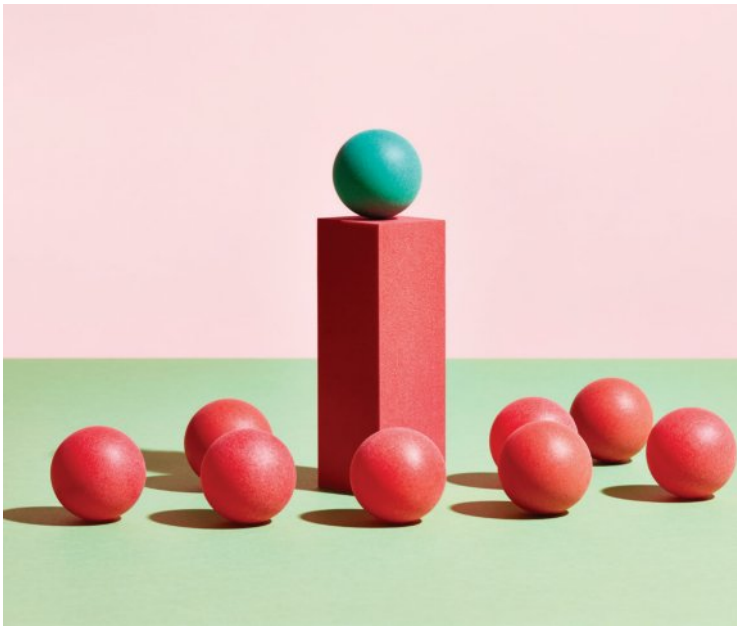


Figure 3.63 An example of hierarchy: the blue sphere stands above the red spheres

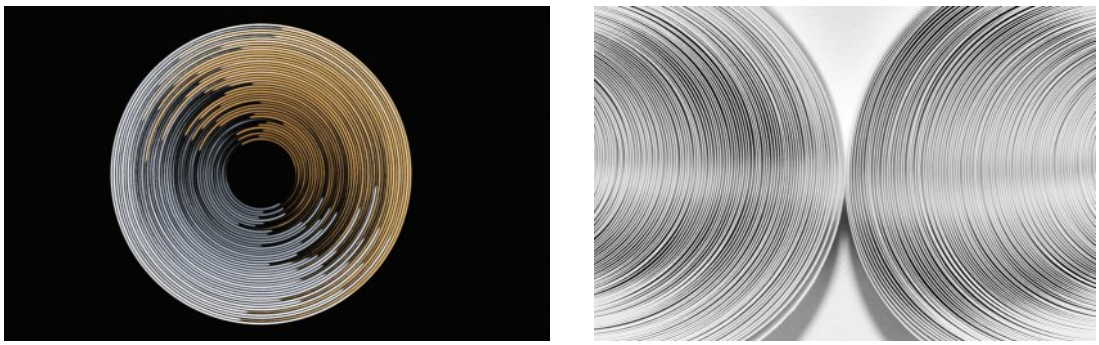


Figure 3.62 Left: closed composition, where the circle is fully contained in the image. Right: open composition, where the circles continue beyond the image

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Scale

Scale is the size you may choose to draw or place an object in relation to the ground it is placed upon. Scale is used to assist in drawing large objects such as houses and furniture and is used to describe the dimensions of these drawn objects. Scale can be used to create visual impact by creating a sense of depth and the feeling of tension.

Scale can be:

- creating contrast
- providing proportion
- life-size
- miniature
- oversized
- enormous.



Figure 3.64 Matroyshka (or nesting) dolls show the importance of scale

Proportion

Proportion is different from scale. Proportion is the comparative relationship between components within a design. For example, if drawing a face you will probably try and maintain standard proportions of the eyes being smaller in the face. Designers may adjust proportions to create emphasis, such as drawing a big nose or ears of a person when doing a caricature.

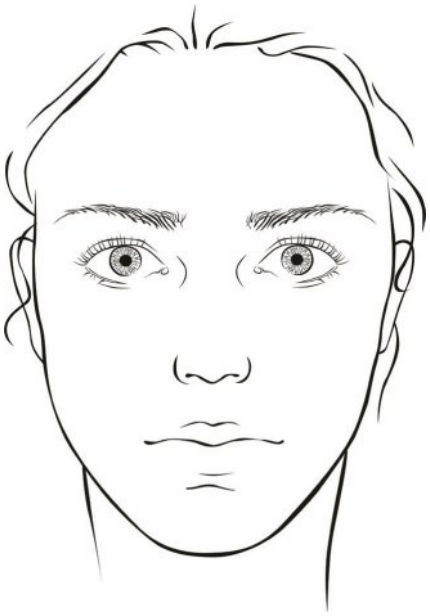


Figure 3.65 The eyes are smaller in proportion to the face

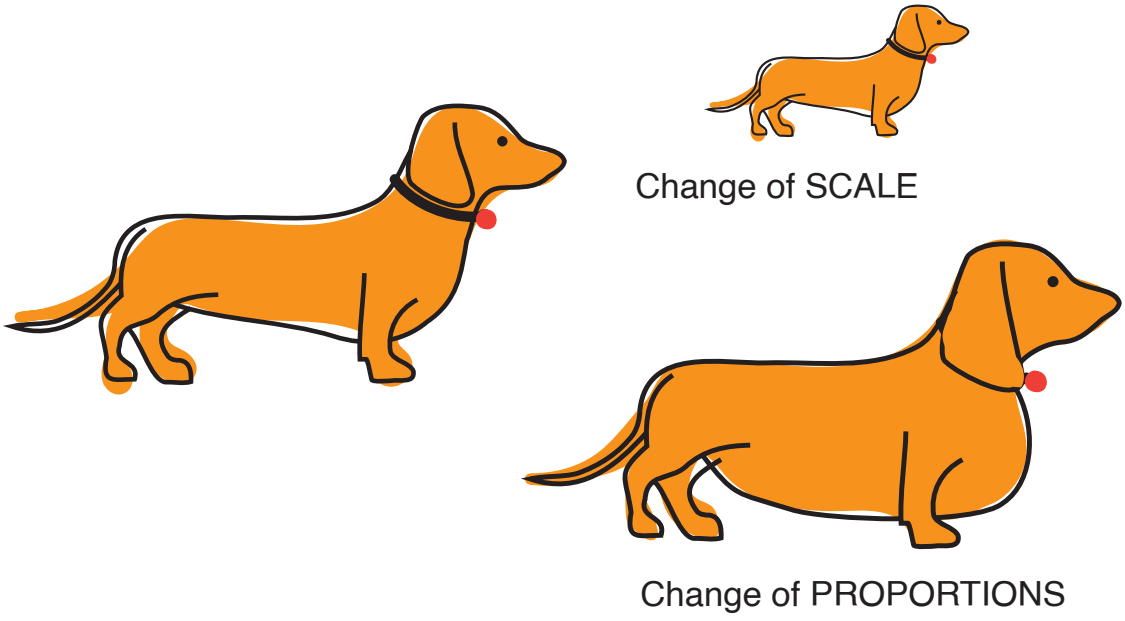


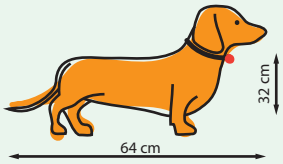
Figure 3.66 The difference between scale and proportion

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

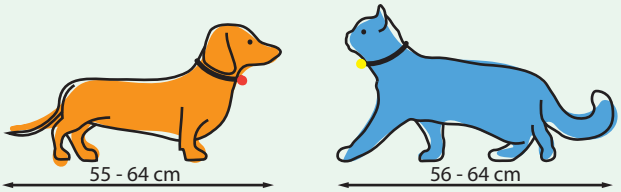
INSTRUCT 3.3

Scale, proportion and size – confused?

Size – How big is it? What are the dimensions?



Scale – The comparison of objects in the same context. Comparing sizes to each other.



Proportion – the relationship of size and scale in a composition

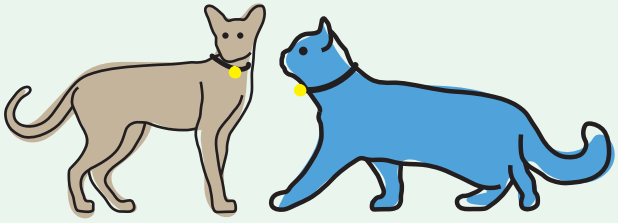


Figure 3.67 Measurement, scale and proportion

Pattern

By simply repeating an element such as point, line or shape you instantly create a pattern.

When deliberately designing and using pattern you can:

- assist in creating order within a composition
- link a set/family of designs such as a range of packaging
- create contrast or assist in the hierarchy of a composition
- emphasise ideas or meanings through the repetition of imagery or text.

Pattern:

- is used to create decoration
- is useful in surface design
- creates visual impact
- can be alternating or repetitive.

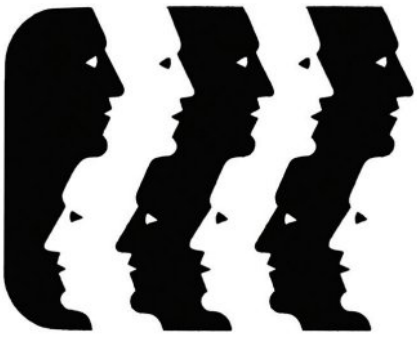


Figure 3.68 An alternating pattern is when two or more components are used to make a pattern

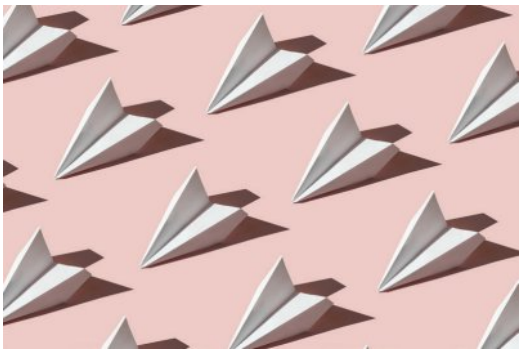


Figure 3.69 A repetitive pattern is when one component is repeated to create a pattern

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

3.7 Gestalt principles of visual perception

The Gestalt principles of visual perception explain how our brains create structure and meaning in visual imagery by default. The term 'perception' is important when we think and talk about the Gestalt principles, as these principles are about the way we try to create order and meaning in a design.

As a designer, you can order 'the experience' that your target audience has when viewing your design work. Understanding how these principles work can:

- help you determine a visual hierarchy including how to group similar items, and distinguish different ones
- allow you to direct the attention of your target audience to focal points
- help you to create not only aesthetically pleasing designs but ones that are intuitive to use or follow.

The Gestalt principles are about perception – what our mind sees. Using these principles can help you understand and predict the target audience's interpretations.

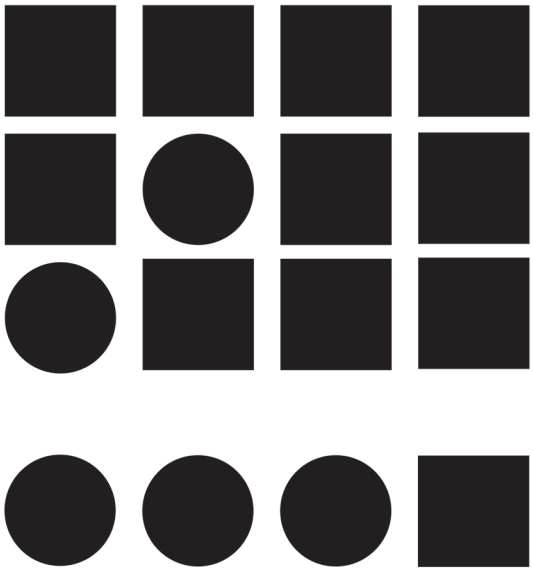


Figure 3.70 The Gestalt principle of proximity is very useful for grouping information. By simply placing objects, imagery or text grouped together you will create a strong visual cue to read the information together

Proximity

The concept behind proximity is grouping. Elements that are placed close together can be perceived as part of the same group, that they are connected. This may encourage focus on one part of a design because the spacing of the elements is closer than another area.

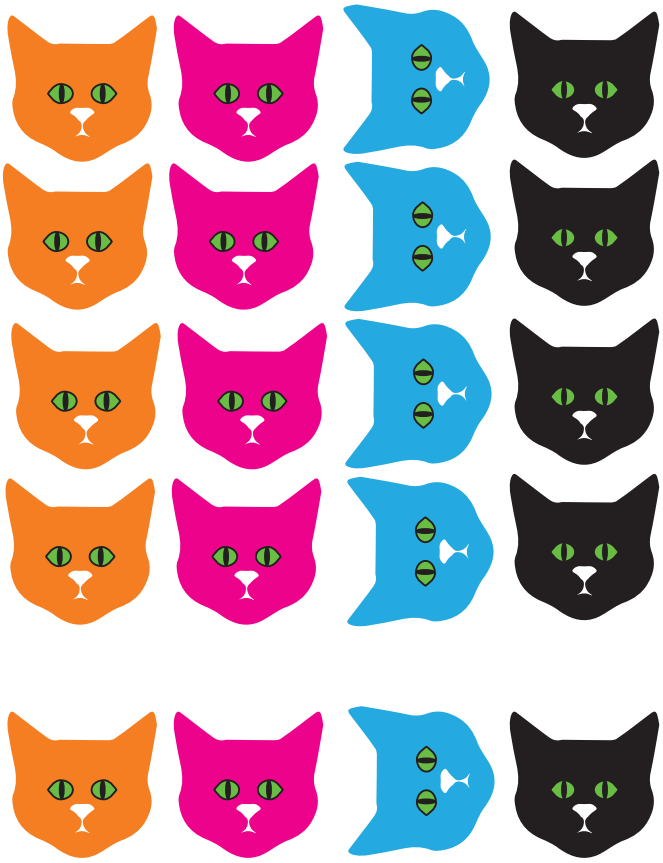


Figure 3.71 The rows of different coloured faces are arranged in alignment, giving a strong perception of connectedness even though there are differences in colour and shapes.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Continuity

This principle directs our eye to follow a straight line or curved path. Our eyes (mind) will follow a similar line from one spot to another. So powerful is this principle that our mind might ignore a change in colour or shape to stay on the continuous path.

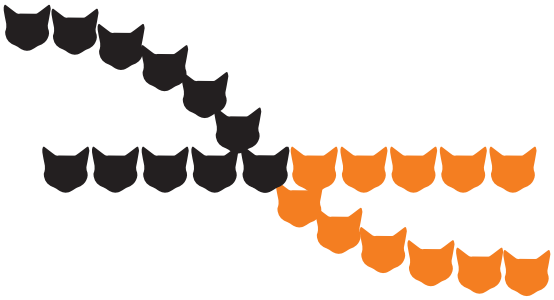


Figure 3.72 An example of the continuity principle

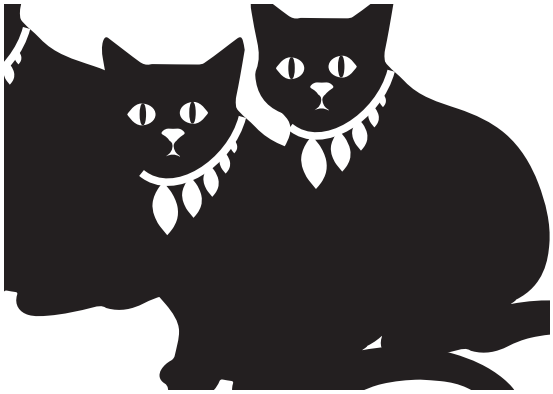


Figure 3.73 Even when shapes or forms intersect or are hidden behind others, our brains try to separate them into individual elements

Similarity

Our brain tries to group things that appear similar to each other, and perceive them as a group. Look at Figure 3.75: your eyes are instantly drawn to the four grey cats and group them together as one, even though they are not next to each other.

One way to use this principle is to create a similar set of icons. Although each icon is different, the similarities are there to allow us to see them as group; could save time with instructions.

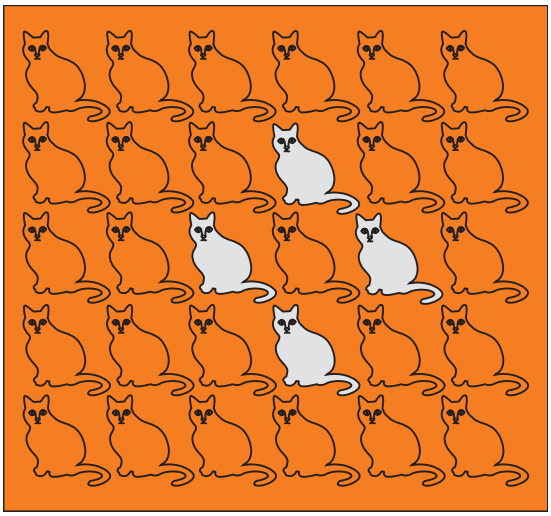


Figure 3.75 The Gestalt principle of similarity is useful for grouping elements



Figure 3.74 Continuity is a powerful principle to lead the eye through a design. It is useful for many areas, including the layout for this poster.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Closure

Science has proven that our brains prefer complete shapes. So, when looking at images with empty parts, we fill them in to make complete images. As a designer you can be quite imaginative in using this principle to create a logo. Look at the IBM logo in Figure 3.77 and the series of horizontal lines.



Figure 3.76 Similar to figure-ground, closure is a deliberate decision to leave out parts of a design. However, our minds perceive the design to be whole.

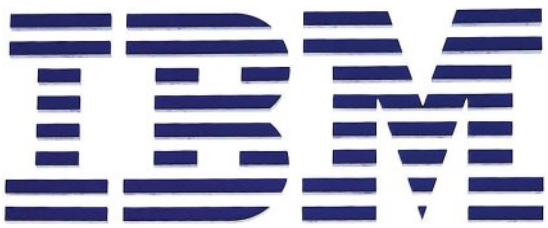


Figure 3.77 The IBM logo is an example of the Gestalt principle of closure

Common fate

This principle is when you group related objects close together or in the one region. This is similar to proximity. The human mind perceives visual elements that move in the same speed and/or direction as the one group. A flock of birds is a good example. If one of these birds was to fly out of sync, or in the opposite direction, it would catch our attention. It makes sense as a designer to take advantage of this principle.

The concept behind this principle is that we perceive elements moving (or that appear to be moving) in the same direction as related to each other. Those moving items/elements are sharing a similar fate. An example is a drop-down menu.



Figure 3.78 Flock moving in the same direction



Figure 3.79 Flock scattered everywhere

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Figure-ground

Our brains are challenged by uncertainty, and we look for solid elements in an image to make connections by separating the foreground and the background.

Our brains find it difficult to interpret an object as a figure and as a background at the same time, as seen in Figure 3.80.



Figure 3.80 Vase or two cats?

Using figure-ground allows a designer to contrast elements and principles such as colours and pattern or text versus shapes. Depending on its use, figure-ground can determine what we see first.



Figure 3.81 Cat and dog image by Noma Bar

Focal point

The focal point principle asserts what we see first in a visual image. It is what our brain sees first.

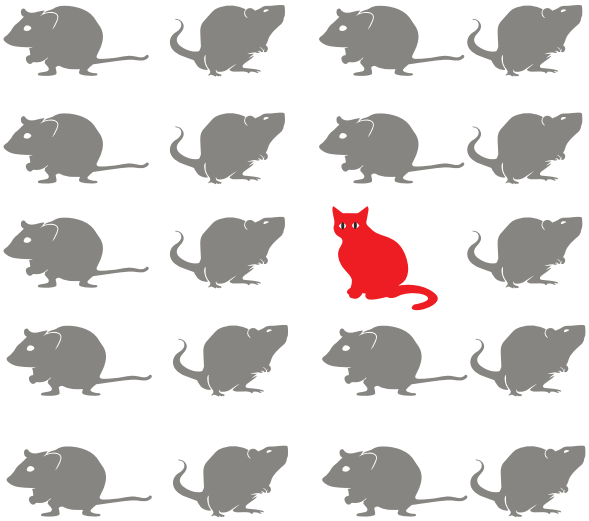


Figure 3.82 The first thing you see is the red shape because of its contrast in shape and colour. After recognising this, our eyes move around to the other shapes

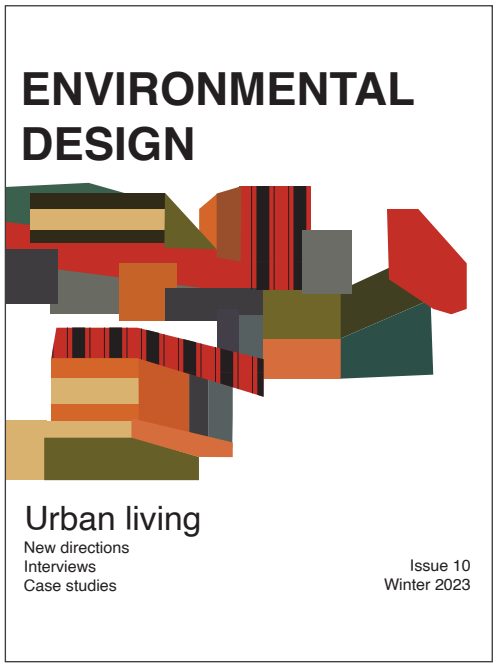


Figure 3.83 The geometric artwork on the front cover of this magazine creates a focal point that captures the viewer's eye

EMBARK 3.7

Principles of perception

Using five shapes, illustrate your understanding of the Gestalt principles of visual perception.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

3.8 The Deliver phase of the design process

The Deliver phase of the design process is more than producing and presenting final presentations. This phase of the design process involves looking at your developed ideas, critically evaluating these using convergent thinking strategies and presenting potential concepts to a target audience for feedback before moving on to creating the final presentation/s.

Convergent thinking strategies

CHAPTER TWO

After selecting concepts, it is time to review and critically examine the work you have produced. Through applying convergent thinking strategies, you will have the opportunity to synthesise, select and refine design concepts. When critically examining your work, annotations are important to support your visual ideas and evaluations. This thinking will help you prepare refined mock-ups that can be shared with a target audience for feedback.

You used convergent thinking in the Define phase, and also when analysing inspiration at the start of the Develop phase. Some of these strategies, such as PMI and SWOT, can also be useful for Deliver. In addition, you may also want to explore other strategies, such as:

- PMI (discussed in Chapter 2)
- SWOT analysis (discussed in Chapter 2)
- Brand matrix (discussed in Chapter 2)
- POOCH charts.

POOCH

In a POOCH chart, you lay out the:

- Problem your design solution is addressing
- Options you have considered
- Outcomes of each option – the pros and cons (you could even do a SWOT for each option)
- Choice you have made
- How it went – a review of the process. If you have not yet implemented your design solution, this step can be omitted.

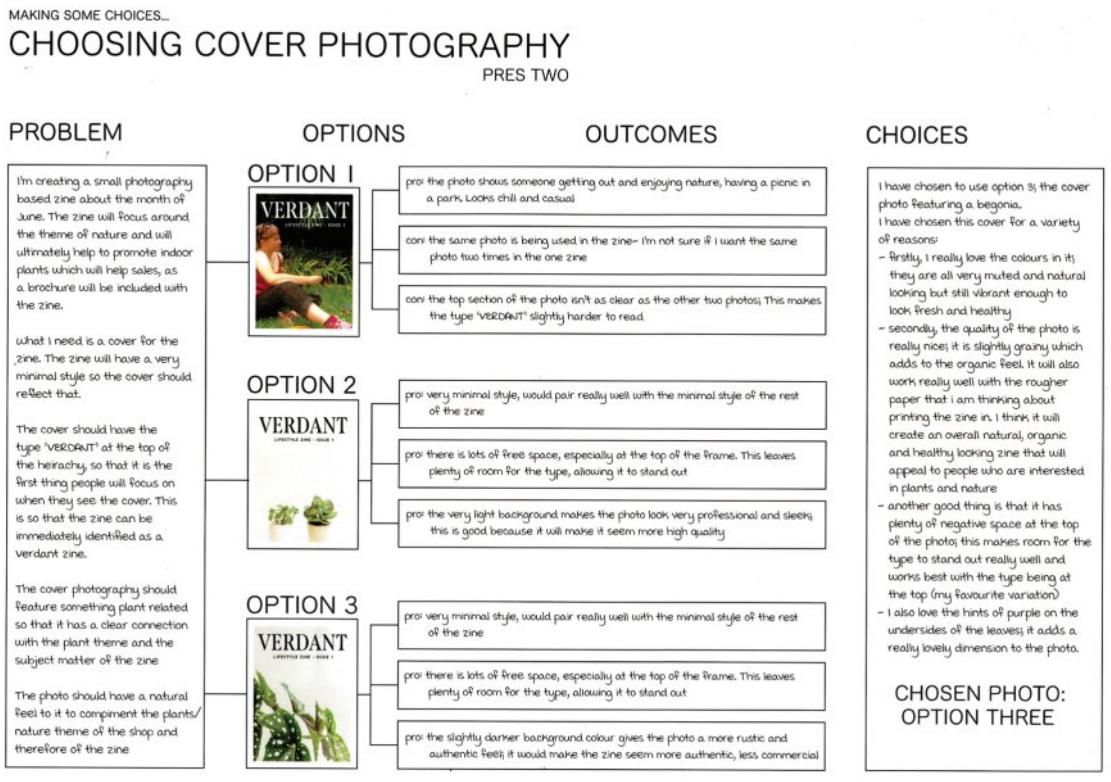


Figure 3.84 A POOCH chart. By Niamh Boura

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Critiquing

You will be expected to present your design ideas for critique, and use this feedback together with convergent thinking strategies to guide the selection and refinement of concepts.

A critique may:

- include written notes or a presentation to support mock-ups
- involve the use of physical mock-ups
- be undertaken in a small group or as a class, where each member takes turn to give feedback
- include opportunities for verbal or written feedback.

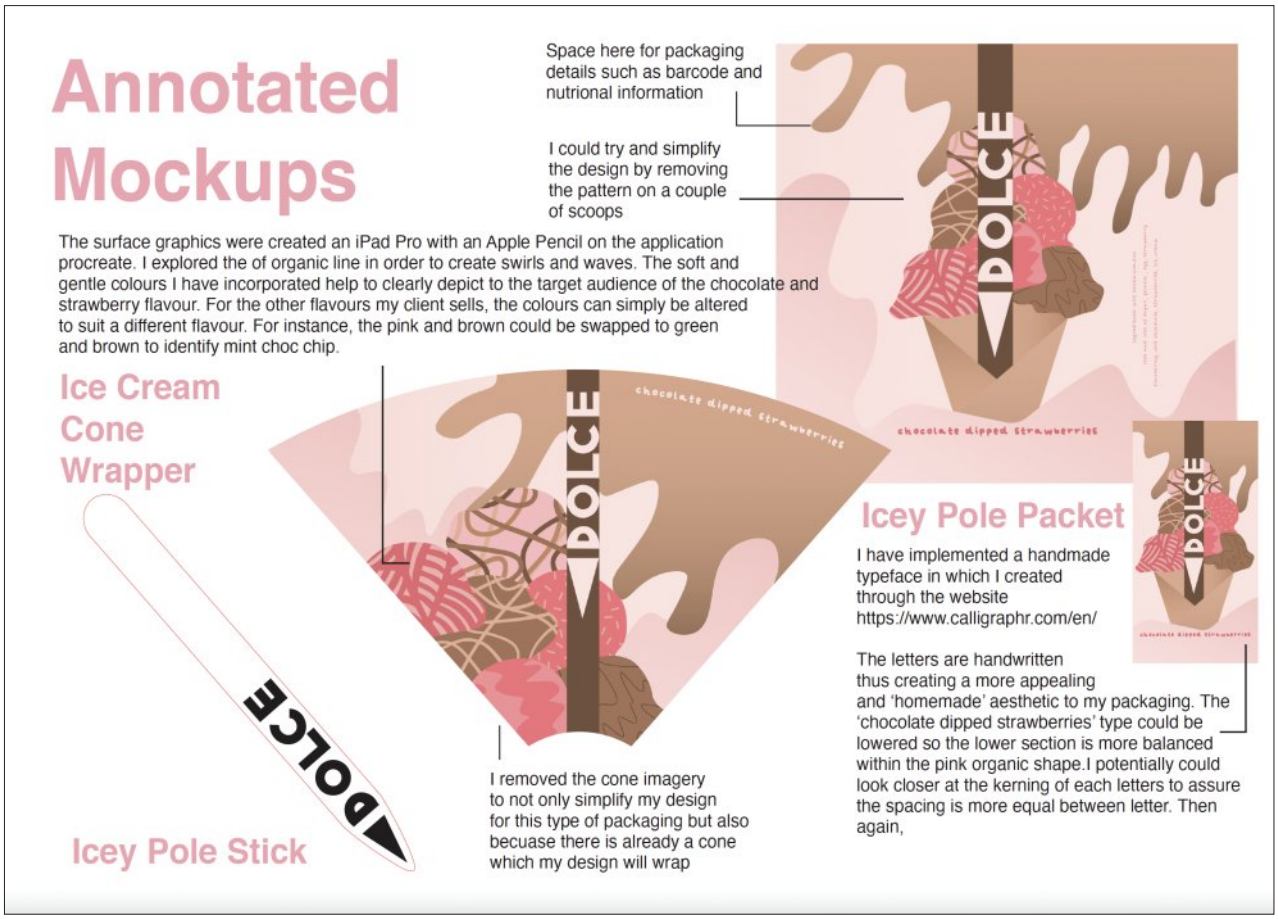


Figure 3.85 Creating mock-ups to use as part of a critique makes it easier to receive feedback. By Amy Vaughan

Delivering and responding to feedback

After presenting design concepts for critique, you will return to using convergent thinking strategies to reflect upon any feedback provided, and decide what will be implemented. It is important that you view all feedback alongside the criteria determined in the brief.

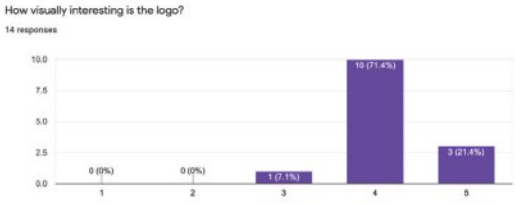
Strategies could include using a checklist, a tool like a POOCH chart, panel discussion, a designer report or a spreadsheet that checklists the criteria for the communication need, or a graph indicating survey results for the desired solution.

You will resolve your use of visual language, which includes the use of the design elements and principles and methods, media and materials. It is at this stage that you refine your choice of presentation format to communicate and present finished design solutions.

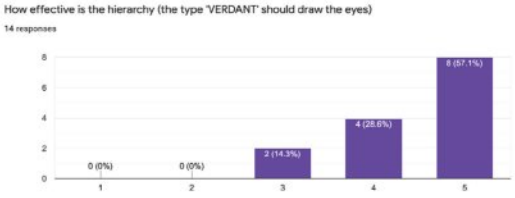
ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

LOGO FEEDBACK + ADJUSTMENTS

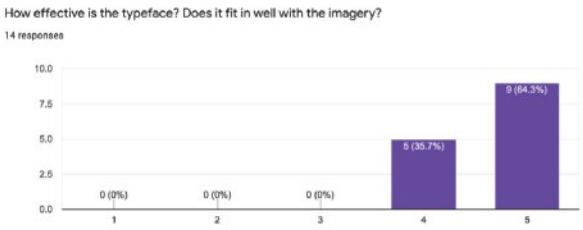
VERDANT plants



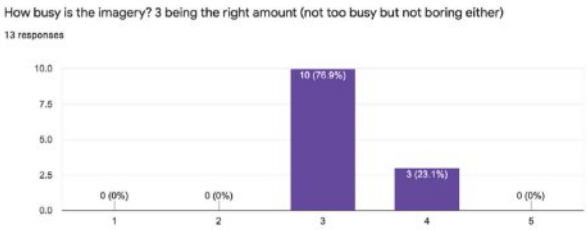
For the question of how visually interesting is the logo I got mostly 4/5's which I think it s a pretty good result; for a logo you don't really want it to be TOO visually interesting because it should be easy to repeat, put on different presentations and identify. I think I'm pretty happy with this part of the evaluation.



The majority of the results for how effective the heirachy is are 5/5 which is great, however there are a few 4's and even 3's which isn't great. I am personally pretty happy with the heirachy but from this feedback I'm getting the feeling that I should explore ways of improving it further.



I think that this is a pretty good evaluation; I am really happy with the 'Span Condensed' typeface that I've been using for it and from the evaluation, so are most of the people who I surveyed. However, I may decide to experiment with the type a bit.



I also think that this is a good evaluation; three was the result that I was aiming to get, and the fact that 76% of the people I surveyed said 3 is very positive. However, I may explore ways of making it slightly less busy due to the few people who said 4

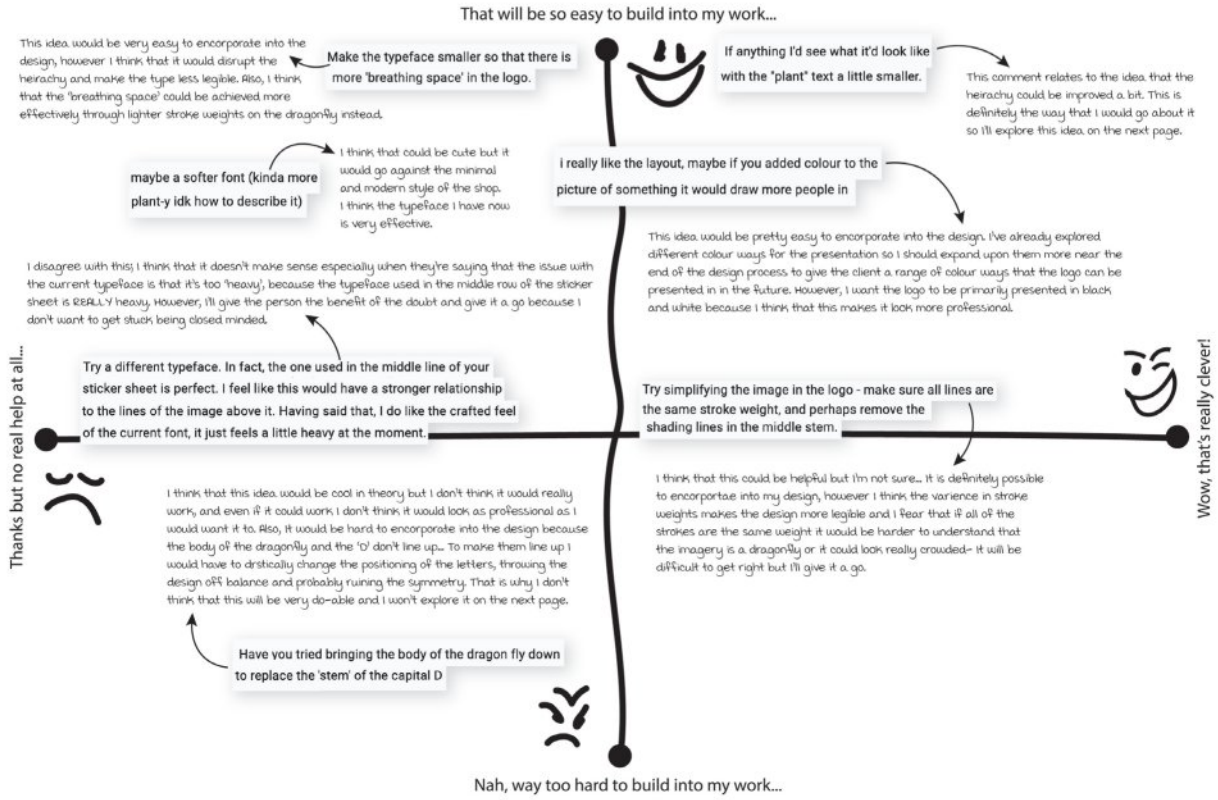


Figure 3.86 Thinking convergently with surveys and matrix; logo feedback and further refinement.
By Niamh Boura

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Chapter review and tasks

Summation

As a student of Visual Communication Design, you will be asked to respond to a brief or create one of your own and use the VCD design process to produce final presentations. This unit has specifically focused on the Develop and Deliver phases of the design process to create visual language for a brand or a business. Information about methods, media and materials along with the design elements and principles, including the Gestalt principles of visual perception, have been addressed. Understanding that divergent and convergent design thinking are part of any good design process along with critiquing ideas for feedback will provide support for creating solutions to design problems. As designers, it is our moral and ethical responsibility to respect the intellectual property (IP) of others and always acknowledge and/or seek permission to use the work of other people.



Interactive

Multiple-choice questions

1 Visual language is:
   - **A** language made up of symbols
   - **B** the design elements and principles
   - **C** a system of communicating using visual elements

2 A brand is:
   - **A** a logo for a company
   - **B** a type of product
   - **C** the elements and visual language used to communicate a company's qualities

3 Copyright is:
   - **A** legal obligation that protects inventions
   - **B** a type of IP that protects original works created by designers, artists and authors
   - **C** the copying of another person's work

4 Divergent thinking is:
   - **A** thinking broadly using a range of resources
   - **B** narrowing ideas and concepts down to a select few
   - **C** following a design path on a divergent angle

Mini task: Storytelling

Brand identity and visual language

CARE Animal hospital has a strong brand identity due to deliberate use of visual language.

Study the images on the next page and then answer the following questions:

1 Identify the different presentation formats.
2 Identify the purposes and contexts of each presentation.
3 Describe the visual language used across the different presentation formats.
4 Describe how the visual language could inspire you or be used as starting points for your own branding design work.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.





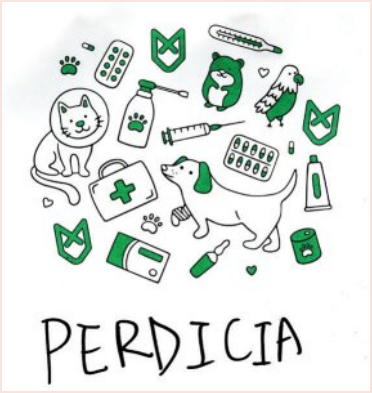




Figure 3.87 Branding collateral for CARE (Centre for Animal Referral & Emergency)

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Extended task: The elements and principles

Step 1: Create a series of images to represent each of the design elements and principles and the Gestalt principles of visual perception.



Figure 3.88 Mid-century patterns illustrate some of the design elements and principles

Step 2: Using your images, create a set of tickets to a festival of your choice.

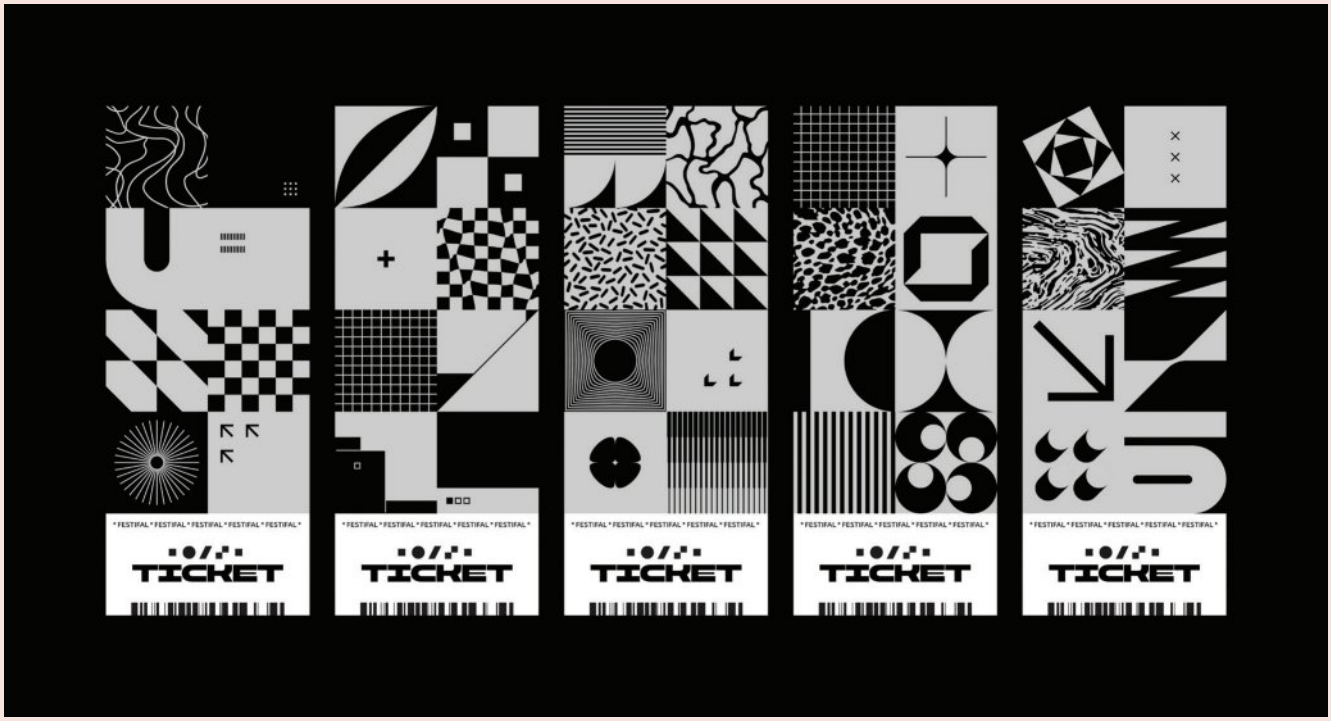


Figure 3.89 Festival tickets design

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Essential question – Unit 1, Area of study 2

How can visual language communicate to audiences and shape behaviours?

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 22

A deliberate and considered use of visual language can increase engagement, influence behaviour and reposition the brand or business among audiences or users.

Working in small groups, answer the Essential question using the branding for 'Who Gives a Crap' shown in Figure 3.90. Present your findings to the class.



Figure 3.90 Branding by Who Gives a Crap

VCAA assessment
Unit 1, Outcome 2

On completion of this unit the student should be able to create visual language for a business or brand using the Develop and Deliver phases of the VCD design process.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 23

Park kiosk

The brief

Your local council has recently installed a kiosk for the local park area. You are required to design a logo and associated branding (colour palette and typeface) for this kiosk. The final logo design will be applied to a coffee cup and loyalty card. The purpose of this design work is to identify the new kiosk. The loyalty card will inform the target audience of location details and the number of takeaway beverages that they have consumed.

This task requires you to respond to the target audience and the context of your kiosk. Note that your local council may be an inner city, urban or rural location or even in a forest or seaside location. You will need to think about your context and the target audience.

Constraints

- Your logo must work well in colour, black-and-white and on a variety of scales.
- Your logo will connect with the context of your kiosk.
- All design work will address your target audience.

Expectations

- Complete all design tasks to assist in developing a logo and branding.
- Use the design elements and principles in both practical work and your annotations and use them when making design decisions.
- The purpose and context must be kept in mind when making design decisions.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Tasks – Visual Diary work

Complete the following research tasks in your Visual Diary.

Gather and analyse inspiration

Trends

Research current trends in logo design. Find five examples of current trends in logo design and paste these into your visual diary. Annotate each example and include a URL. For example, you might find that in the previous year, logo trends included the use of:

- gradients, retro styles, hand-drawn themes, thin lines, overlapping
- elements, motion graphics and video, abstract themes
- geometric, semi-transparent elements, use of negative space.

Brand matrix

Organised and synthesised research: Collect 20 different logos that you find appealing. Create a brand matrix that looks at the different ways coffee and tea brands are represented. The brand matrix will help you to separate and synthesise the logos.

Case study

Select one logo that is used to brand an existing kiosk or café. Analyse the logo by referring to:

- Use of type and/or imagery
- Colour palette
- Relevance to the target audience
- Success in meeting the purpose
- How would it work in different contexts?
- How it works on different scales.

Generate imaginative ideas

Brainstorm

Complete one page of brainstorming – use both type and imagery. When finished, highlight key words and images that stand out for you in relation to your context and target audience.

Forced Associations

1. Choose two key words from your brainstorm at random.
2. Sketch a logo based on the two words.
3. How many times can you repeat this?
4. Annotate this work.

Mood board

Using your brainstorm and forced associations activities, create a mood board to provide visual inspiration for your logo design.

Annotate this work – it may be labels.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Develop – create, recreate and experiment

Media and materials

Develop your logo further over two pages. At this stage, your work will mostly be digital. However, you may still incorporate aspects of manual work depending on the aesthetics of your logo design.

Next, over two pages in your visual diary, explore a range of methods, media and materials to generate surface graphics for both the loyalty cards and coffee cup.

- You are encouraged to explore a variety of methods including painting, printmaking, drawing, photography etc. When you use a variety of methods, you will find yourself using a range of media and materials.
- You may start manually but will end up in a digital world.
- You may use any software including Photoshop, Illustrator or Procreate on an iPad.
- You must annotate all explorations (more than just labels).
- Select one direction for your logo and in a group of three, critique your ideas for the logo.

An exercise in type

Figure 3.91 is the exterior and interior of a birthday card. Look carefully at the kerning and tracking. What improvements could be made? Has the designer tried to create a specific style? Can you describe the use of visual language? Is the kerning, tracking and leading deliberate? Print out a copy of this card from your digital text (or photocopy) and annotate the exterior and interior card with suggested changes to improve the formatting of the text.



Figure 3.91 Exterior and interior of a card

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Grids and layout

Once you have created the elements (imagery and type) for your takeaway cup and loyalty card, explore strategies for creating a balanced layout, including rule of thirds and Golden Ratio.

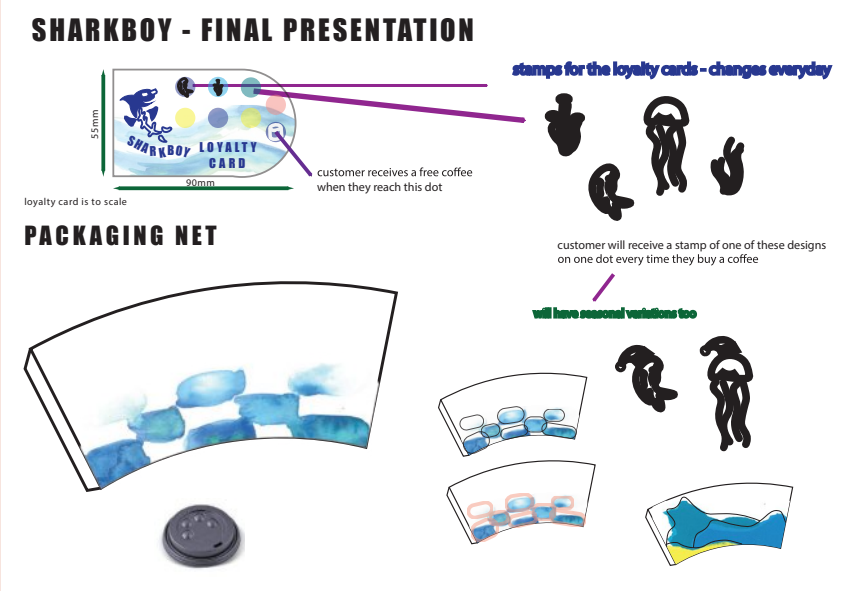


Figure 3.92 A logo with elements. Having elements for branding allows more success in creating design collateral and a brand campaign for the client. By Kelly Liu

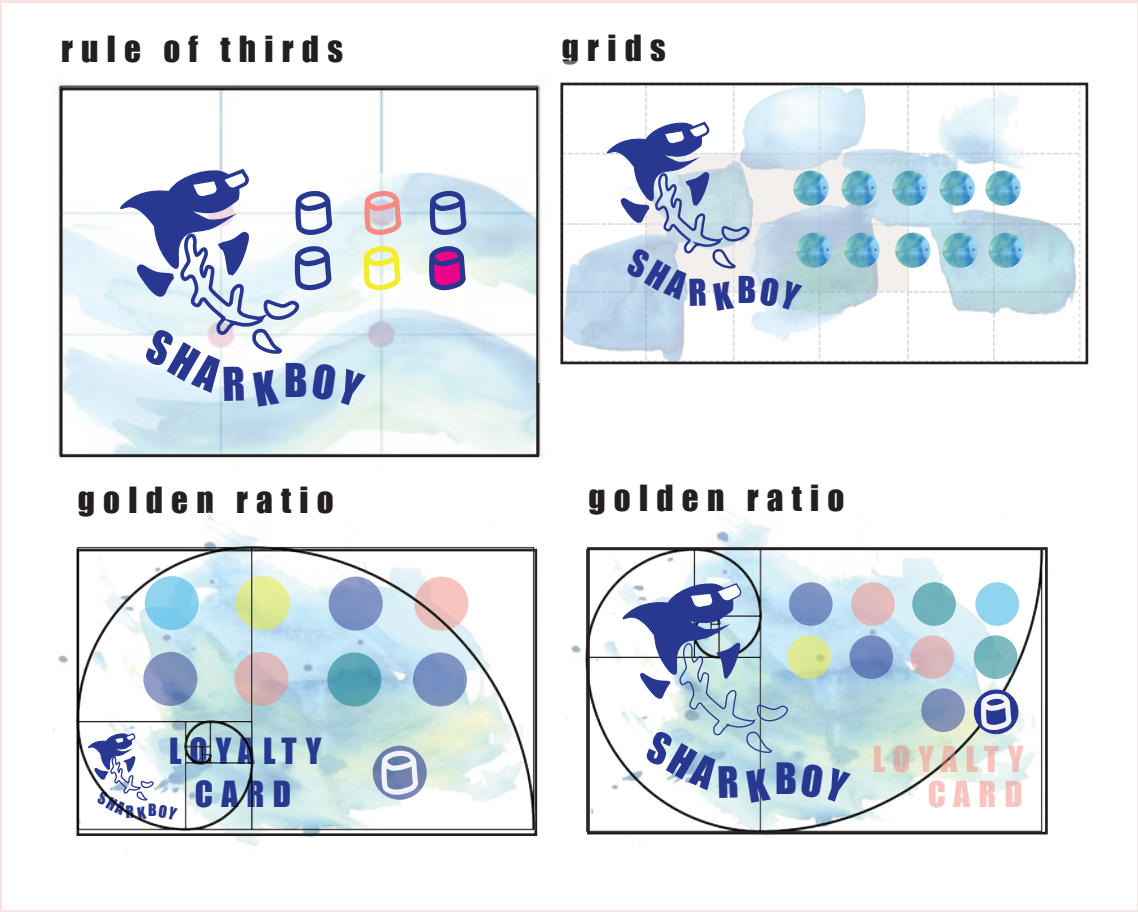


Figure 3.93 Exploration of layout using rule of thirds, grids and Golden Ratio. By Kelly Liu

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Final presentations

- Print a hard copy of the loyalty card to scale.
- Apply graphics to a coffee cup packaging net.
- Photograph both presentations and apply to a presentation board.

Student examples:



Figure 3.94 Branding for Khrisalis Coffee. By Eloise Roberts

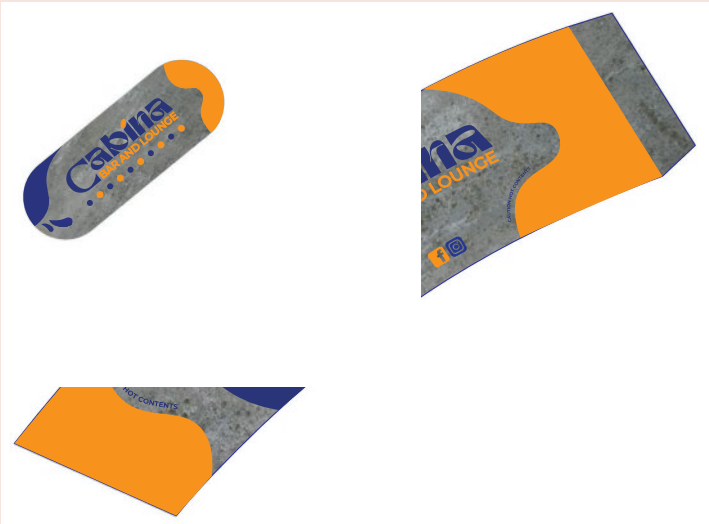


Figure 3.95 Branding for Cabina Coffee. By Joel Alberti



Figure 3.96 Branding for Calm Kiosk. By Lucinda Roberts

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

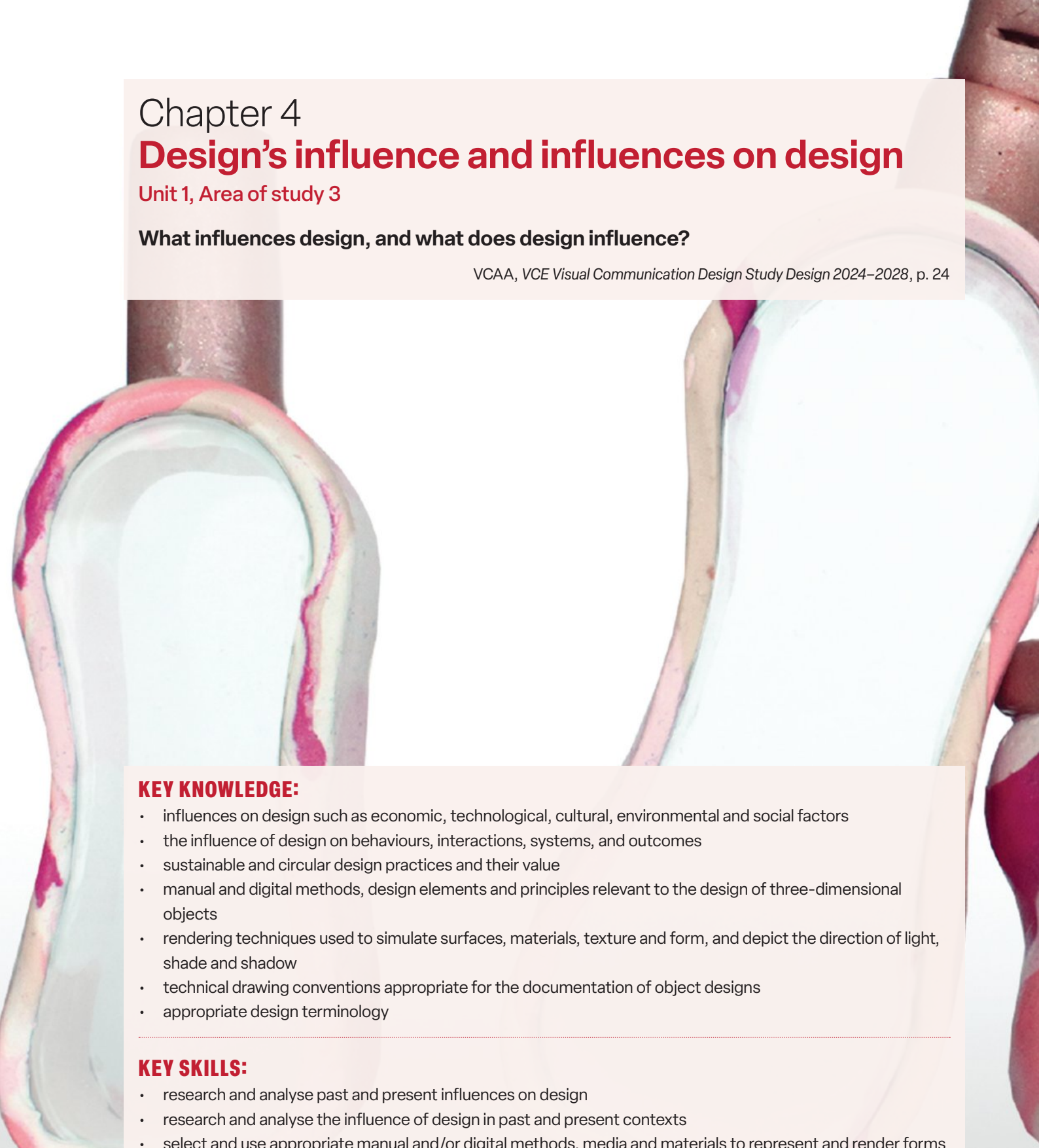
Chapter 4

Design's influence and influences on design

Unit 1, Area of study 3

What influences design, and what does design influence?

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, p. 24



KEY KNOWLEDGE:

- influences on design such as economic, technological, cultural, environmental and social factors
- the influence of design on behaviours, interactions, systems, and outcomes
- sustainable and circular design practices and their value
- manual and digital methods, design elements and principles relevant to the design of three-dimensional objects
- rendering techniques used to simulate surfaces, materials, texture and form, and depict the direction of light, shade and shadow
- technical drawing conventions appropriate for the documentation of object designs
- appropriate design terminology

KEY SKILLS:

- research and analyse past and present influences on design
- research and analyse the influence of design in past and present contexts
- select and use appropriate manual and/or digital methods, media and materials to represent and render forms
- select appropriate design elements and principles when developing a sustainable object
- adopt circular design practices during the Develop and Deliver phases of the VCD design process
- annotate design ideas and concepts using design terminology
- apply two-dimensional drawing methods, such as technical flats or third-angle orthogonal projections, to depict objects from multiple views
- apply three-dimensional drawing methods, such as isometric or perspective drawing to represent the form and structure of objects
- apply appropriate technical drawing conventions to documentation drawings

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, pp. 24–25

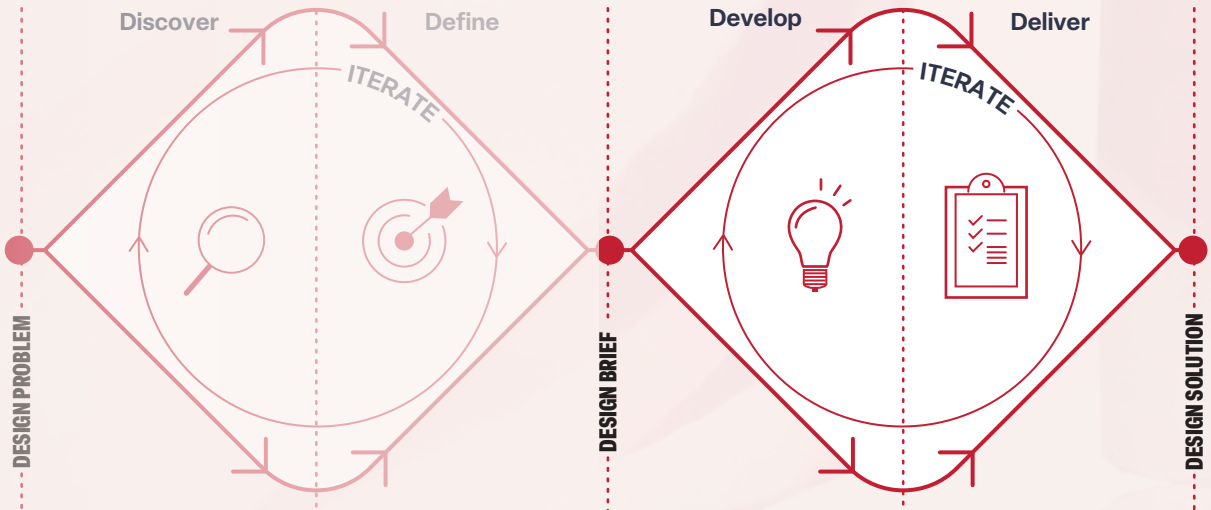
Design was once at the cosmetic end of a decision-making food chain; not to decide what to make in the first place.

Meredith Davis & James Hunter, *Visual Communication Design – An Introduction to Design Concepts in Everyday Experience*, 2017, page 10

OVERVIEW

Design is not created without influence, and as designers we can influence behaviours through our design decisions. The design of objects in both past and present contexts have been influenced by social, cultural, environmental, technological and economic factors. This unit looks at the design of objects and ways that we can design better, for our planet and its future, using principles of good design, sustainability and circular design practices. This chapter will prepare you to design a sustainable, three-dimensional object, using divergent thinking strategies while experimenting with design elements, principles, materials and media. Ways to present ideas and concepts for objects, including rendering forms, paraline and perspective drawings and two-dimensional drawings such as technical flats and third-angle orthogonal drawing, will be included in this chapter.

This chapter focuses on the Develop and Deliver stages of the VCD design process.



Divergent Thinking
Gather insights
Apply research methods
Explore stakeholders' needs, perspectives & experiences
Suspend judgement
Keep an open mind

Convergent Thinking
Synthesise data
Review, categorise and summarise information
Re-frame & target problem
Establish design criteria

Divergent Thinking
Gather & analyse inspiration
Brainstorm
Generate imaginative ideas
Draw and make
Create, recreate, experiment

Convergent Thinking
Critically evaluate ideas
Refine concepts
Test, iterate, evaluate
Resolve final features & details
Choose presentation formats

VCD DESIGN PROCESS based on the UK Design Council Double Diamond model

4.1 Influences on design

Factors that influence design include economic, technological, cultural, environmental and social factors. These factors can influence decisions made during the Develop phase of the design process such as brainstorming ideas and when thinking convergently during the Deliver phase. When addressing the design of products, influences on decision making might include:

- finding ways to work within a tight budget, such as using recycled materials or designing ways for a product to have several purposes
- using the latest software to improve design outcomes
- building a culture of change, such as improving composting in a primary school
- designing seating to allow for connection or social distancing.

Economic influences on design

Undertaking a design process and creating final presentations costs money. A client will have a budget to adhere to, and the costings associated with the project need to be discussed at the beginning of the design process between client and designer. Design can be influenced by the financial costs of the nature and quality of materials used, and how the product is going to be made. Mass-production is less expensive than a product that is custom built. Other factors can increase the cost of design, such as transport and assembly when developing the design.

'Cutting costs' doesn't mean that design must be of lesser quality. For example, zero waste sewing patterns (sewing patterns that usually don't require a paper pattern and use most, if not all, of your fabric) are often well designed, functional and reflect current fashion trends.



Figure 4.1 Zero waste sewing often uses written instructions rather than paper patterns and aims to create little or zero waste in the cutting of fabric. The process requires the user to follow instructions to draw the pattern pieces directly onto the fabric or paper if they want to create a paper pattern.

CASE STUDY 4.1

Formed by function

Ballarat-based company Formed Imagination changed their business direction to survive financially during the outbreak of COVID-19 in 2020. The company established by Nathan J Weyers designed, fabricated, transported and integrated theatre sets across Australia. When theatre productions stopped in 2020, Weyers used his initiative to create an innovative product range for the home. The new addition to the company was called Formed by Function. Their story is one of success as they responded creatively to the changed climate of audiences by producing products that follow good principles of design and provided work for their employees.



Figure 4.2 The desk design is made from 6 flat-pack,18 mm high-grade birch plywood pieces that slot together. The design is economical because the designer can reduce the amount of waste when cutting out the pieces and customers assemble the product themselves, and the cost of delivery is reduced because the design comes flat packed.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

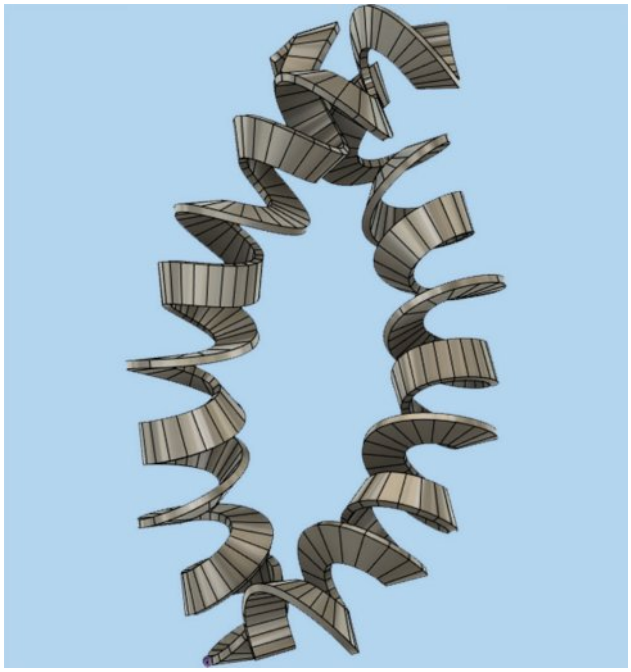
Technological influences on design

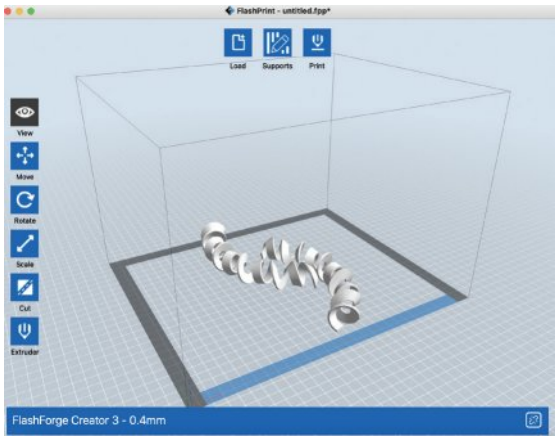
In VCD, when we refer to the influence of technology on design, we are talking about ways that technology can assist us in our design processes, and the way that good design can make technology and products more human-centred, for example in the integration of technology and clothing (Figure 4.4). Technology has been behind design ever since its advent in the form of the first primitive tools. As new tools were invented, they influenced change in the way we behave and live. For example, Artificial Intelligence (AI) and augmented and virtual reality have impacted the way we interact with each other (e.g. VR gaming), and billboards include animations that advertise a world or context that is yet to exist.

Software such as 3D modelling programs (Figure 4.3) allows designers to move more quickly and at a higher standard through the design process, including planning, iteration, prototyping and creating the final solution. Designers can use software to model the behaviour of their newly designed product in different contexts, with lifelike features such as lighting to create a realistic representation of their solution for clients and stakeholders. 3D printing is not a new technology: it dates back to the 1980s, but it became popular in the 2000s, and the hardware and software for it continue to develop. The technology of 3D printing allows the production of intermediate forms and prototypes to assess and test in the development of design solutions.



Figure 4.4 The Keypod is an electronic control unit that can be sewn into any garment, such as this glove, or even shoes, to allow users to be seamlessly connected to their devices whilst still participating in their daily activities such as sport. The Keypod is light, flexible, washable and has a long battery life. It won the 2018 Telekom Fashion Fusion Challenge.





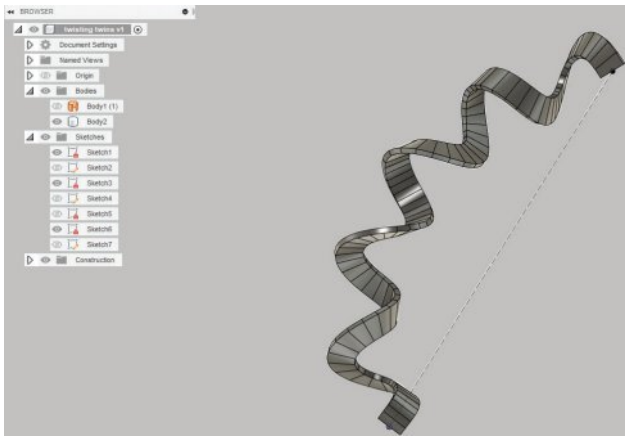


Figure 4.3 Adobe Fusion 360 allows the creation of prototypes during iteration and can print a 3D model for feedback. Images by Finn Abbott

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Cultural influences on design

Culture can be defined as the common ideas, customs and social behaviours of a group of people or society. Understanding and developing empathy with the culture for which you are designing is one of the most important jobs for a designer. Yet it is not always that simple, as cultural norms influence what every culture sees as good design. There are many cultural factors that may influence design, including language, geographic location, education, customs, religion, politics, existing values of a community, trends in fashion, art, music and literary styles.

Culture can hold a lot of power and influence on the way that people interpret design. It can be what inspires designers to create products that are more sensitive to people's lived experiences. For example, certain products have a colour associated with them, such as red for safety and medical support. The colour green is becoming more associated with our cultural shift towards a more sustainable lifestyle.



Figure 4.5 This car emergency kit uses the colour red, which in many Western countries indicates danger. However, in parts of Asia, yellow may be used for danger and warnings



Figure 4.6 The colour green is becoming more culturally accepted as a symbol or meaning for a circular economy and sustainable living

EMBARK 4.1

Culture and technology

Newton's Third Law of Motion is: *For every action, there is an equal and opposite reaction*. This can also be used as a metaphor for technology and culture: technology can influence culture. The late nineteenth-century Arts and Crafts movement was in response to rapid industrialisation, and perhaps we can claim that the current maker movement is history repeating itself. In contrast to the rapid technological advances of today we see a parallel of slow making and do-it-yourself projects such as sewing (including sewing clothes by hand), knitting and artisans' communities. These movements provide a relationship between materials, form and expression with technology in innovative ways.

Find an example of:

- a product design that has been influenced by culture
- a culture that has been created or influenced by design.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Environmental influences on design

Good design takes into consideration and minimises the impact on our planet by thinking about the resources that we use and the waste that is produced during the process. Approaches to more environmentally friendly design can include:

- Limitation of raw materials used, which can reduce the volume of materials we extract from the Earth. Can also reduce environmental impacts by creating lower weight products and lower transportation costs
- Elimination of hazardous materials, which are a major cause of pollution and cannot be recycled
- Reduced use of energy, such as designing products that conserve energy when not in use
- Designing products that have a longer life cycle. This may include designing products that can be repaired or put to another use. Design for disassembly
- Opportunities for recycling and using recycled materials. For example, use recycled cardboard for package design with ideas for future use, such as containers to grow seedlings.



Figure 4.7 Studio Periscope's self-assembly T-Stool can be updated with re-cycled fabrics such as t-shirts

Social influences on design

Design can be social as it can influence behaviours and interactions between people. In times of COVID and social distancing, design was used to assist people to stay connected yet socially distanced to remain safe, through the protection of personal protective equipment or pavement stickers advising where to stand when in line. For example, Board Grove Architects designed a stool for the 2020 MPavilion, which allowed different options for the arrangement of seating, while also providing social distancing.



Figure 4.8 MPavilion 2020 Stool Dolly (see *Interview with a designer 8.3*)

CASE STUDY 4.2

The Rollie

Studio Periscope won the 2019 Victorian Design Challenge where designers and students were invited to tackle one of the great challenges of our time – waste. Studio Periscope's Rollie design is a hot composting system for primary schools that combines education and play, and deals with food waste at the same time. The food waste collected in primary schools can be converted into a compost resource and reduce methane gas emissions at the same time. Hot composting refers to compost being aerated through turning the waste materials, which can be a strenuous exercise to undertake with a shovel or garden fork. The Rollie offers a hamster-wheel type structure for students to play on, which makes aerating easy and fun. The engagement that the Rollie provides will teach young children from an early age the importance of composting, specifically about the process of aerobic hot composting, and assist in contributing to the war on waste.



Figure 4.9 The Rollie composting system by Studio Periscope

Questions

Describe how each of the following factors may have influenced the design of the Rollie.

- economic
- cultural
- social factors.
- technological
- environmental

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

CASE STUDY 4.3

Be my eyes

Be my eyes is a digital product that has been influenced by social factors by enabling people to see the world together. The Be My Eyes app enables a vision-impaired person to share video from their device with a sighted professional or volunteer, so the latter can describe what they are seeing to the former. Examples of use include:

- colour-matching clothing
- learning how to use a new appliance
- reading recipes
- describing a photograph
- reading canned food labels.

One woman even used Be My Eyes when she could not find her cat – she walked around the house with her phone, including pointing it to inaccessible places, and the volunteer saw the cat hiding under a bed.

Video 4.1 The Be My Eyes app

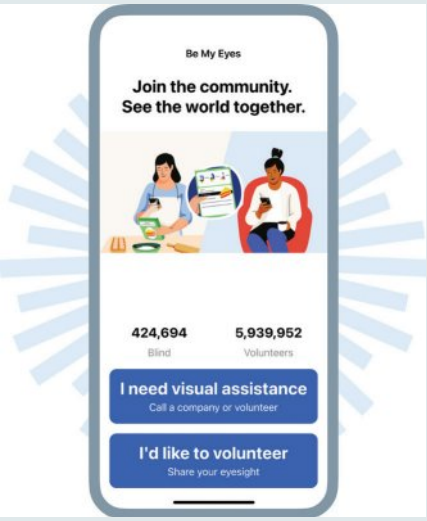


Figure 4.10 The Be My Eyes app

EMBARK 4.2

Past influences on design

After World War II (1939–45), designers were interested in utilising production techniques and surplus materials developed and produced during the war to produce domestic products, another example of using good design principles to create functional and aesthetic design works.

What examples of design from the past can you find that have been influenced by factors such as economic, technological, cultural, environmental and social factors?



Figure 4.11 William Miller's inflatable chair (1944) is an example of design in response to post-war context. The chair is composed of vinylite, a synthetic plastic developed to make gas masks, protective equipment and waterproofing material. The use of this material came out of postwar ideas to use new kinds of materials and production techniques for domestic products.

4.2 Influence of design

Using visual language and considering design factors, designers can have an impact on people and on our planet by influencing behaviours, interactions, systems and outcomes, as the following examples show.

Behaviours

- Fashion design can influence trends in what we wear
- If a keep cup is well designed, a person will be more inclined to carry it around, and avoid takeaway cups.

Interactions

- Engaging playground equipment can draw children and families to interact with an environment.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Systems

- A designer might consider how many steps it takes to complete an action before people give up.

Outcomes

- An architect might include large windows to increase natural light to help relax and ease occupants' stress levels.
- A graphic designer might use a specific type of paper to encourage people to recycle.

Social issues can arise when a new product has good or bad side effects. The smartphone changed the way that many of us connect with each other through texting and social media apps meaning that people don't have to catch up in person. In addition, the vast number of smartphones being sold has enabled huge opportunities for employment in the manufacturing area. When designing new products, we need to think about social factors and to be inclusive of minority groups such as people with disabilities.

CASE STUDY 4.4

Huskee – influences on design and a design that influences

Huskee coffee cups are sustainably made from waste coffee husk. They can be purchased with matching saucers for use at home or by a café, or with a lid to be used and reused for takeaway.



Figure 4.12 Huskee Cup won a Good Design award for Best in Class in 2018

Table 4.1 Influences behind the design of Huskee

Economic	To design a reusable product to save costs, that can withstand the rigours and demands of a café
Technological	To create an innovative product made from a new raw material based on coffee husks
Cultural	To design a reusable coffee cup that reflects the culture associated with principles and values of sustainability
Environmental	To address the problem of waste: the Huskee cup reduces the amount of waste produced by the coffee industry by applying three principles of sustainability – reduce, reuse and recycle
Social	To connect people through the habitual coffee-drinking social catch-ups

Table 4.2 How Huskee influences people

Behaviours	Attractive design encourages people to bring their own cup for takeaway coffee, rather than using a disposable cup
Interactions	Encourages socialising in a park or other contexts where a takeaway coffee can be enjoyed
Systems	New technologies and process – the process of reusing coffee husks to make products
Outcomes	Encourages sustainable options for cafés Continues to make the culture of takeaway coffee appealing for those whose personal ethics do not align with single use products

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

4.3 Circular design

Every artefact around us has been designed: objects, messages, environments and experiences. There have been times in history where design was about form and aesthetics, and other times when function and responsible use of materials and processes was at the forefront of our needs. The impact of historical events, like war or the industrial revolution, or social, cultural and technological factors, like mass production, machines and computers, have all played their part in influencing design, and design has influenced them.

With the impact of global warming, pollution and irresponsible creation and disposal of waste, embracing circular design practices when undertaking a design process will be better for us and our planet.

A circular design practice relates to the concept of a circular economy, in which resource use, environmental impact, waste and pollution are minimised, and materials and products are kept in use for as long as possible through re-use and recycling. It refers to a non-linear practice, where an object, message, environment or interactive experience is designed with outcomes that are durable and can be adapted for different purposes. Designs that can be repaired, reused or repurposed.

A traditional approach to a design process may place emphasis on meeting the needs of the user or target audience. With a circular design approach, designers look much more widely, and consider not just the user, but the system within which the design will exist. We should look at the impact of the design on stakeholders (for instance, what will they do with the design when it is no longer needed) and build in opportunities for user feedback during the process to help identify the consequences of our design decisions.

> At every phase of the design process we need to both zoom in on the user needs and zoom out to consider the systemic implications, oscillating continuously between these two equally critical perspectives.
>
> 'Circular design' © 2017 Ellen MacArthur Foundation. All rights reserved.

When designing a product using circular practices, consider the following:

- Can the product be reused, shared, remanufactured or refurbished?
- Can the product be resold, to new users?
- Can the life of the product be extended? Can your design be used multiple times?
- Is the product emotionally durable? Will people still love it in 5 years' time?
- Can we change people's perceptions of what is waste?
- Have you been careful in your choices of what materials and methods you want to use?
- Can your product be digital or virtual rather than physical? For example, a virtual gift card rather than a physical card.
- Can the object you are designing be easily be repaired? For example, having parts that can be upgraded, rather than having to replace the whole product.

Using circular design practices will help you to create designs that are sustainable, resilient and long-lasting.

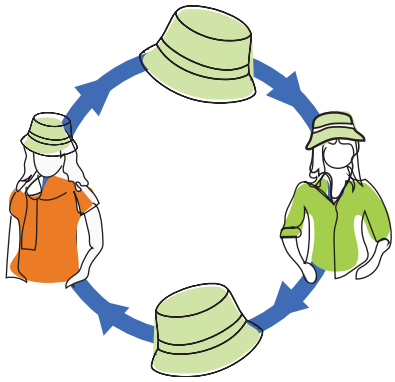


Figure 4.13 Fashion brand Alpha60 have partnered with AirRobe to enable their customers to join the circular fashion movement. AirRobe's marketplace allows customers to resell or rent their purchases. The aim is to keep fashion out of landfill.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

A circular design practice can include thinking about ways to:

- address issues that arise from mass production and consumption
- reduce material waste – waste generated during the design process and the waste from goods or design no longer having a need or purpose
- use new technologies and systems that support circular practices
- inspire positive social changes for the environment.

When working through the VCD design process, the following actions can help to apply a more circular design approach:

- Discover: get to know your user and the wider system/environment where the design will live. This includes ideas for repurpose. Think about the users' needs within the system or environment. This means understanding the impact of design on stakeholders and the environment. What will happen to your design when it is no longer needed?
- Define: reframe your design challenge/problem to reflect your user.
- Develop: ideate, design, prototype, and repeat and design feedback loops for client and users.
- Deliver: create final solutions that engage the target stakeholders and create loyalty.



Figure 4.14 Tom Polizzi designed a prosthetic hand that was to be both affordable and more durable than the average prosthetic, to alleviate financial stress and provide long-term assistance to victims. The design also needed to be 3D printed, be able to be repaired and parts re-printed to prolong its use.

CASE STUDY 4.5

Who Gives A Crap

To live in a plastic-free world, what would be your challenges? What would you have to give up? Who Gives a Crap is a toilet paper company that mostly uses paper packaging. In July 2019, they decided to embark on a company-wide challenge to get rid of any plastic used in their products. Examples included:

- removing plastic from the top of tissue boxes
- replacing plastic packing tape with paper-based tape
- avoiding strapping boxes together with plastic strapping.

How was their thinking aligned with circular design principles?



Figure 4.15 Who Gives A Crap tissues

FURTHER READING 4.1

Tim Brown: The evolution of design thinking

Tim Brown, CEO of IDEO, briefly shares his thoughts on the implications of circular design evolution in this video: https://cambridge.edu.au/redirect/10082. (Ellen MacArthur Foundation, Circular Design, Learning Hub, Index no. 12 © 2017 Ellen MacArthur Foundation. All rights reserved.)

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

4.4 Designing three-dimensional objects

Chapter 2

When designing three-dimensional forms, designers use a range of manual and digital drawing systems and conventions.

A specialist profession that focuses on the development of three-dimensional forms is industrial design. Industrial designers aim to improve our quality of life through the design of products that are inclusive and sustainable. An industrial designer may work on a project that is directed by a brief and a client or they may work on their own projects, designing and inventing better products to assist in everyday life. Industrial designers also work on collaborative projects with other designers; for example, designing a wall mount for a sound system. Research and thumbnail sketches are used to quickly generate ideas with pencil or fine liner to allow continuous thought processes. At this point, the designer may be working in a sketchbook quickly, recording ideas with pencil or fine liner.

In VCD, thumbnail sketches are referred to as development drawings and can be very simple visualisation sketches with annotations or more detailed, as seen in Figures 4.16 and 4.17.



Figure 4.16 Freehand development drawings used during ideation. Initial industrial design drawings may be quickly generated with pencil or fine liner to allow continuous thought processes.

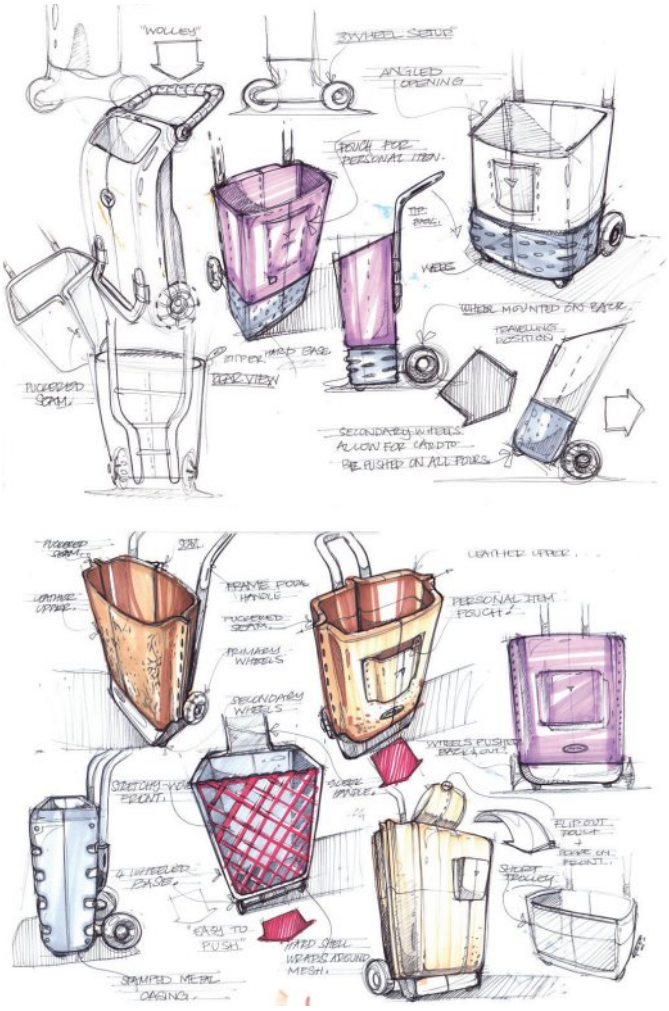


Figure 4.17 Development drawings. By Spencer Nugent

Your development drawings might be detailed and include hatching or contour lines to assist others in interpreting ideas. You may introduce colour and texture to represent materials with the assistance of rendering.

When drawing 3D objects, using drawing methods such as **isometric**, **perspective** or third-angle **orthogonal** drawing, Visual Communication Design students are required to follow conventions outlined by the VCAA. These specific drawing conventions enable designers to convey important structural information as well as design features. The VCAA drawing conventions come from the Australian Standards (see the Standards Australia website, Standards Catalogue, AS 1100.101–1992).

isometric drawing
a drawing system for visually representing objects three-dimensionally showing opposite edges of sides and top parallel to each other and horizontal edges at angles of 30° to the horizontal

perspective drawing
a three-dimensional drawing system where the side(s) and top views of an object recede back to a vanishing point(s). This study looks at one- and two-point perspective.

orthogonal drawing
two-dimensional drawing method to depict objects from multiple views at right-angles to each other

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Drawing methods for 3D representations

3D drawing methods can be used to accurately represent three-dimensional forms. When working in the industrial design field, these include **paraline** and perspective drawing systems. These drawing systems are generally used during ideating to generate and document ideas, which are then drawn more formally to show further accuracy regarding form, details, proportions, and placement of parts. These drawing can be freehand, created using drafting instruments or produced digitally.

paraline drawing a three-dimensional drawing system where the side(s) and top views of an object are drawn with opposite edges of sides and top parallel to each other. Examples are isometric and planometric

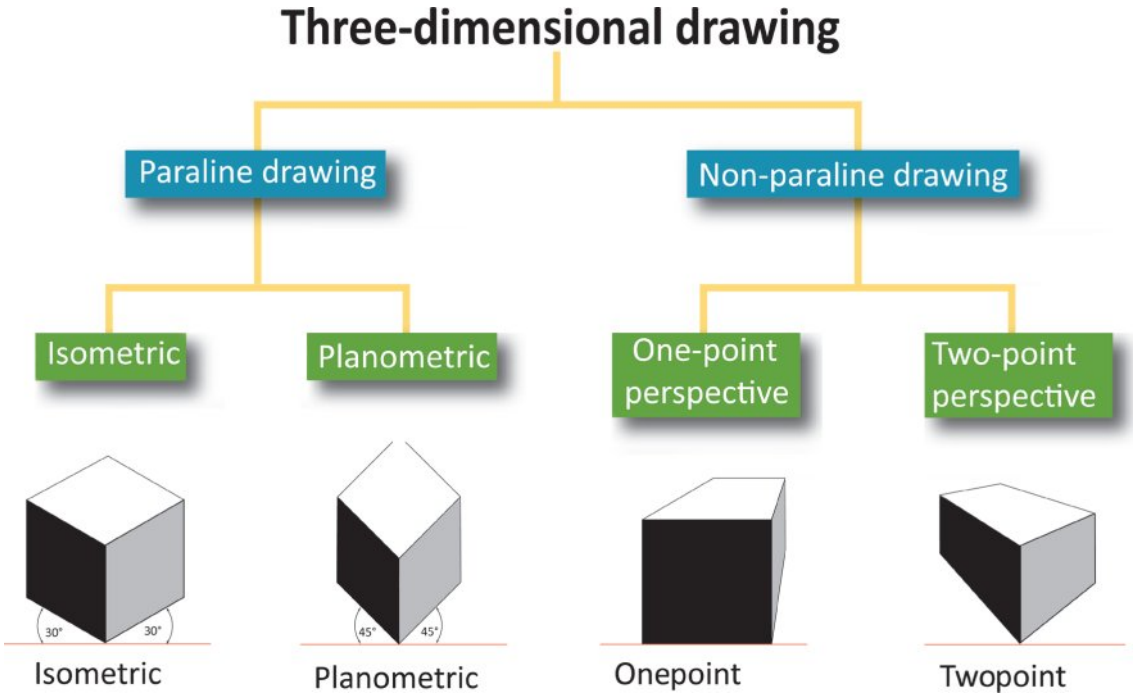


Figure 4.18 Three-dimensional family tree of terminology

Paraline – isometric drawings

Paraline drawings show us what a 3D object looks like or what it might look like once it has been made. These types of drawings give an impression of perspective but do not show true perspective. They are used in different design disciplines including industrial design, engineering and architecture. Three-dimensional drawings allow us to visualise the length, width and height of an object. These types of drawings are often constructed using instruments; however, understanding how to construct these types of drawings freehand will improve your freehand drawing skills.

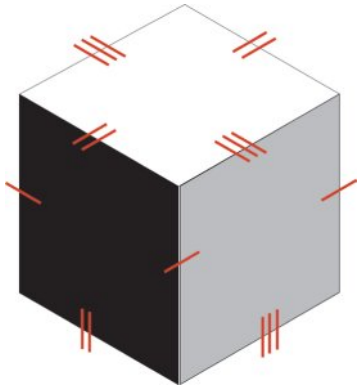


Figure 4.19 Paraline drawing incorporates three sets of parallel lines

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

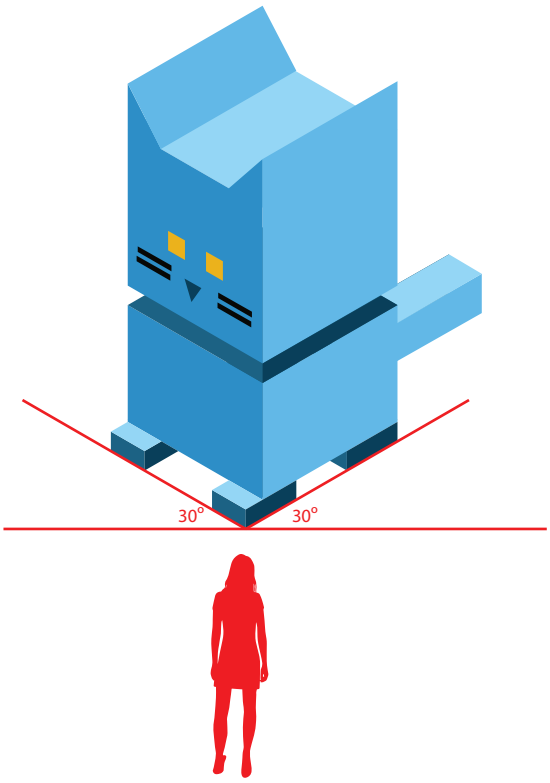


Figure 4.20 The red figure indicates the spectator point

Paraline drawings use a system of parallel lines that never converge. These drawings are quick and easy to produce and are useful for sketching ideas or clearly showing information on three sides. Isometric and planometric drawings have one major element in common – they all have three sets of parallel lines (Figure 4.19). In this chapter, we will look at isometric drawing – planometric drawing is used when working in environmental design (Chapter 5).

Isometric drawings are the most popular of the paraline drawing systems, and are similar to two-point perspective in that the spectator point is facing the corner. In an isometric drawing, the height is shown by the corner that faces you and the width and depth of the object recede at 30° with parallel lines. Isometric drawings allow you to show the details and accurate dimensions of an object, and can be drawn to scale.

INSTRUCT 4.1

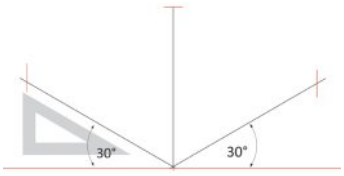
A step-by-step guide to drafting in isometric

Videos 4.2 a & b Isometric drawing by hand and in Illustrator

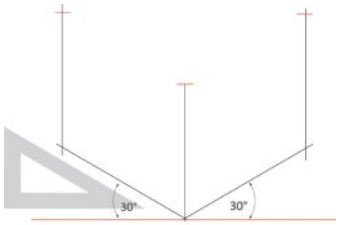
Step 1: Start by drawing a horizontal guideline as the bottom of the drawing (shown in orange). Place your set square as shown and draw the height of your object.



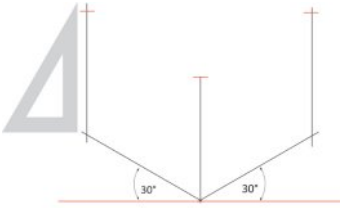
Step 2: Using your 30° set square, draw the two base lines at the bottom of the vertical height line.



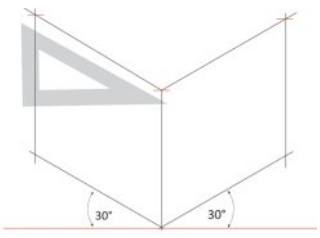
Step 3: Next measure the length of your object on each of the 30° angle lines and the height of the object on the vertical line.



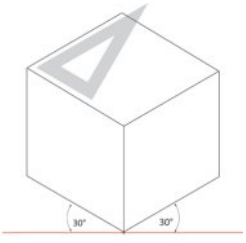
Step 4: Place your set square at a right angle and draw in the sides of your object.



Step 5: Place your set square at 30° and draw two lines from the top of the vertical line.



Step 6: Draw the final two 30° parallel lines to finish. Erase any drafting lines.



ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

EMBARK 4.3

Isometric drawing

Figure 4.21 shows a collection of objects drawn in isometric. Draw each object several times, rotating the object and drawing it from different angles. Isometric drawing paper may assist you with this task.

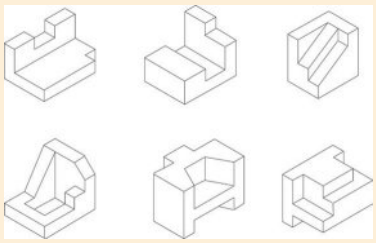


Figure 4.21 Isometric drawings of objects

Circles and ellipses

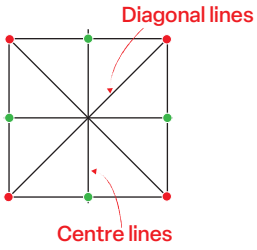
An important skill for this study is knowing how to draw a circle. This applies to both paraline drawing and also perspective (discussed below). As you practise, your confidence will develop, especially drafting freehand ellipses and their arcs. Understanding the principles behind drawing an ellipse will assist in using an ellipse template accurately.

One method of drawing an ellipse is to use a square or rhombus for assistance. This will allow you to find the centre of the square and create the tangent points to sketch arcs and smooth curves.

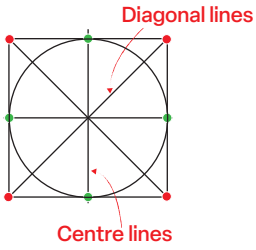
INSTRUCT 4.2

A step-by-step guide to drafting an isometric ellipse

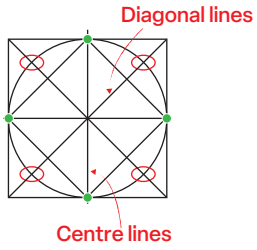
Step 1: Imagine a circle placed inside a square with a set of centre lines and diagonal lines.



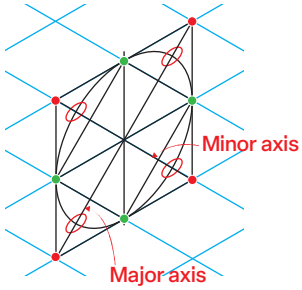
Step 2: If you were to measure these two sets of lines, they would be the same length.



Step 3: If you were to rotate the square, and the lines to 30° (isometric), the lines become minor and major axis.



Step 4: Notice that the ellipse is longer on the major axis.



ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

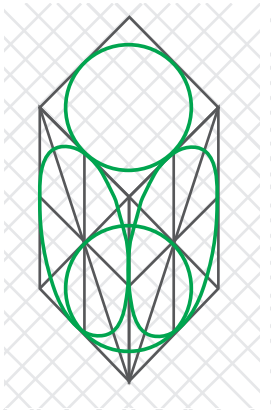


Figure 4.22 Although this chapter does not address planometric drawing, the same principles for constructing an ellipse do apply except for one aspect. In a planometric drawing, notice that the top view is a perfect circle rather than an ellipse.

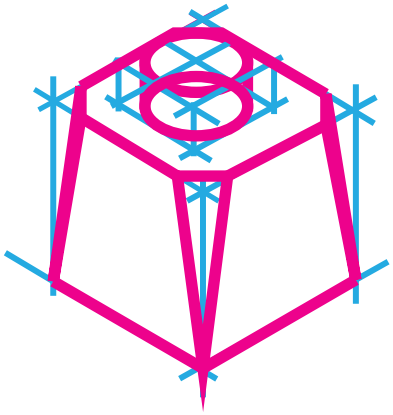


Figure 4.23 Solution to Question 4, 2017, Visual Communication Design VCAA Exam. Sometimes referred to as the crating method, drawing a 3D box to guide the shape of the cylinder at the top allowed the ellipses to be added accurately.

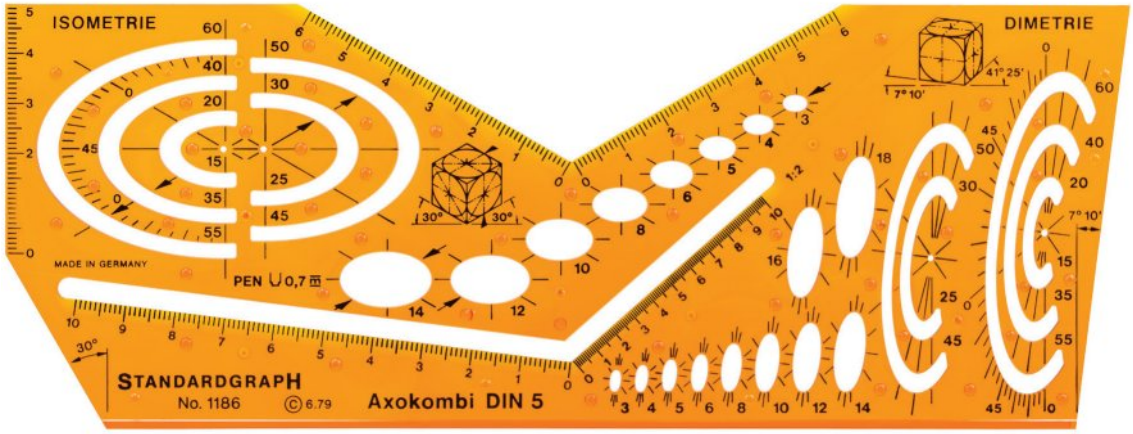


Figure 4.24 An ellipse template. Look carefully to identify the minor and major axis lines

EMBARK 4.4

Drawing ellipses

Practise drawing ellipses in different squares or rhombuses. This technique works for isometric drawing, but you will also be able to use it in planometric (environmental design) and perspective drawing.

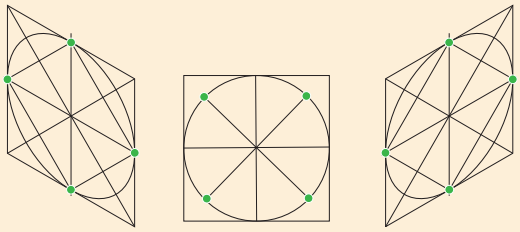


Figure 4.25 Ellipses in different squares and rhombuses

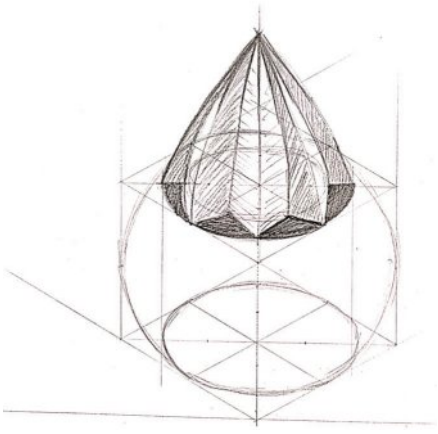


Figure 4.26 Once you know how to draft an ellipse, you will be able to use these skills to build objects

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

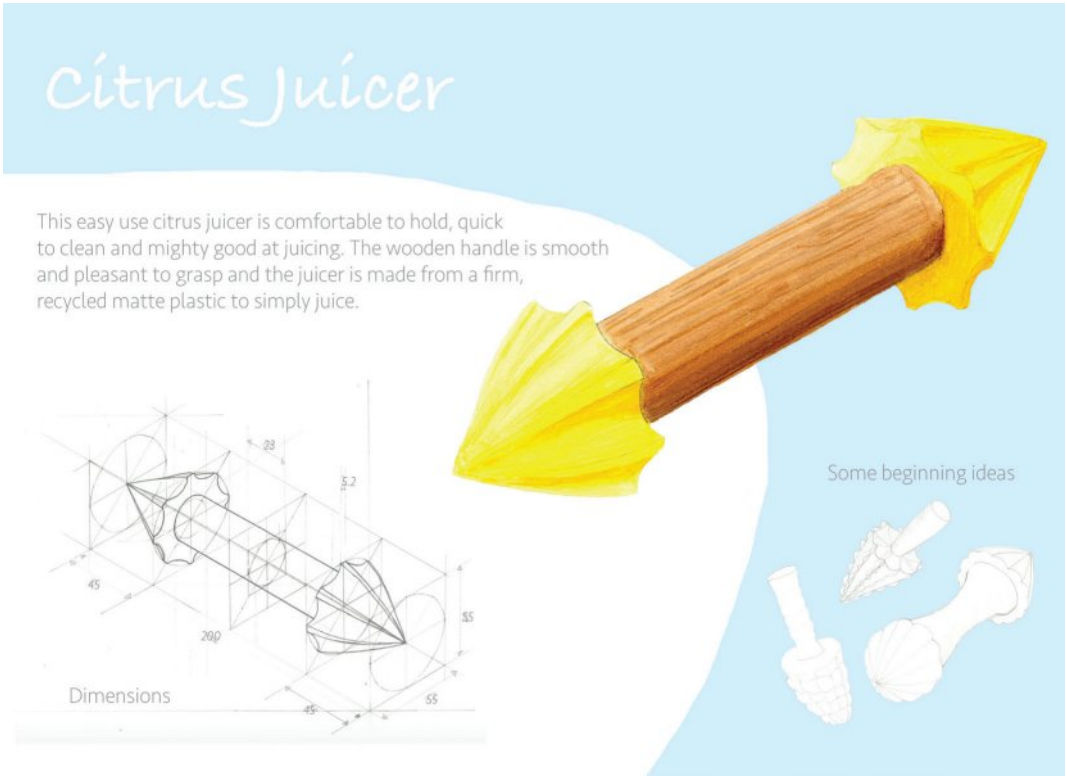


Figure 4.27 More complex shapes with ellipses create form. By Maddi Hassall

Perspective

Whether undertaking observational drawings or generating ideas, the use of perspective drawing can assist in representing the form of objects. Perspective drawing is a method of producing or drawing objects very close to how we see objects and environments in real life. It can communicate the form of an object and the environment it is found in. Just like isometric drawing, there are two sides and a top or end view depending on where you place your object on the horizon line.

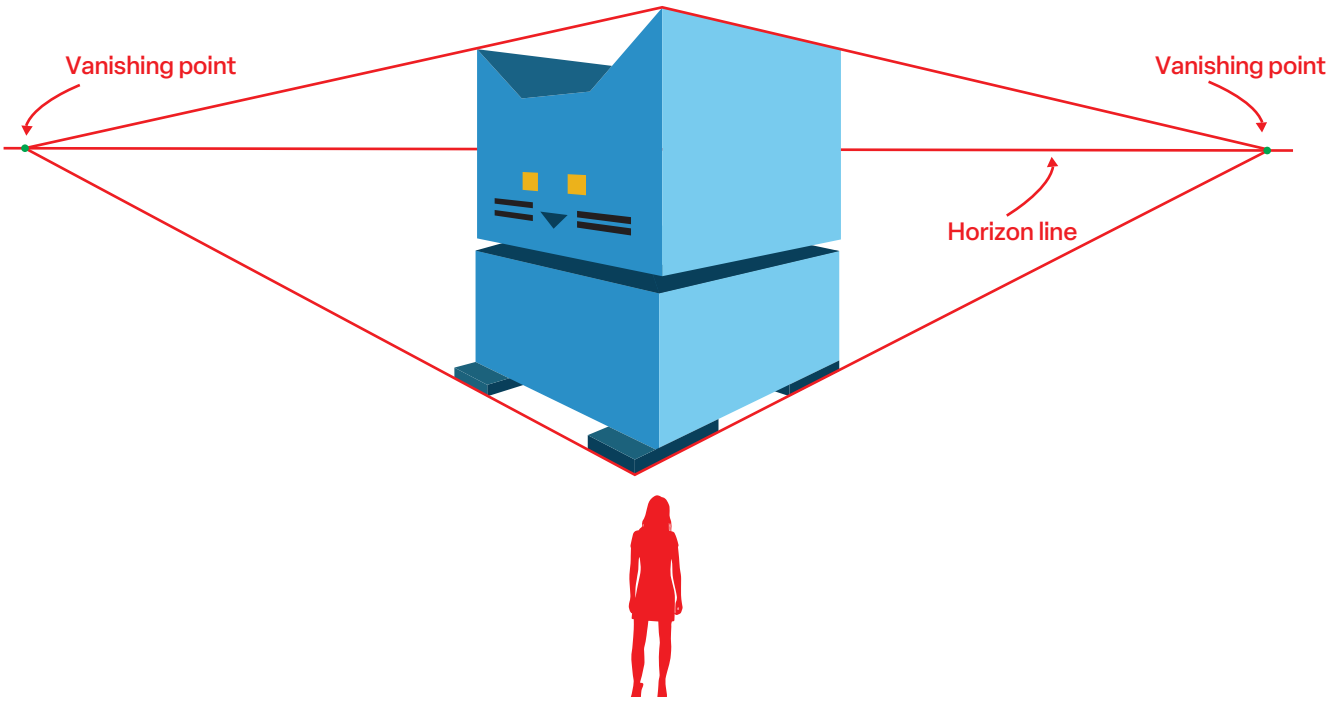


Figure 4.28 The red figure indicates the spectator point

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

INSTRUCT 4.3

Perspective and colour

If using colour to render your perspective drawing, use cool colours in the background and warm colours in the foreground to assist in emphasising the perspective.

Methods of projection

There are two techniques used for constructing a perspective view of an object or environment: **plan projection** and **direct perspective**.

plan projection a method of drawing in perspective where a plan or elevation is drawn first, which then provides all the measurements for drawing the perspective

direct perspective a method of drawing in perspective where objects are drawn using horizon lines and vanishing points. The placement of these allows the artist or designer control of different views of the object being drawn.

Plan projection

Plan projection involves using plan or elevation views to project a perspective view. It can be a complicated and time-consuming process. For a designer, it requires that a plan or elevation of the product or environment is completed first. As a student, you might employ this process after completing a scaled floor plan of a house or top view of an object. This book will focus on direct perspective.

Direct perspective

Direct perspective is very useful when generating or developing ideas as it allows for ideas to be recorded quickly while maintaining accuracy in representing form, and it is perfectly acceptable to use when completing final presentation drawings using both manual and digital methods. This system of perspective does not rely on the use of a plan or elevation and therefore may not be as mathematically correct as a drawing produced using plan projection. Including a human figure or familiar objects such as trees in a perspective drawing will allow you to indicate a sense of scale. This method encourages you to use freehand drawing to develop judgement of proportion and to show the relationship of the parts of an object to each other.

Details of perspective drawing

Perspective drawing is governed by conventions, just like other types of technical drawing. The following points will help you get started.

- The *horizon line* is where your eye level is whenever you look at something. By changing the level of your horizon line, you can change what information the viewer sees (see the first step in Instruct 4.4).
- *View point* refers to the position you want to draw your object from. Imagine it is where you are standing and looking towards the object (see Figure 4.29).
- The *vanishing point* is the imaginary point at which the object's horizontal lines seem to converge or vanish (again, see the first step in Instruct 4.4). You can move your vanishing points along the horizon lines to achieve different perspectives. For example, if you move your vanishing point more towards the right you will see more of the right side of your object.
- Guiding lines drawn from the object to the vanishing point are called *projection lines*.

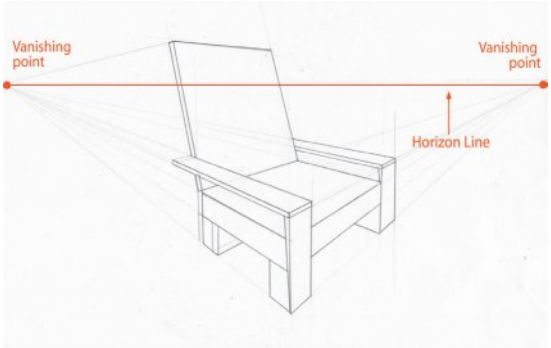


Figure 4.29 An example of direct perspective, using the horizon line and vanishing points to construct the object

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

One-point perspective

One-point perspective is a drawing in which projection lines meet at one vanishing point. One surface or face of the object is always facing the viewer, and is drawn without perspective, as it would be on a plan view.

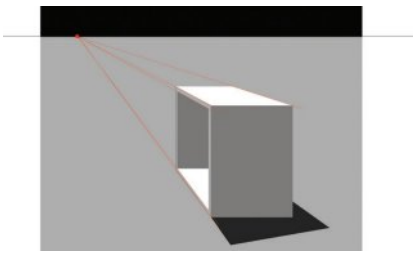
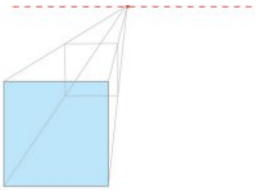


Figure 4.30 One-point perspective of a desk. The end of the desk faces the viewer directly

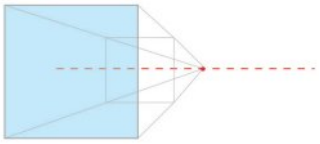
INSTRUCT 4.4

A step-by-step guide to drafting one-point perspective

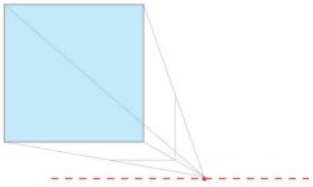
Step 1: Make a decision about your horizon line and vanishing point placement.



Drawing below the horizon line

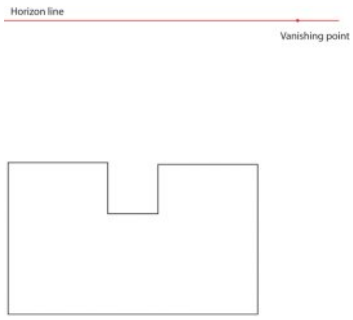


Placing the horizon line in the middle

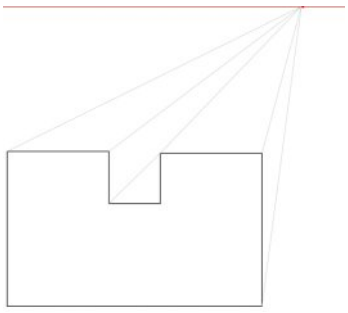


Drawing above the horizon line

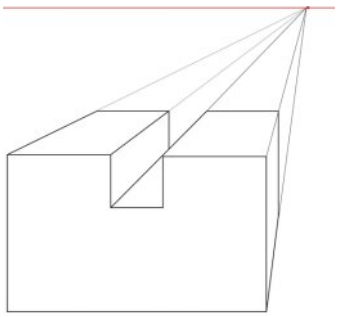
Step 2: Draw the front view of your object.



Step 3: Draw light projection lines from your object to the vanishing point.



Step 4: Determine the depth of your object and draw horizontal and vertical lines to complete its shape.



Your object should look in proportion; this can take practice. Use lightweight lines so you can erase mistakes.

Videos 4.3 a & b
One-point perspective drawing by hand and in Illustrator

Two-point perspective

Two-point perspective reflects most closely the way we see things. The front of the object does not face the viewer when drawn in two-point perspective. Rather, the front corner (as in isometric and planometric drawings) is seen. The sides of the object being drawn recede to two different vanishing points. One-point perspective drawings allow us to easily measure the height and width of the object. However, because the corner of the object faces us in

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

two-point perspective it is the height only that is easy to measure.

Remember:

- The height faces the viewer and you can use the corner nearest the viewer to determine scale.
- You will need to use your skill in judging proportion and scale when drawing the sides.
- Place your vanishing points closer together for a dramatic perspective.
- Place your vanishing points further apart and your perspective will appear less dramatic.
- Receding lines converge at the vanishing points.
- When drawing freehand perspective, you need to judge the proportion of the objects when placing them together.

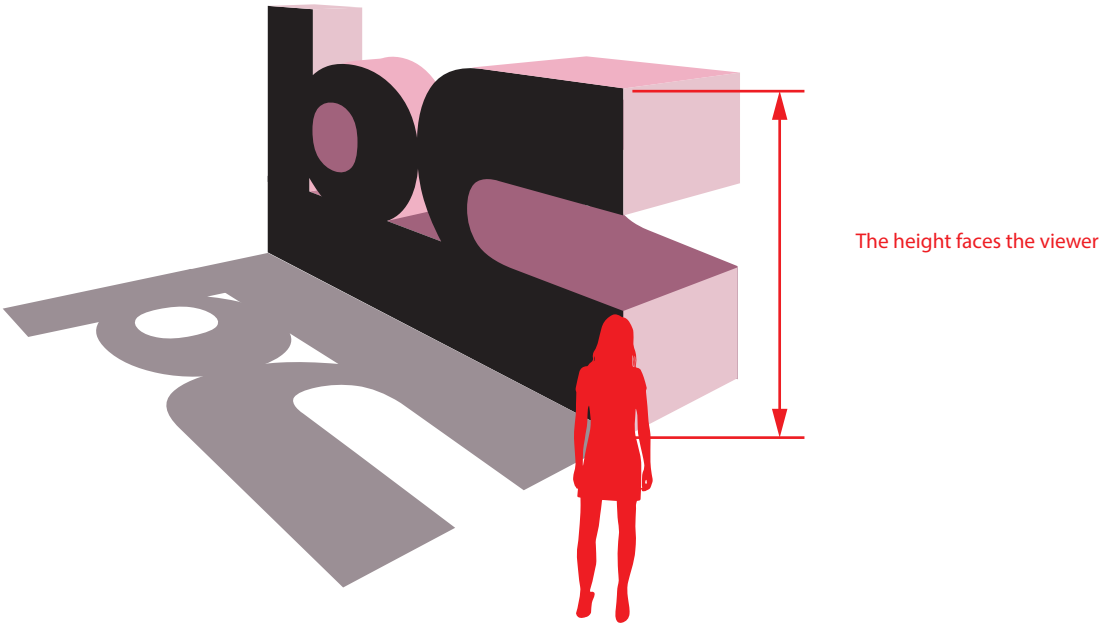


Figure 4.31 The corner of this signage faces the viewer, and the two sides recede back towards the vanishing points in two-point perspective drawing

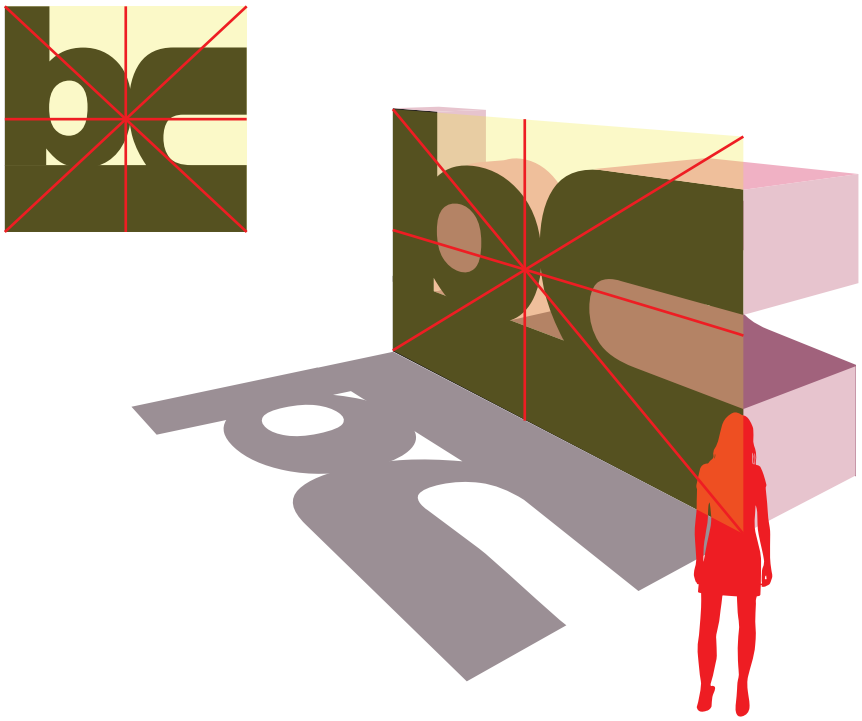


Figure 4.32 Use straight and diagonal lines on your two-dimensional view to locate the centre. Then transfer this information across to your perspective drawing to help maintain proportions in your drawing

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

INSTRUCT 4.5

A step-by-step guide to drafting two-point perspective

The below instructions show you how to draft two-point perspective by hand. You can also watch Video 4.4 for instructions on how to do it in Illustrator.

Videos 4.4 a & b
Two-point perspective drawing by hand and in Illustrator

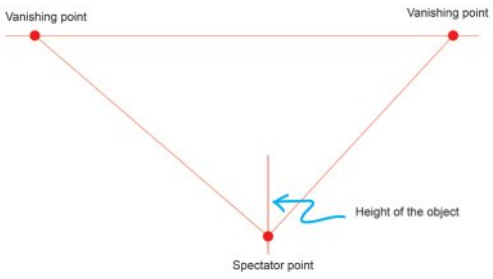
Step 1: Add diagonal, horizontal and vertical guidelines onto your front view.



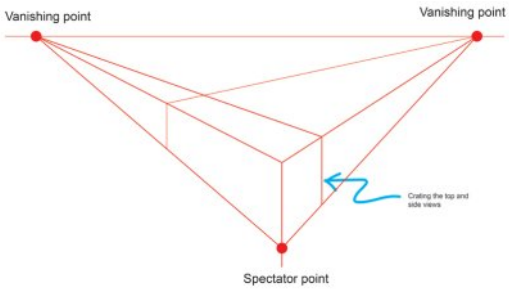
Step 2: Draw a horizon line with two vanishing points. You can put the vanishing points close together or further apart. Each position will give you a different result.



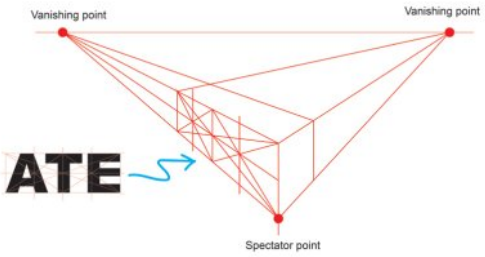
Step 3: Add the spectator point. This can be below, on or above the horizon line. Each position will result in a different view of the object. Notice the spectator point below is situated more towards the right.



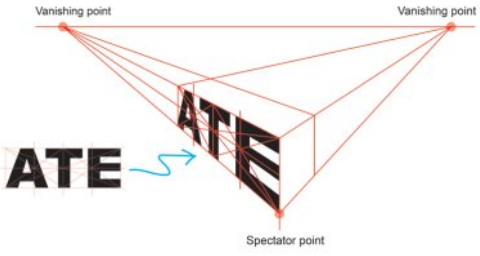
Step 4: Decide which way you want to represent your object. In this example, the text will be facing towards the left. Create an overall box that will contain your design. This approach is often referred to as crating.



Step 5: Add diagonal, horizontal and vertical guidelines onto the drawing.

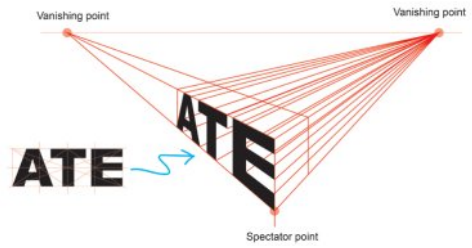


Step 6: Use the guidelines to assist with proportions and draw one side of your object. Notice that all horizontal lines go back to the vanishing point.

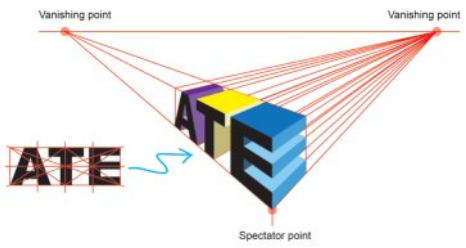


ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Step 7: Project lines towards the second vanishing point to draft the second side.



Step 8: Complete your object by adding in the missing lines.



EMBARK 4.5

Classroom objects

Select simple objects in your classroom environment and sketch in two-point perspective. Experiment with the following:

- placing the object above, below and on the horizon line
- changing the distance between vanishing points.

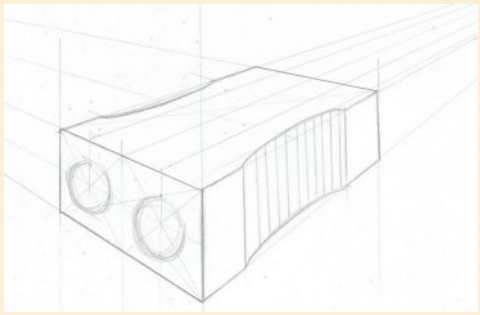


Figure 4.33 Two-point perspective of a pencil sharpener

Two-dimensional drawing methods

Two-dimensional drawing methods such as third-angle orthogonal drawing, packaging nets and technical flats can be used to communicate 3D objects from multiple views.

Orthogonal drawing

An **orthogonal drawing** includes multiple views and can assist in providing more information for your client or manufacturer. In this study, we look at third-angle orthogonal drawing which has a specific set of drawing conventions including layout and placement of views. Sometimes a three-dimensional drawing such as a perspective drawing does not provide all the information necessary to communicate what an object looks like – this is where orthogonal drawing is very useful.

Orthogonal drawing:

- is a multi-view drawing system that allows you to show a lot of information about an object
- has aligned views at right angles
- can have up to six views shown so be prepared to show or draw any of the views
- can have dimensions and be drawn to scale.

Why third angle?

Imagine a horizontal and vertical plane intersecting and four quadrants forming, as seen in Figure 4.34. If an object is placed in the third quadrant with its surfaces parallel to the vertical and horizontal planes, the drawing is said to be in third-angle projection. (Note that if the object is placed in the first quadrant it will be in first-angle projection. This method of projection and drawing is not covered in Units 1–4 of this subject.)

When you want to draw an object in third angle, imagine the object being placed in the third quadrant (Figure 4.34). The top of the object projects the top view onto the horizontal plane above it, while the front projects its view onto the vertical plane in front of it. Imagine folding the horizontal plane up on the line of intersection of the

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

planes. This creates a 2D drawing of the top and front views. Now imagine the quadrant has a vertical plane added at its right side and on this the object projects an extra view, a right-side view. This is shown in blue in Figure 4.35.

This 2D system of drawing is called third-angle orthogonal drawing not because there are three views, but because you place your object in the third quadrant. It is very important that you position the top, front and side views correctly, as shown on the right side of Figure 4.35.

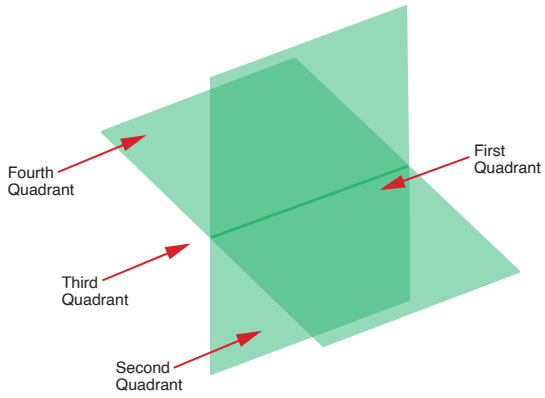


Figure 4.34 Horizontal and vertical planes intersect to form four quadrants

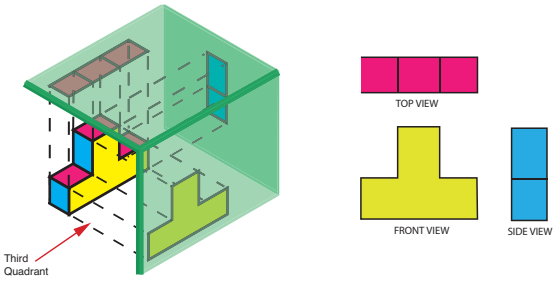


Figure 4.35 Placing an object in the third quadrant means the views are projected onto the plane. You can then imagine unfolding the quadrants to see the third angle layout

Number of views

The third-angle orthogonal drawing system can allow you to draw up to six views, one for each side of the box formed by the third quadrant. However, you may be able to show the information about the object through two or three views. You do not need to draw views that are the same (you want to keep it simple and not confuse your audience). Look at the orthogonal drawing of the glass in Figure 4.36. Notice that the front and bottom views are shown and that these views give all the necessary information to be able to interpret the object and to be able to draw it three-dimensionally.

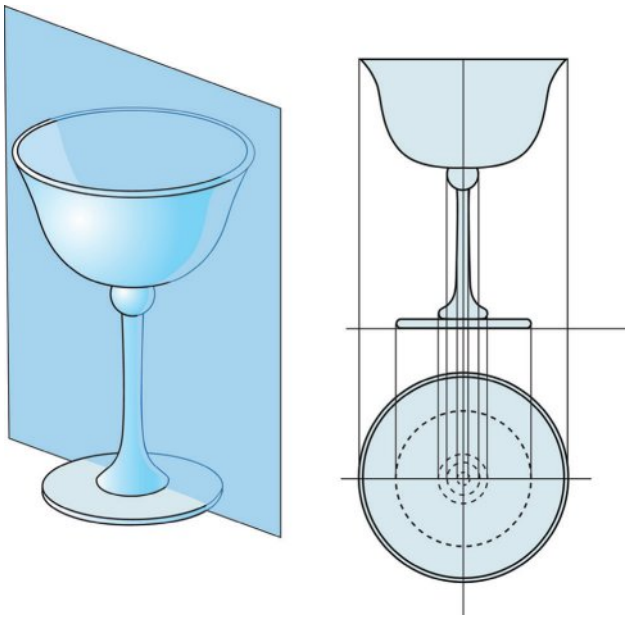


Figure 4.36 The glass (left) is bisected by an imaginary vertical plane. The orthogonal drawing (right) only requires two views: the front from the plane, and the bottom

Quite often during your class activities, you will be asked to complete only the top, front and side views. The placement of the three views is very important, and to indicate that you have used third-angle projection, you need to include the third-angle symbol. For the purposes of your own design folio work, do remember that you can show all possible views if required.

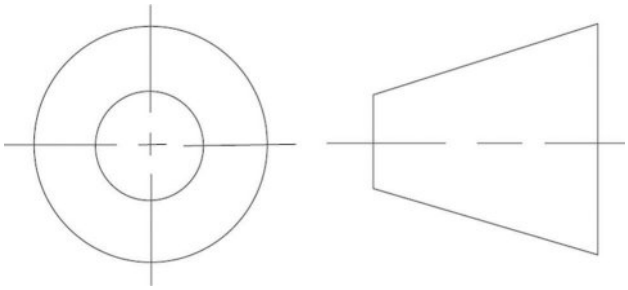


Figure 4.37 Third-angle orthogonal symbol

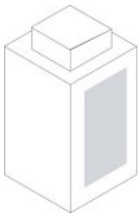
ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

INSTRUCT 4.6

A step-by-step guide to drafting a third-angle orthogonal drawing

Videos 4.5 a & b
Orthogonal drawing by hand and in Illustrator

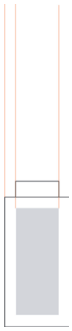
Step 1: This example uses this 3D object:



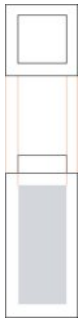
Start by drawing the front view.



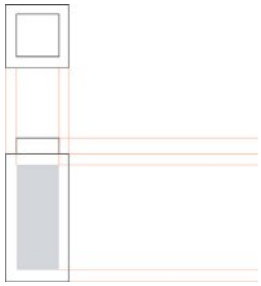
Step 2: Create projection lines. Lightly draw lines that extend from your front view upwards to provide the exact measurements of the top view's width.



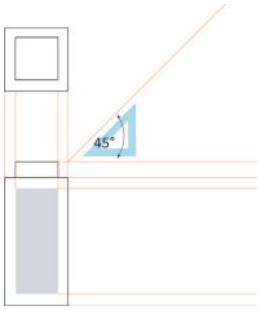
Step 3: Use the projection to create your top view.



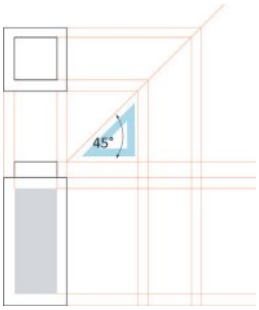
Step 4: Lightly draw projection lines that extend from your front view across to the right to provide the height of your side view.



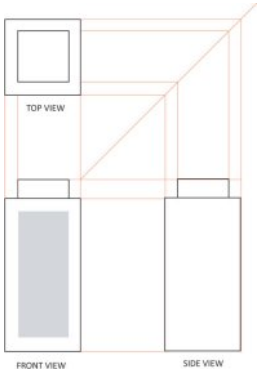
Step 5: Lightly draw a 45° angle from the intersection of the top line from the front view with the right-hand line from the top view.



Step 6: Lightly draw projection lines from the top view across to the 45° angle line. When your line hits the 45° line, draw vertical lines down to assist in creating the side view.



Step 7: Complete your side view and remove any unwanted drafting lines. Don't forget the labels and the third-angle orthogonal symbol.



INSTRUCT 4.7

Third-angle orthogonal drawing tips to keep close

- Plan your layout by considering where you are going to place your views prior to commencing your drawing. This means considering the size of your paper, the scale and dimensions of your drawing and the orientation. If you are drawing a tall bottle, perhaps your page would be better suited to a portrait orientation.
- If you are constructing a manual drawing, use an H/2H or HB pencil lightly to avoid leaving any impressions in your paper ('tram tracks').
- All views need to be aligned.
- The placement of the views is important. The top view needs to be above the front view and the side views are aligned to the front view on either side. The right-hand side view is drawn to the right of the front view and the left-hand side view to the left.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

- Sometimes you will be able to place your views an equal distance apart; however, views can be placed at different distances depending on your object. You may require more space between two views to allow for dimensions to be placed clearly and accurately.
- Always draw the front view first because it makes it easier to project and draft the other views and also makes it easier to judge the space allocation on the page.
- Most of the time when given a three-dimensional object to draw, you will find the front view indicated with an arrow. If this is not the case, you should always choose the view with the greatest amount of information about the height and length of the object as your front view.
- Include the third-angle symbol.
- Label all views in uppercase and place centred, underneath each view
- Use the 45° method to draw the side view.
- You might find it easier to draw the views and then add hidden lines.
- Label your views correctly in uppercase and place centred, underneath the views.
- Include the symbol.
- To save time, leave behind drafting lines (just make sure we can see the difference between your object lines and drafting lines).

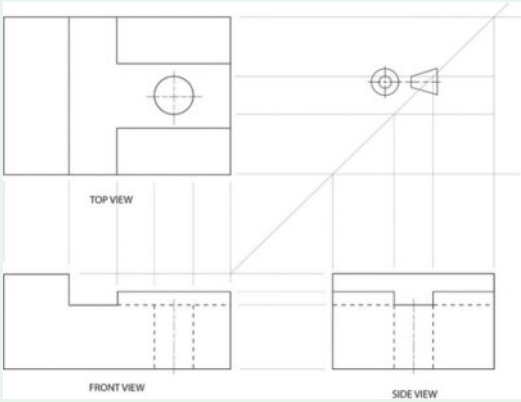


Figure 4.38 A third-angle orthogonal drawing

Line styles and conventions

Line styles are like symbols that communicate certain features within a technical drawing. For example, a dashed line might indicate hidden features and a series of long and short dashes (a chain line) can indicate a centre line. The Australian Standards incorporates a very detailed list of line styles for use in different design disciplines, including architecture and engineering; as Visual Communication Design students undertaking Units 1–4, you will not be required to know all of these line conventions.

Table 4.3 Line styles

———	Thick continuous line	used to show outlines of objects
———	Thin continuous line	used to show dimension lines, projection lines, hatching and short centre lines
– – –	Thick dashed line	Used to show hidden detail
—– – —– –	Thin chain line (alternating short and long dashes)	Used to show centre lines

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Hidden lines and centre lines

Some objects have information that can be hidden when drawn in third-angle orthogonal drawing. We refer to this as hidden detail and use broken lines or hidden-detail lines to show this information. In Figure 4.39, we can see the depth of the hole on the front view because of the hidden lines included. These hidden lines need to be shown as dashed lines and drawn in the same line weight as that of the actual object. We can see a circle on the top view of Figure 4.39. To indicate the centre of this circle, centre lines are added using the line convention of a finer weight and as a series of long – short dashes. Notice that the centre lines go outside of the shape whilst hidden lines stay within the shape. Sometimes when constructing third-angle orthogonal drawing, you will have lines that coincide. For example, where a hidden line needs to be shown, it coincides with either a centre line or a visible outline. Use the following two rules:

- visible outlines are always shown in preference to hidden or centre lines
- hidden lines are shown in preference to centre lines.

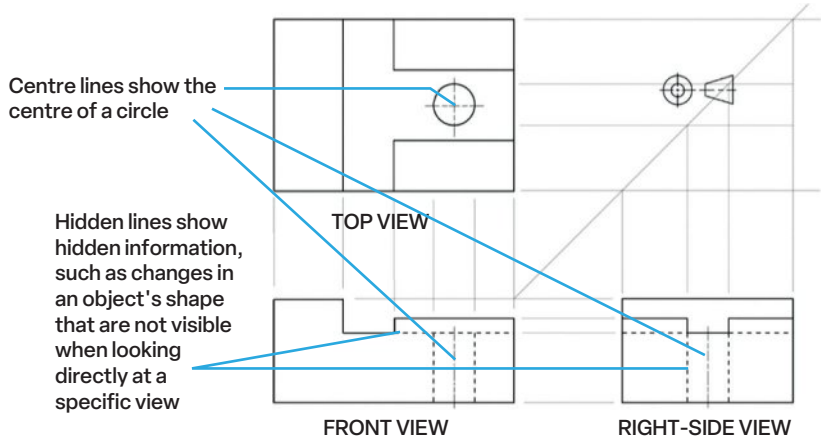


Figure 4.39 Hidden lines and centre lines

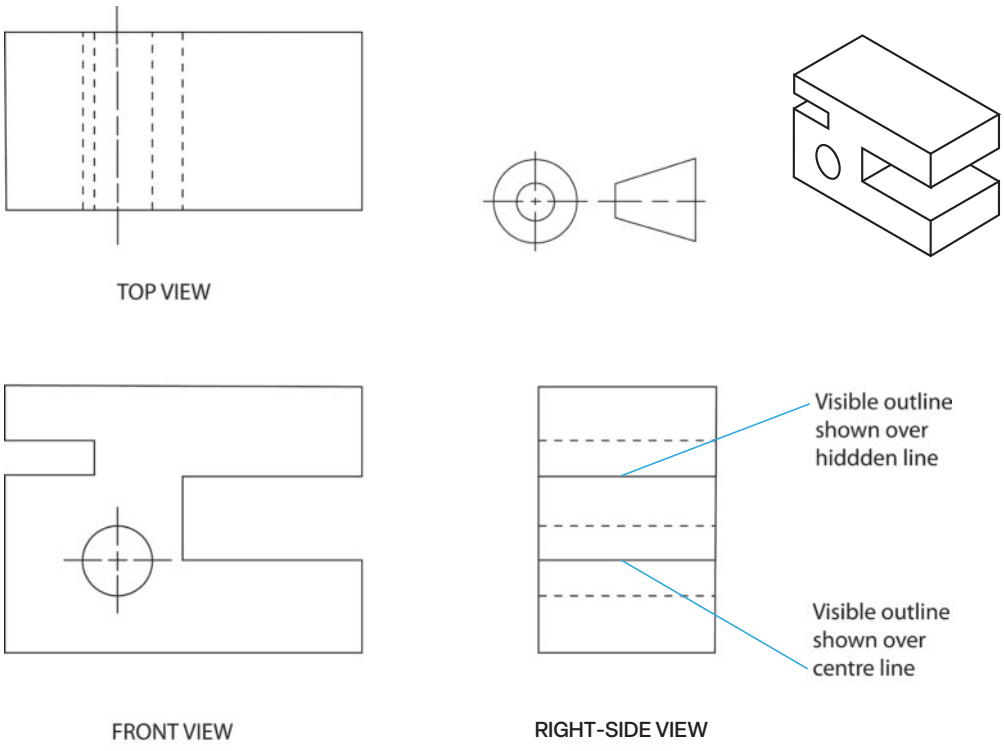


Figure 4.40 Lines that coincide

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

INSTRUCT 4.8

Quick tips for line conventions:

- Be consistent with hidden lines – consistent length and spacing of dashes, and start and end by touching the object line or hidden line from which it originates.
- For centre lines, start and finish with a long dash. If a centre point is defined, the lines should cross at 'dash' portions.
- Extend centre lines only a short distance beyond the features, unless you need them for dimensioning or other purposes. Don't stop centre lines at another line of the drawing.
- Incorporate a thin chain line in circles, to indicate where the centre is positioned (this applies to all three views).

Orthogonal drawing and dimensioning

When you place measurements on an orthogonal drawing, it is called dimensioning. The most important thing about dimensioning is that you place your measurements both logically and clearly. You need to ensure that you have included all crucial dimensions that allow the object to be interpreted, constructed or manufactured. At the same time, over-dimensioning your work can lead to confusion and an untidy drawing. You don't want to make a drawing difficult to read.

Make sure that you include dimensions for the length, width and height. The length and width measurements are shown on the top view; height measurements are shown on the front view (see Figure 4.41).

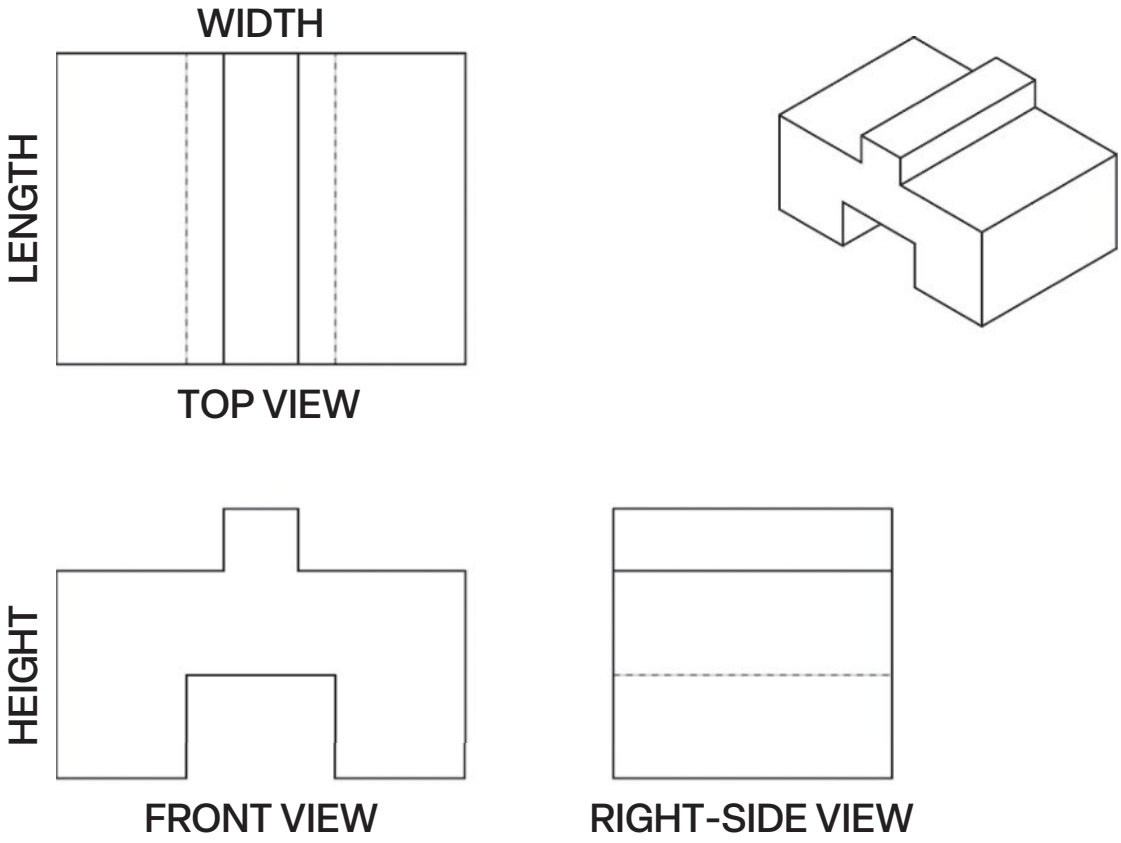


Figure 4.41 Dimension placement for length, width and height measurements

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

INSTRUCT 4.9

Dimensioning tips to keep close

- To keep your dimensioning clear, place dimensions on the views that show a detail most clearly.
- Dimension lines are thin lines with arrowheads that extend from one projection line to the other.
- Dimension lines are to be placed parallel to the direction of the measurement.
- Projection lines define the starting and end points of the dimension; they extend from edges or other features of the object.
- Projection lines begin 1 mm from the view you have drawn and extend beyond the dimension line by 2 mm. A projection line defines the area being dimensioned.
- Try to keep dimensions outside the object.
- The smaller dimensions are placed closer to the object.
- Place your first dimension line 10 mm away from the object outline. Then the subsequent dimension lines are 10 mm away.
- Dimensions are shown in millimetres. Do not clutter your dimension lines by writing mm after each dimension number. Instead write 'ALL DIMENSIONS IN MM' at the bottom of your page or in a title block with your scale.
- Dimension numbers can be written vertically or horizontally: you just need to be consistent.
- Dimension numbers are placed on top of horizontal dimension lines, or for vertical dimension lines, on the other side from the object outline.
- Check that you have not repeated any dimensions.
- Circles are dimensioned by their diameter, symbol Ø (phi), or radius, symbol R.

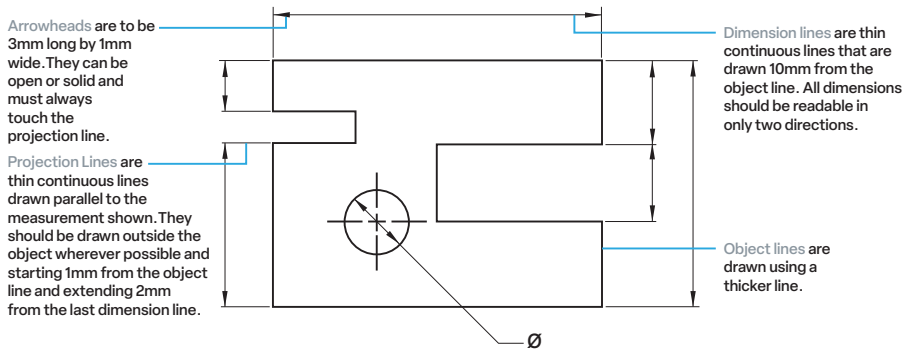


Figure 4.42 Dimensioning tips



Figure 4.43 Write your dimension numbers on the line so that they can be read easily

Dimensioning circles

Circles have their own method of being dimensioned. Circles can be dimensioned by their diameter using the symbol Ø, which represents the diameter, or by the radius using the symbol R. When drawing a circle in orthogonal drawing, it is important to show the centre of the circle, as the centre of a circle can be a reference point for other dimensions. The centre of a circle is shown with a chain line that is placed through the centre of the circle.

Figure 4.44 shows two different examples of dimensioning, using top and front views from the third-angle orthogonal drawings of a wooden block with a round hole through it. The drawings have been dimensioned; but the placement of the dimensions is different. Always remember that when you are dimensioning a drawing, it is important to show the information clearly and simply.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

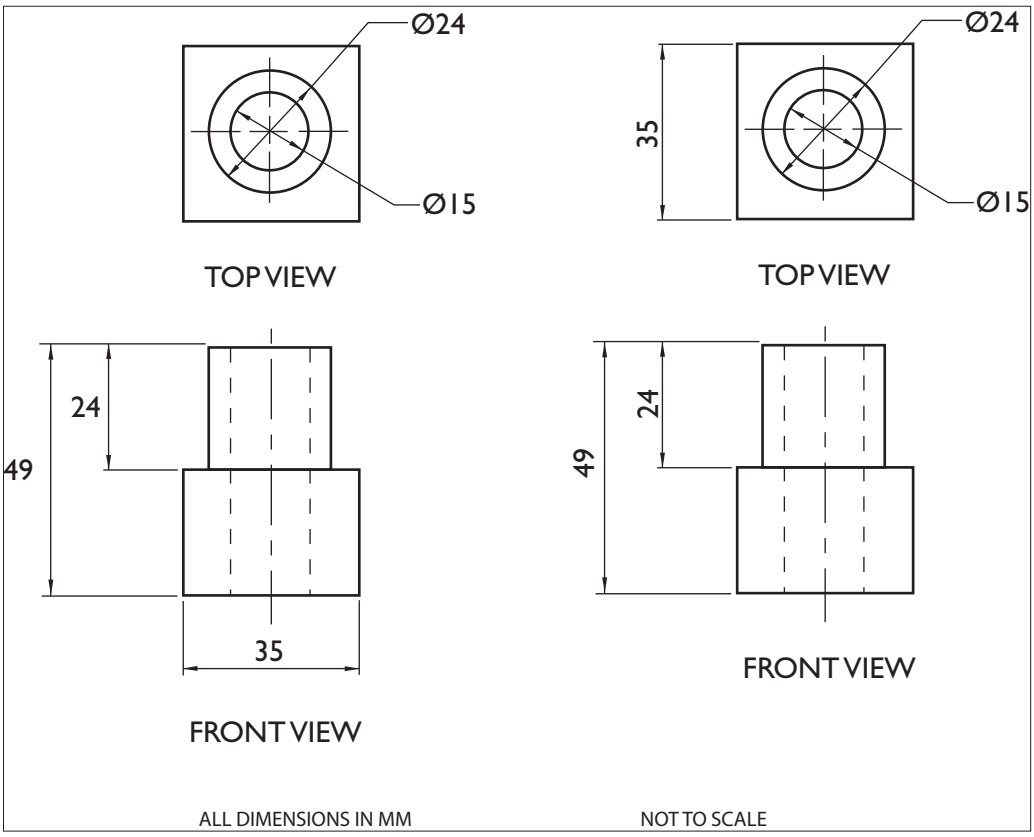


Figure 4.44 Two examples of different ways to show dimensions

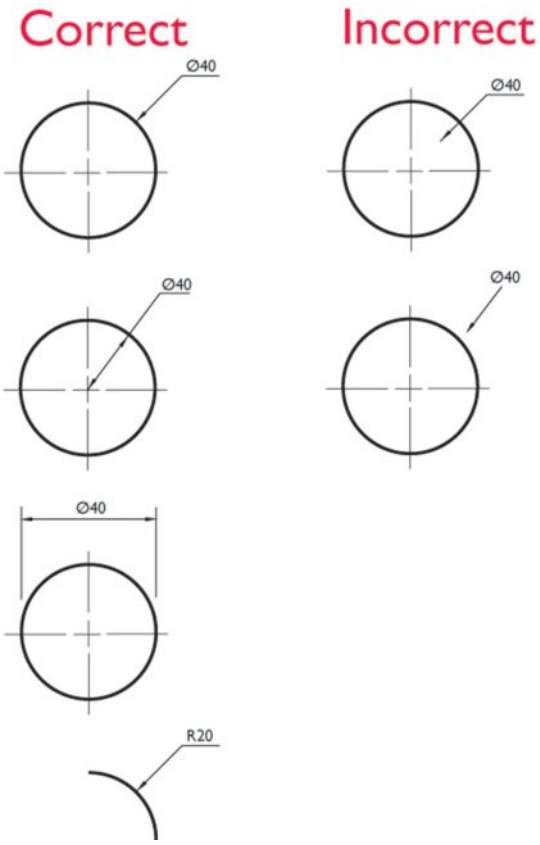


Figure 4.45 Correct and incorrect dimensioning of circles

Scale

There will be times when it is necessary to produce a large-scale drawing or a reduced-scale drawing. We use scale to assist in fitting a drawing onto a page. For example, a house or large object will need to have a reduced scale to fit onto a sheet of A3 paper. There will be times when you want to draw something small like a piece of jewellery that will benefit from being drawn at a larger scale so that it is easier to see all the details.

Some recommended scales are shown in Tables 4.4 and 4.5.

Table 4.4 Recommended enlarged scales

1:1	2:1	5:1	10:1
Full size	2x full size	5x full size	10x full size

Table 4.5 Recommended reduced scales

1:2	1:2.5	1:5	1:10
1:20	1:25	1:50	1:100
1:200	1:250	1: 500	1:1000

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

In Visual Communication Design, we work with a metric scale using millimetres. If you are presented with an object drawn at 1:1, it means that the object is drawn at its actual size, and you can measure directly off the views.

When creating drawings of objects, you should be familiar with the following scales:

- 1:1 = full size
- 1:2 = half scale (another way to think about this scale is to say 'one unit on the drawing equals two units on the object')
- 2:1 = the drawing of the object is twice as large as the object itself.

The scale of your drawing needs to be shown on your drawing.

For example:

- 'Scale 1:20'
- *or* 'Drawing not to scale'
- *or* you can draw an actual scale.

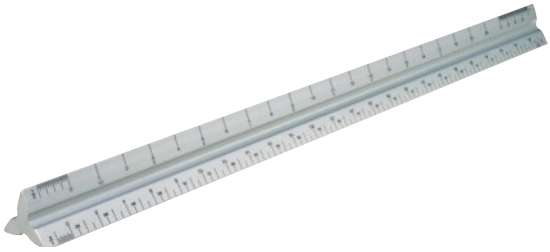


Figure 4.46 Scale rulers can be very useful to calculate the scale when producing industrial and architectural drawings

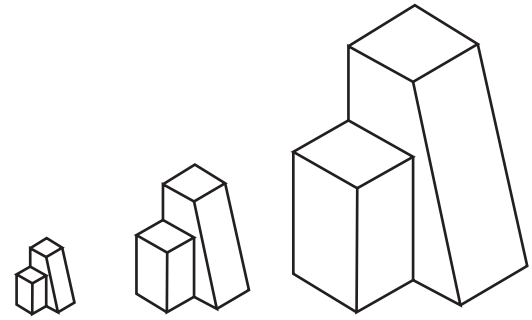


Figure 4.47 Typical scales used when drawing products in Visual Communication Design

EMBARK 4.6

Hand-held music device

Design a handheld music device and present your ideas using two- and three-dimensional drawings.

1 Draw your mobile phone from observation, from a range of different angles.
2 Using your observational drawings as starting points, use SCAMPER to extend your range of ideas.
3 Select one idea and draw it in perspective, using both one- and two-point perspective exploring different angles. Trial creating dramatic views through the placement of different vanishing points and drawing above and below the horizon line.
4 Select one idea and draw in isometric using drawing instruments.
5 Draw the same idea as a third-angle orthogonal drawing.



Figure 4.48 Development drawings of hand-held music devices

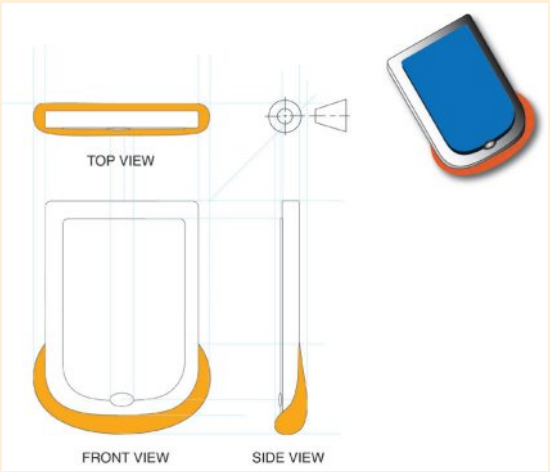


Figure 4.49 A documentation drawing – third-angle orthogonal drawing, produced in Adobe Illustrator

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Technical flats used in fashion design

Fashion designers use a two-dimensional drawing method that illustrates a garment design using solid lines. These drawings are referred to as **technical flats**. The term 'flat' refers to the way that the garment is depicted – as though it is lying flat on a table. Mostly, a designer will include both the front and back view only; however, there are occasions when other views or panels of the garment are included to show how sections of the design will be constructed. Technical flats are detailed and accurate representations of the garment design and are used as part of the '**Tech Pack**' which includes the design, construction and stitch details, given to the manufacturer to communicate the construction.

technical flats
two-dimensional drawings that illustrate a garment design using solid lines

Tech Pack (technical package) a term used in the fashion industry that describes the information given to the pattern maker and the factories by the fashion designer on how to make, construct and assemble garments in the fashion required

The difference between technical flats and fashion illustration

Technical flats used to be hand drawn using rulers and black felt-tipped pens, but these days they are constructed using CAD software. After the designer has had a sample garment made, the garment is carefully measured, and the technical flat will indicate the scaling of the original design sample.

There are several differences between a fashion illustration and a technical flat. The illustration can capture the mood, proportions, colours and even materials of a garment design and can be interpretative. The technical flat helps to translate the information and details using a universal language, so that a team of people can understand the design. A technical flat is like an architect's blueprint.

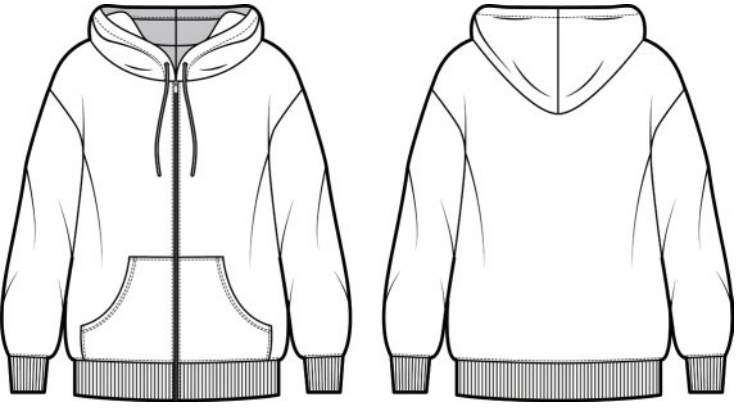


Figure 4.50 Technical flat: hoodie with zipper



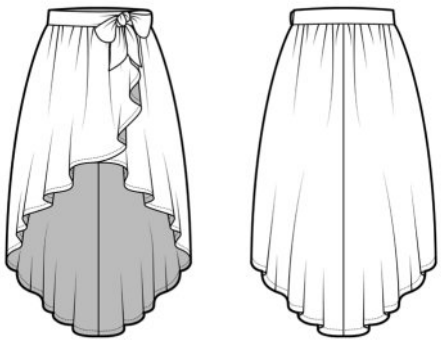


Figure 4.51 Fashion illustration (top) versus technical flat

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

INSTRUCT 4.10

Tips for technical flats

- include multiple views of your garment (front and back compulsory)
- add as much detail as possible including stitching lines, zipper, enclosures, pocket details, hem lines
- avoid over-complicating your drawings – leave out textures of materials, shading or added tone; colour can be used, however, do so sparingly; black and grayscale communicates more clearly
- maintain proportions
- label your views.

EMBARK 4.7

Circular design mindset

With a circular design mindset, use the top in Figure 4.52 as a starting point to design another garment or fashion accessory. For this task, you need to imagine that this garment is made from two pieces, a front and back piece.

1 Using A3 paper, redraw the garment below, front and back pieces, maintaining the same proportions.
2 Cut the two pieces out separately. Now imagine that these pieces are the only fabric that you have to work with.
3 Design a garment or accessory using the available fabric, working with your A3 paper pieces.
4 Draw your final idea as a technical flat in your visual diary. You will need to include both a front and back piece and stitching details for hems or decorative details.

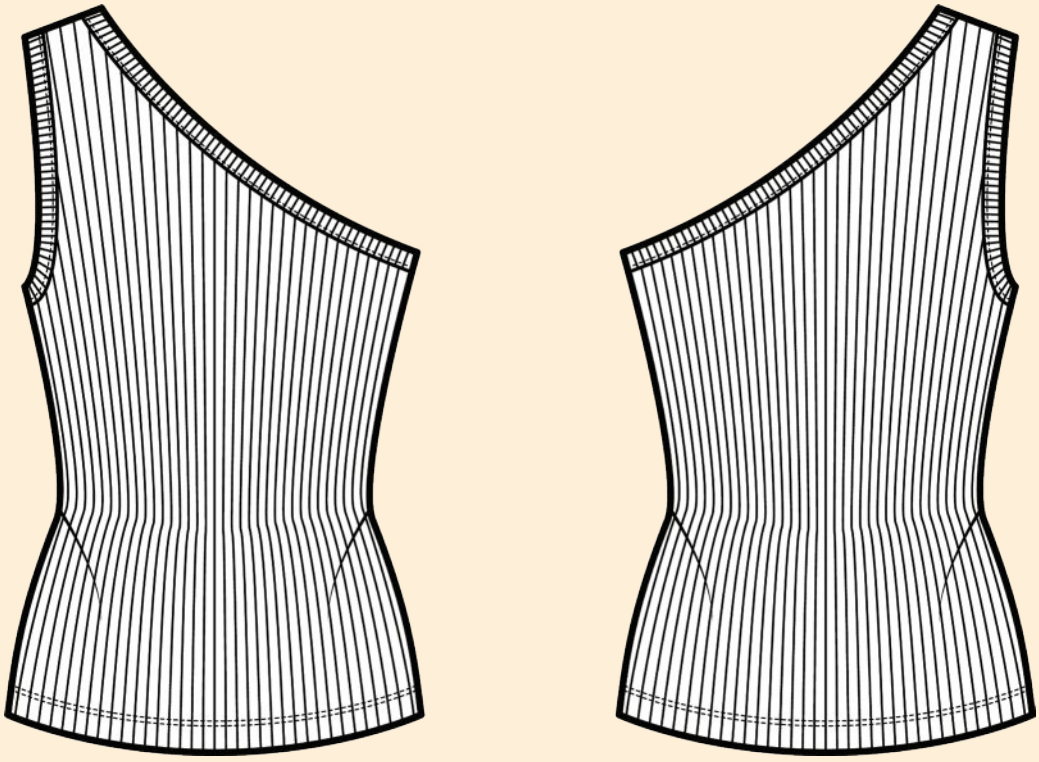


Figure 4.52 Use this as a starting point to design a new garment

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

4.5 Rendering

Rendering is applied to a drawing to enhance its form, surface finish and texture. A designer can choose from a variety of media to render an object, including pencil, pastel, markers, ink or a combination of any of these. A designer or illustrator applies tone to simulate light and shadow and uses other elements of design, such as colour and texture, to emphasise the rendered features. Another form of rendering is digital rendering in illustration programs such as Adobe Photoshop and Adobe Illustrator or computer-aided design (CAD) programs such as Solid Edge, Solid Works or 3D Studio MAX.

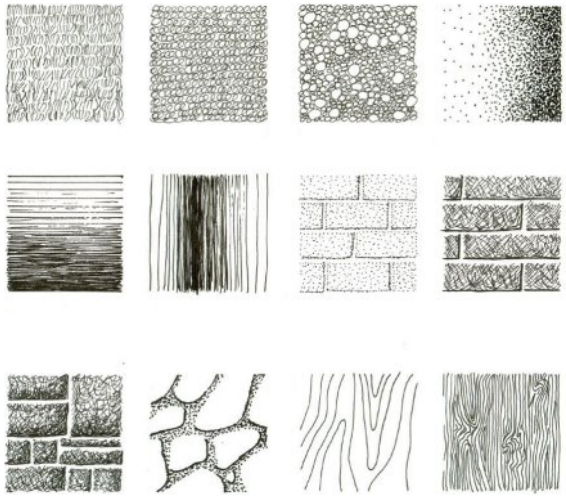


Figure 4.54 Rendering techniques

rendering to add tone to an object to create form

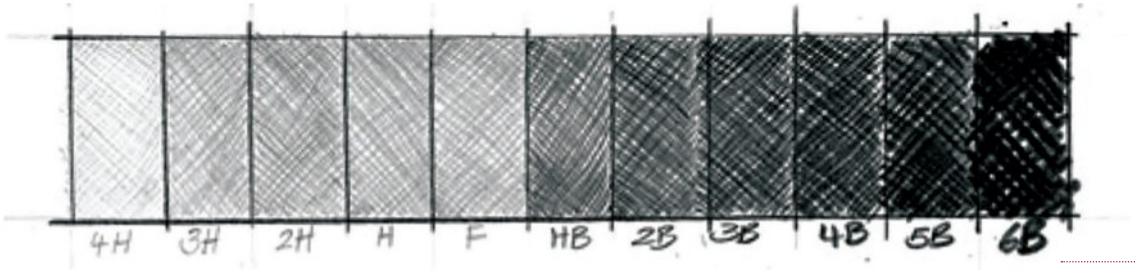


Figure 4.53 Pencils are rated by hardness and blackness

Colour

When applying colour in your rendering, you can eliminate the use of black and use complementary colour schemes to create shadows. **Complementary colours** always include one cool and one warm colour, and when they are placed together, they enhance each other. Complementary colour schemes use colours that are opposite to each other on the colour wheel.

Anachromatic colour can help you to create a focal point. For example, a poster illustration of a person's face with bold black, white and grey set against a plain red background will help the face become a focal point.

When you are working on a rendering, try using a monochromatic colour scheme. Think about which colour to make the object and which colour to place in the background. For example, if you put an orange square on a blue background (a complementary scheme), the orange seems brilliant and becomes quite a focal point. If you put the same orange square on a yellow-orange background (a monochromatic scheme), it doesn't stand out.

complementary colours colours that are opposite to each other on the colour wheel

anachromatic a colour scheme made up of black, white and grey, no coloured hues. In contrast a monochromatic colour scheme uses a single hue, such as red.



Figure 4.55 Different applications of colour pencil including blending of layers

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

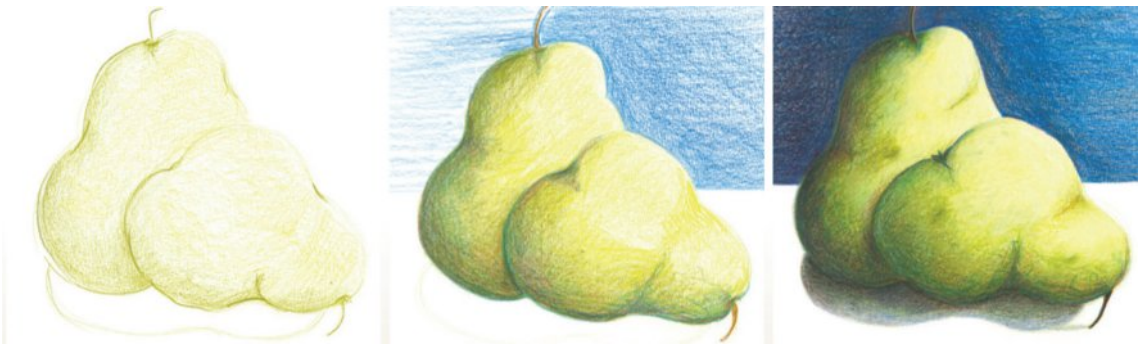


Figure 4.56 When using colour pencils, work in layers to slowly build up colours and blend to create tone.

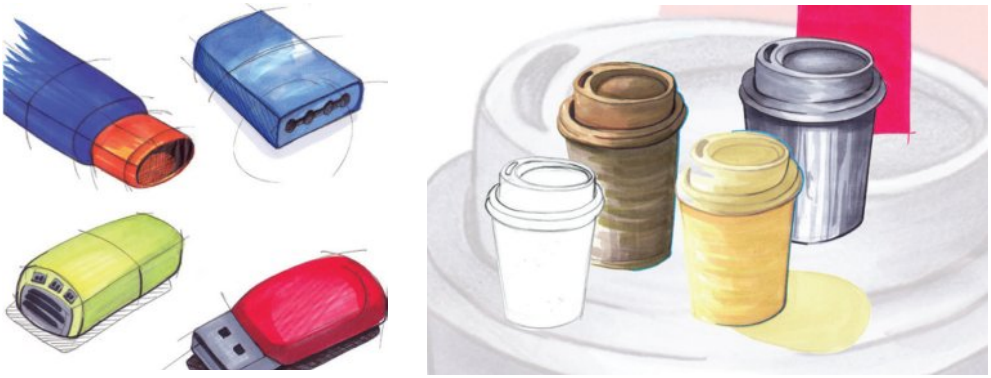


Figure 4.57 Rendering with markers. Experiment using other media like pencil, pastel and white gel pens with markers

Hatching

Hatching is using a series of closely spaced lines to create tonal effects in a drawing – either at different angles (crosshatching) or in parallel (linear hatching). You can vary the space between the lines, as well as the pressure you apply to your pencil or pen. Generally, the closer the lines and the greater the pressure of the pencil, the darker the tone will be.

Crosshatching is placing layers of lines at different angles. The first layer might be a series of horizontal lines followed by a series of vertical lines.

Contour hatching is where layers of lines follow the contour of the object you are rendering. You can use this method of hatching to achieve a more three-dimensional effect, and it is often used in life drawing.

crosshatching
a rendering technique in which lines are used to create tone or shading effects

contour hatching a form of hatching where the lines drawn follow the surface direction of the object

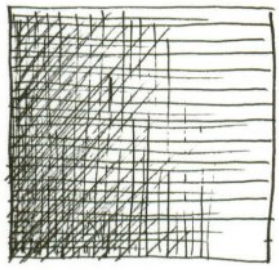


Figure 4.58 Crosshatching

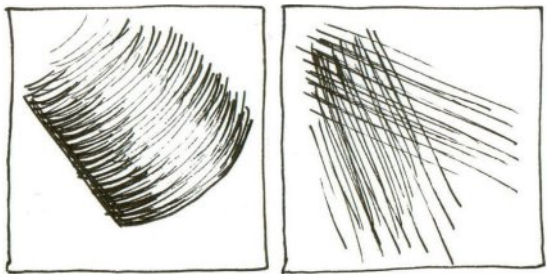


Figure 4.59 Contour hatching

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Scumbling is using layers of small scribble-like marks to build up tone and add texture. By changing the direction and shape of your scribbles, you can add more impact to your rendering.

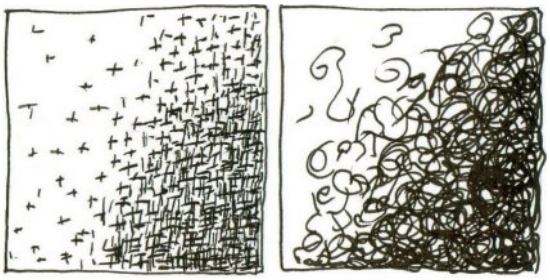


Figure 4.60 Scumbling

Random hatching is applying layers of short, straight marks, and different tones and textures can be achieved by changing the direction of the marks or by following a contour of the object.

Lines can be used independently, or they can be combined with other lines to create textures and patterns. Methods of doing this include crosshatching and **linear hatching**.



Figure 4.61 Linear hatching

Texture

All surfaces can be described in terms of texture. When rendering an object, we can add texture to the surface to create a more realistic impression. Many artists and designers use texture as a dominant element in their work to help them reach their target audience. Texture can be realistic, or it can be implied by different uses of media. By applying texture to your rendering, you can create distinctive or identifying characteristics. The quality of a surface might be rough, smooth, wet, dry, hard, soft, shiny, matte (dull), slick, sticky, slippery, abrasive, coarse or porous. Other descriptions might be glass, metal, plastic, wool, felt, fabric or even fur.

scumbling a form of hatching that uses built-up or layered curly, circular, scribble-like lines to create tone

random hatching a form of hatching that uses layers of short, straight marks in different directions

linear hatching a form of hatching that uses parallel lines

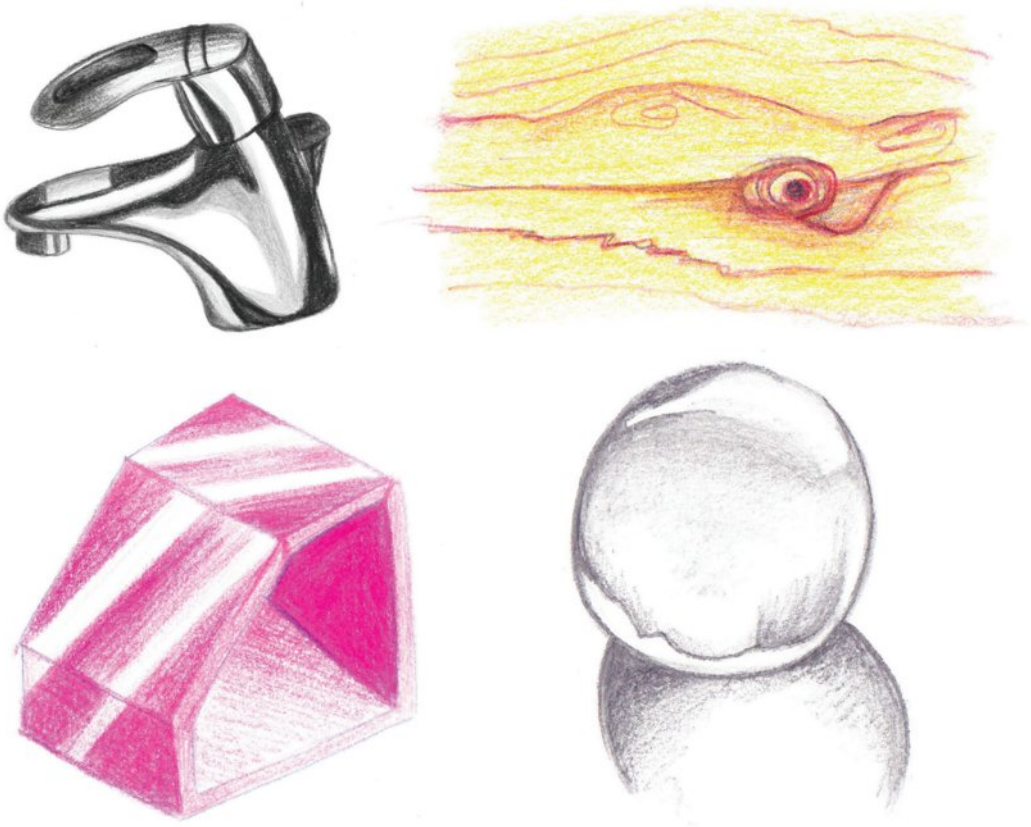


Figure 4.62 Examples of different textures rendered with pencil, including metal, plastic, wood and glass

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

When you are incorporating texture into a rendering, explore and experiment with media and materials as they can achieve different results. Sometimes you can use texture to replicate original surfaces or have fun making another statement.

Textures can be easily created digitally using software like Adobe Illustrator or Photoshop. Scanning original manual illustrations of textures and enhancing further digitally provides lots of options. Refer to Figures 4.63 and 4.64.

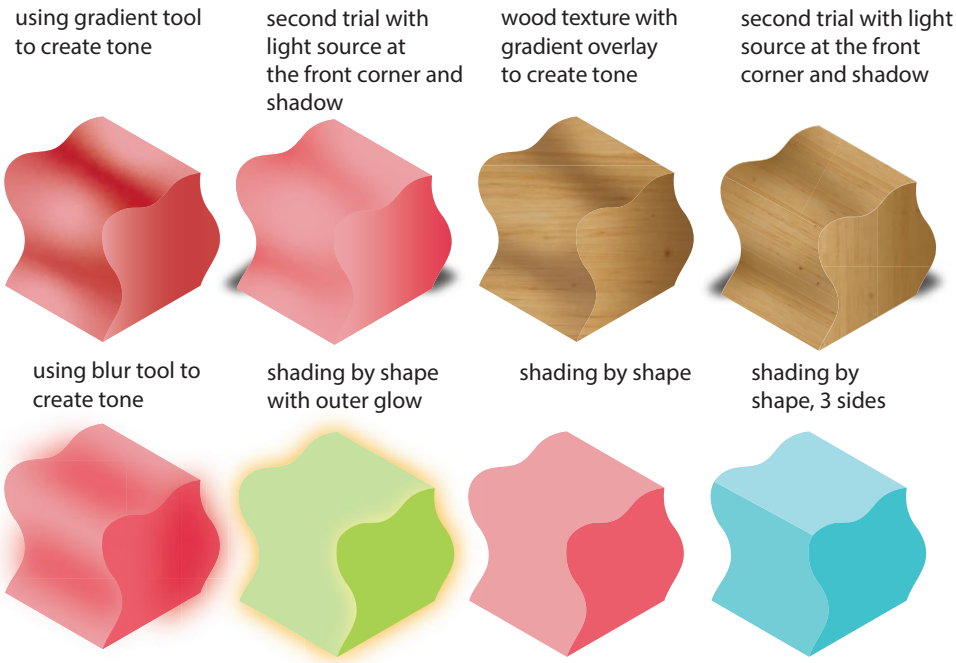


Figure 4.63 Creating digital textures. By Eloise Roberts

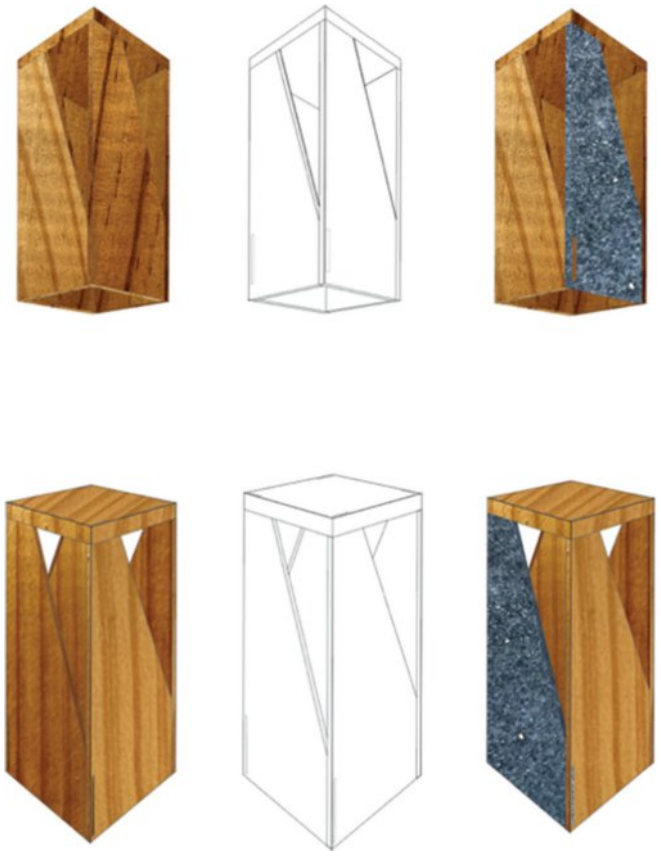


Figure 4.64 Creating digital textures. By Angus Drysdale

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

EMBARK 4.8

Drawing with texture

1 Use freehand drawing to visually interpret a clothes peg in nine different ways.
2 Next, render each peg with different media and experiment with different surface textures, as depicted in Figure 4.65. Ensure that you use natural or artificial light to create shadow.
3 Brainstorm a list of potential objects, such as cups and saucers, tools or sea shells. Draw your object at least three times from different angles. Take the first image and render it with pencil, focusing on smooth textures. Render the second image with any media to reflect a shiny metallic surface. Render the last image to reflect a surface such as fur.



Figure 4.65 Clothes pegs with shadows

Light and shadow

Shadows

The ability to render objects with projected shadows and understanding how to use different light sources can make a difference to your drawings. Form is created and emphasised by applying tone (light and shadow) to shape. Light directed at an object will create shadows and define the object's form. Exploring light and shadow will allow you to achieve dramatic and eye-catching results in your rendering.

Light source

When starting a rendering of an object, you need to decide where the light source is coming from, as the light source creates the light and shadowed areas on the object. Figure 4.66 is a photograph of a collection of wooden blocks arranged in a simple composition. The same composition has been drawn in Figure 4.67. The task of drawing and rendering the composition was made easier because the blocks could be seen and the light source and light and shadowed areas could be determined.



Figure 4.66 Photograph of wooden blocks

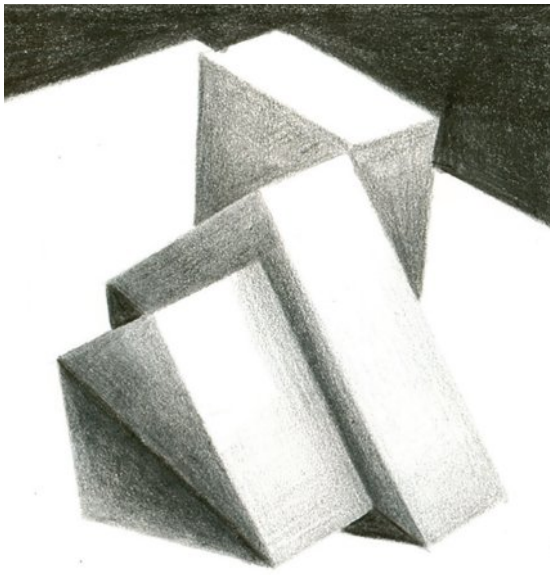


Figure 4.67 Drawing taken from the photograph

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Creating your own shadows

There are several ways to construct shadows, and different situations will call upon different methods. A shadow occurs when an object obstructs the path of light – for example, a box sitting in the sun. The shape of the shadow is determined by the shape of the object. Shadows can be cast from the object onto the ground or onto the object itself. Drop shadows are shadows cast directly below the object, as seen in Figure 4.68. Notice in the drawings the correlation of the light source angle and the angle of the shadow projection lines.

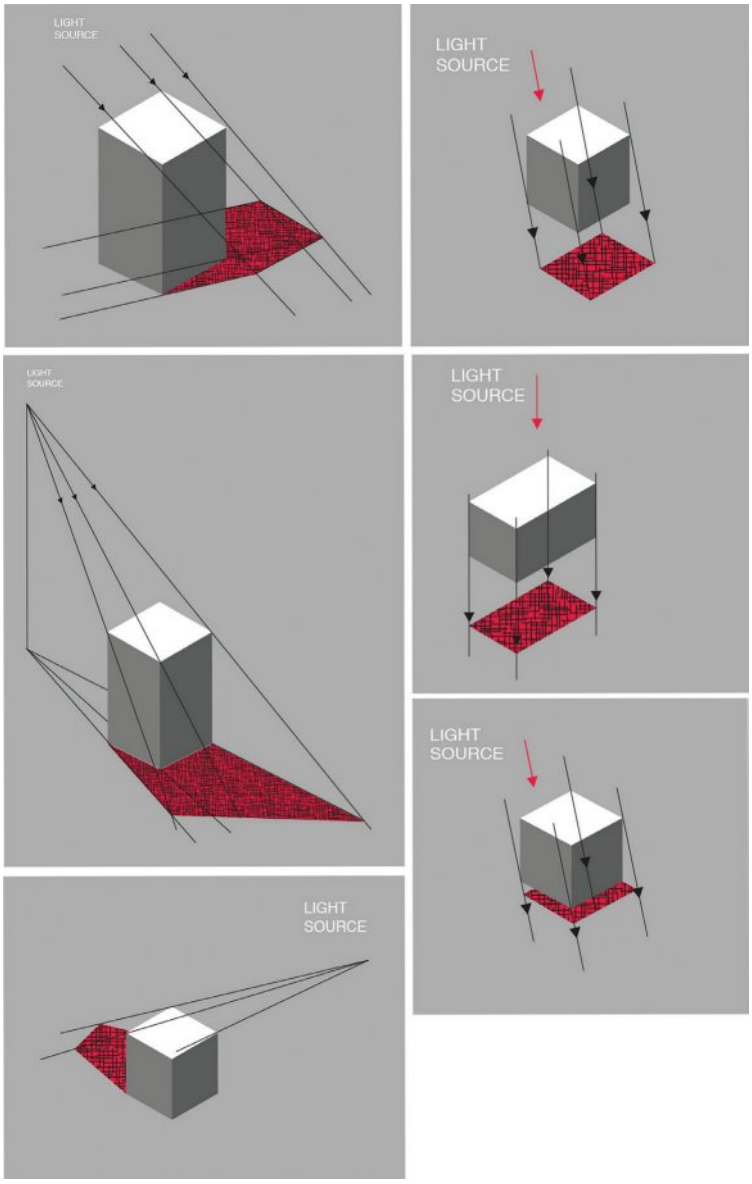


Figure 4.68 Examples of light sources and cast shadows

Bright idea

By applying shadows to your rendering, you can create depth, and by leaving areas lightly rendered you can make something appear to be raised. Use bright highlights for the highest point of an object, and shadows for the deepest point or for the point furthest away from the eye. If you want something to appear flat, it needs to have uniform colour. As soon as it becomes lighter, it will appear to elevate; any areas that you make darker will appear to recede. When creating strong areas of dark shadows and making bright highlights, you create a strong contrast, emphasise the form of the object and create more visual interest.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

4.6 Prototypes

> What an iterative process affords us is we gain validation along the way ... because we're hearing from the people we're actually designing for.
>
> Gaby Brink, Founder, Tomorrow Partners, 'Iterate, Iterate, Iterate', 2015, available on Vimeo

In this study, prototypes are a method used to construct and test ideas. This method is a very common practice amongst industrial designers to test and iterate design ideas.

There are two methods of prototyping:

- **Low-fidelity prototyping** is undertaken early on in the design process to test ideas before they are completely formed. Usually, these prototypes are made with convenient, inexpensive materials and resources and are used to test the idea and construction.
- **High-fidelity prototyping** may incorporate similar if not the same materials intended for the final presentation. These prototypes aim to represent the look and feel of the designer's finished product. They may even have working parts and are often produced to scale.

Prototypes are useful during the design process to not only test ideas, but to gain feedback when engaging in critiques or pitches. Although a prototype is usually in a 3D form or structure, they can also be a digital representation.



Figure 4.70 Manual low-fidelity prototyping; at this stage the colour and quality of 3D printing was not the primary focus. By Tom Polizzi

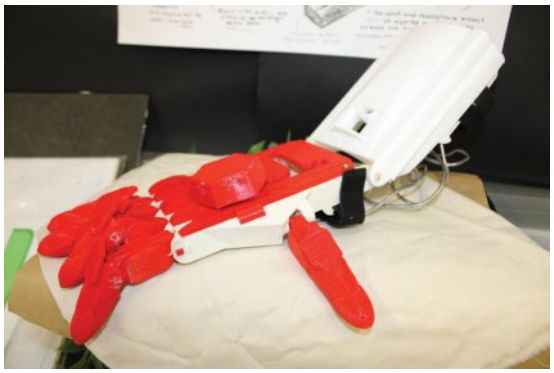


Figure 4.71 An example of high-fidelity prototyping, where the colour, quality and function of the model was required. By Tom Polizzi



Figure 4.69 3D prototypes using different methods, media and materials. Left to right: resin, plasticine, and 3D printing. Prototyping was undertaken to resolve methods and materials for final presentations. By Alessia Wynne

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

4.7 Develop and Deliver phases

> Human-centered designers are doers, thinkers, crafters and builders. We make using anything at our disposal, from cardboard and scissors to sophisticated digital tools. We build our ideas so that we can test them, and because actually making something reveals opportunities and complexities that we'd never have guessed were there. Making is also a fantastic way to think, and it helps bring into focus the feasibility of our designs. Moreover, making an idea real is an incredibly effective way to share it. And without candid, actionable feedback from people, we won't know how to push our ideas forward.
>
> IDEO.org, *The Field guide to Human-Centered Design*, 2015, p. 20

The ideas and techniques discussed in this chapter relate to the Develop and Deliver phases of the design process used in the design of products. Design problems have already been discovered and defined, and you are commencing your design work with a given project and/or brief.

Your **Develop** phase may involve:

- Collecting a wide range of inspiration and resources to use as starting points
- Using divergent design thinking strategies when gathering inspiration; think and collect widely and broadly, beyond the internet
- Critically analysing inspiration and resources to find starting points
- Generating ideas aligned with the given communication need
- Using divergent thinking strategies such as brainstorming words and images
- Considering the elements and principles when drawing and iterating
- Using rapid drawing and making methods (including low-fidelity prototypes) to create, recreate and explore
- Using a range of methods, media, and materials. Materials exploration may be done through annotating
- Annotating ideas to explain design decisions, strengths and limitations of ideas and future directions.



Figure 4.72 Rapid drawing

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

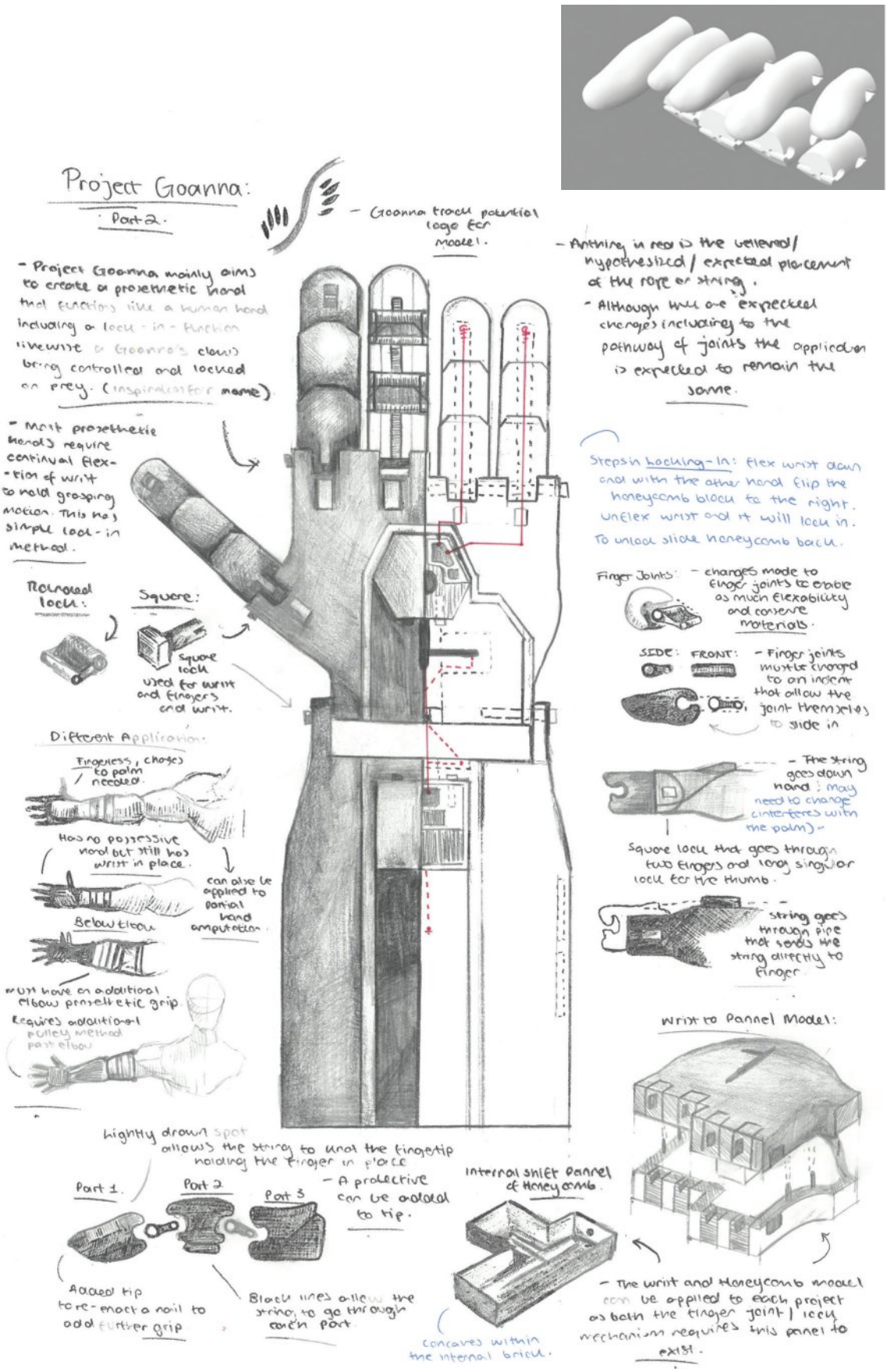


Figure 4.73 In the Deliver phase, ideas are explored with more formal drawings, critical annotations and low-fidelity prototyping to test ideas. By Thomas Polizzi

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Your **Deliver** phase may involve:

- Using convergent thinking strategies such as a SWOT analysis to refine and reflect critically on selected concepts
- Referring back to the constraints outlined in the brief or project details
- Using a low-fidelity prototype in a critique to collect feedback and test ideas for refinement purposes
- Responding to feedback from the stakeholders
- Further refine by completing further testing and iterating and evaluate thoughts through annotations
- Choosing appropriate presentation formats to present selected concepts to the client
- Creating a final presentation, which may be manual or digital.

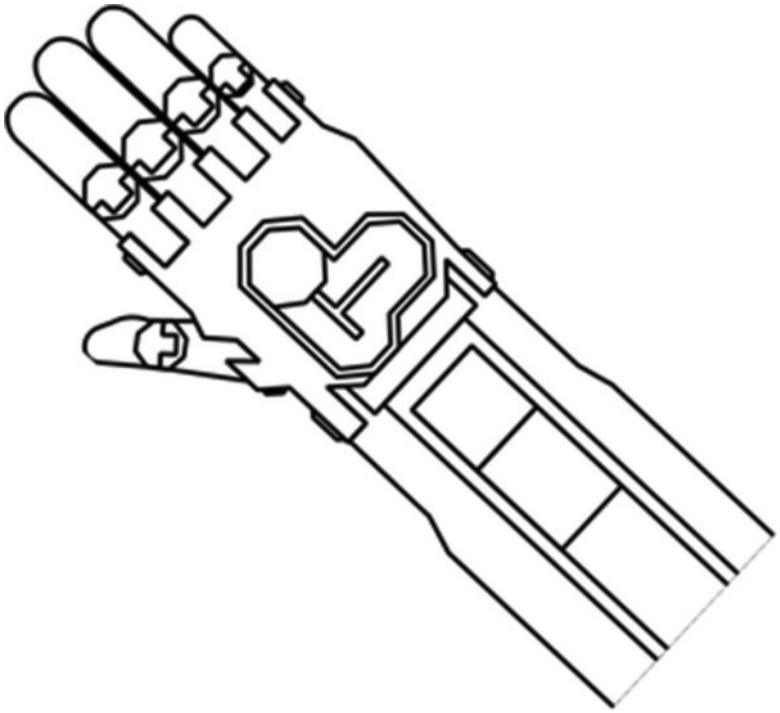


Figure 4.74 Formal drawings are undertaken towards the end of the design process. By Tomas Polizzi



Figure 4.75 High-fidelity prototyping can also be done towards the end of the design process. By Alessia Wynne

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Design thinking

The following design thinking strategies may assist you when designing a product:

Divergent design thinking

- Use brainstorming, mind mapping, SCAMPER, or forced associations or action verbs when generating ideas
- Use PMI or See, think, wonder when annotating drawings and any models
- When creating and experimenting, brainstorm ideas of methods, media and materials that could be used, create a list of where to next
- Try shifting away from visual and towards using words for inspiration.

Convergent design thinking

- When gathering and analysing inspiration at the beginning of the Develop phase, you could use a design matrix, empathy mapping and de Bono's Thinking Hats
- When critically evaluating ideas, use feedback surveys, PMI, POOCH charts
- When refining concepts, try See, think, wonder, Venn diagrams and critical thinking lens
- When resolving, try SWOT analysis, Gibbs reflective cycle, pitching your ideas and feedback surveys
- Critically evaluate ideas – think about what the planet needs. Think more narrowly and be selective.

SEE CHAPTERS TWO AND THREE

More examples of design thinking strategies can be found in Chapters 2 and 3.

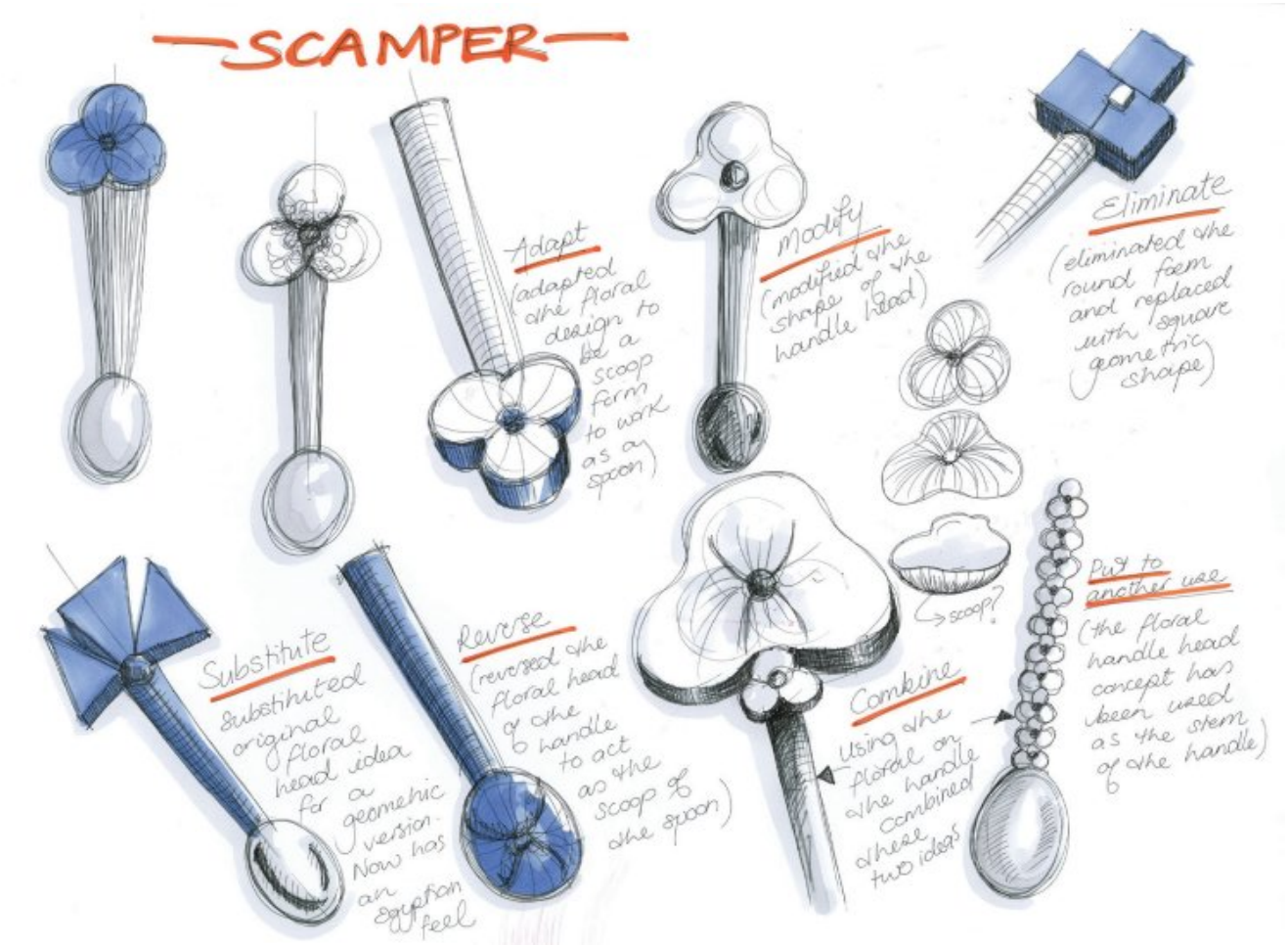


Figure 4.76 An example of Divergent design thinking: SCAMPER used to generate ideas

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

SWOT ANALYSIS - Chosen Concept (1)

Strengths

Some strengths of the container designs include, the use of curves as i feel as though it is unique, they unify the prodcuts and also would help in making the bottles easy to hold. Another strength to this design would be the marbel texture, as again it is unique especially in the makeup packagaing industry. I also think the the rose gold pump/applicator complements the pink within the marbel texture instead of clashing against it (as both colours are similar but different shades).

Weaknesses

Some weaknesses regarding the design of the makeup products relate to the overall form, more so relating to teh foundation and concealer through the rounded bottom. By having a rounded bottom, the bottles would not be able to stand up, thereby impacting their function (not only to be used by to be on display).



This is the range of products - as listed in the brief I have included a mascara, foundation concealer and setting powder

Opportunities

Potential opportunities which could be explored from the design of the packaging could be looking at different ways to display the curves (not just inwards curve in the middle) to improve both ergonomics, function and form. Another oppertunity could be to look at different designs for the pumps/applicator lids/lids to improve the overall aesthetic of the design.

Threats

Potential threats which arise from the design of the packaging includes the colour scheme, as this may restrict the overall demographic due to the boldness of the pink colour. Also pink is a colour utilised by makeup companies due to its strong correlation with eyeshadow/lipstick etc

Why I choose this design - I think this design was highly unique, not due to its stucture but also its texture. I think that it is very different to stereotypical foundations (clear glass bottles) and therefore minimises the threats of the design! Overall i think this is the strongest design out off the 3 concepts and this is the design which i will continue to develop further within the refinment stage of the portfolio.

Figure 4.77 Convergent design thinking. By Alessia Wynne

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Chapter review and tasks

Summation

Design is not without influence, and as designers we can influence the behaviour of people and animals and sometimes impact our planet. When designing a product, we should look to circular design methods to create designs that are responsible, conscious and resilient, which can be more successfully achieved when involving the stakeholders. Our design decisions may be influenced by factors including social, cultural, environmental, technological and economic factors. Designing requires both divergent and convergent thinking, and a playful and curious mind to solve problems. Designers use a visual language, which includes drawing methods and technical drawing conventions to communicate their ideas.

Multiple-choice questions



Interactive

1 Design factors considered by industrial designers might include:
   - **A** choice of materials
   - **B** environmental factors
   - **C** social factors
   - **D** all of the above

2 Circular design is:
   - **A** recycling
   - **B** making products durable
   - **C** avoiding linear approaches that see design made, used, and then disposed of
   - **D** product design

3 Which drawing systems are used in the discipline of industrial design? Select all that apply.
   - **A** isometric
   - **B** planometric
   - **C** technical flats
   - **D** dimensioned elevations

4 Technical flats are:
   - **A** a detailed and accurate representation of a garment
   - **B** two orthogonal views of a garment
   - **C** a blueprint with measurements
   - **D** CAD drawings

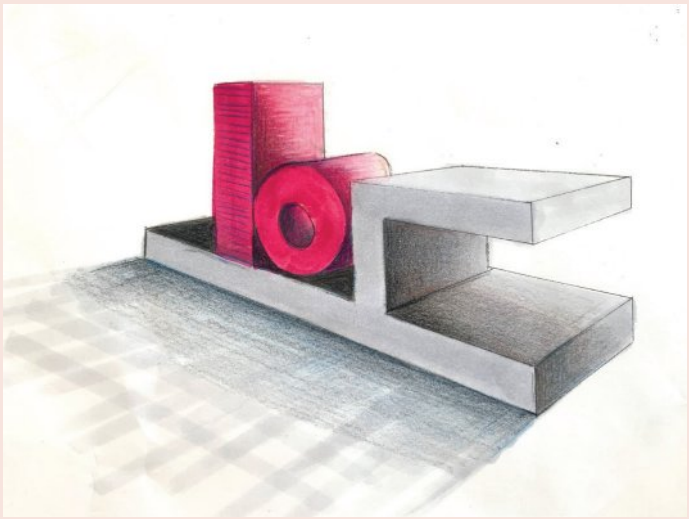


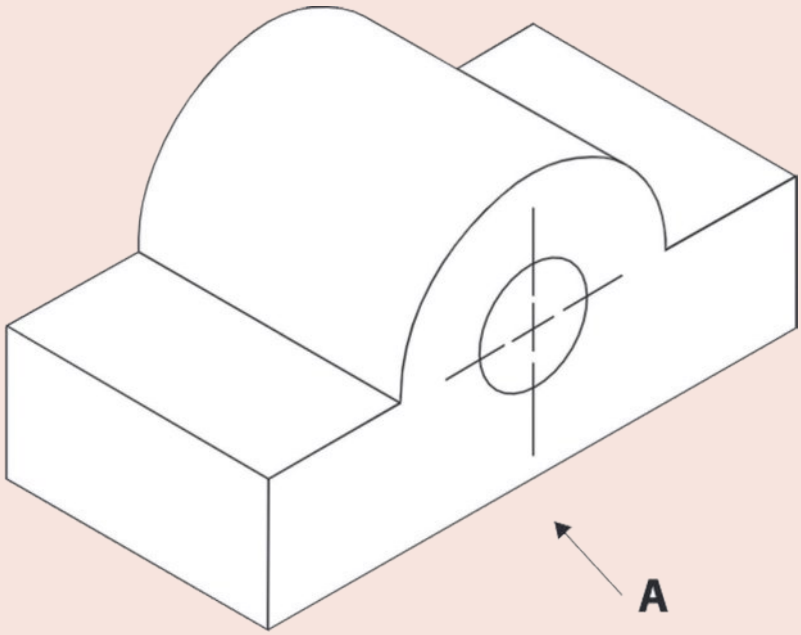
Figure 4.78 Rendered three-dimensional drawing of an exterior sign.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

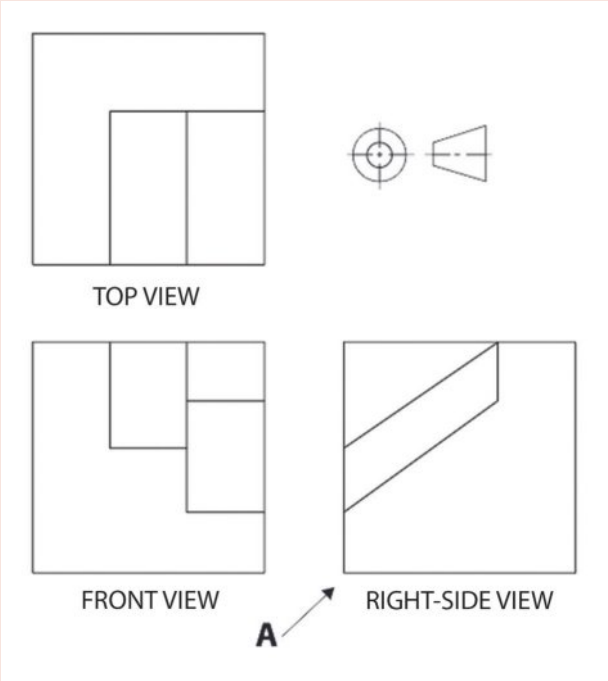
Mini task: drawing

1 Below is a drawing of a 3D object. You are required to draw a third-angle orthogonal drawing of this object. Arrow A indicates the front view.

- Your drawing needs to include:
- three views
- all hidden and centre lines, labels and the symbol
- your drawing must adhere to the appropriate technical drawing conventions.



2 The image below is a third-angle orthogonal drawing of a block. Produce a correctly proportioned isometric drawing of the block from the direction of arrow A.



ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Extended task: circular design

Brief

You are required to design a garment or fashion accessory using circular design methods to assist in your design process. As part of the circular design process, this brief requires you to use an existing garment or fashion accessory for your materials.

Step 1 Brainstorm potential ideas in groups and use the following questions as discussion points for ideas.

- What could you make?
- What could you make that is useful?
- Is there someone who needs a garment or accessory?
- How do you get buy-in from your stakeholders?
- How can you remake and restyle the garment?
- How can you approach this task to ensure that you consider the entire life cycle of the product?
- What will happen to your product when the wearer no longer requires it? Can it be re-purposed or re-imagined?



Figure 4.79 A pair of jeans being repurposed avoids waste

Step 2 Sketch your ideas.

Step 3 Find a garment that can be repurposed (second hand or an unwanted item from home).

Step 4 Unpick the seams of your garment to reveal the fabric that you must work with. This is a constraint of the project.

Step 5 Back to drawing. Make changes to your original design to reflect the materials you have. Annotate any changes. Share your design ideas with your peers for feedback.

Step 6 Using light-weight paper, create pattern pieces.

Step 7 Create your prototype – cut, make and share.

Step 8 Create a technical flat for your new product.

Step 9 Write a story that would encourage your target audience to wear the new product.



Figure 4.80 Re-purposing jeans

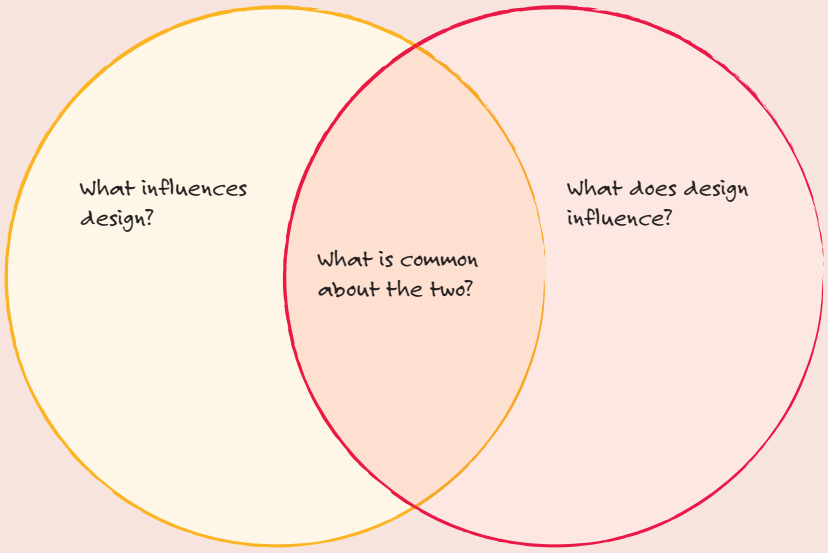
ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Essential question – Unit 1, Area of study 3

What influences design, and what does design influence?

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 24

Use a Venn diagram to help you consider the essential question.



VCAA assessment
Unit 1, Outcome 3

On completion of this unit the student should be able to develop a sustainable object, considering design's influence and factors that influence design.
To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 24

Juicer design

Brief

You are required to design a citrus juicer for either a child or for an adult who has arthritis in their hands.

Your final design needs to be easy to use, clean and store.

You will use the Develop and Deliver phases of the design process to adopt circular design practices to design better for our planet and its future.

To complete this task, you will require a collection of handheld juicers. Students could bring in their juicers from home or collect a range of second-hand examples.

Tasks

1 As a class, undertake a practical activity of juicing your range of hand-held juicers. You are to take notes on the juicing experience of each item. This will form your research and starting points for design work.
   - What was the juicing experience like?
   - Was the juicer easy to hold?
   - Was it easy to pour the juice into a glass?
   - Was the juicer easy to clean?

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

2 Complete a range of observational drawings as a form of primary research to think about form.
3 Using the two types of primary research completed in steps 1 and 2, complete a brainstorm to generate ideas for a hand juicer for either a child or for a person with arthritis in their hands. As part of your design work, **you need to think about the next stage of the juicer's life once it is no longer needed.**
4 Using your brainstorm, generate ideas using rapid drawing over one page. Annotate your drawings to assist in explaining your ideas and future directions. Annotations can also include small PMIs to assist in critically thinking about your ideas. Use the divergent thinking strategy SCAMPER to extend your ideas.
5 Share your ideas with your peers to get feedback.
6 Choose one idea and sketch in two-point perspective using grey lead pencil. Draw your idea several times from different angles.
7 Complete a formal isometric drawing of your concept using drafting instruments.
8 Render your isometric drawing following a light source. Your rendering should indicate the texture of the materials that your design is made from. Look carefully at cast shadows on the object and the ground.
9 Complete a third-angle orthogonal drawing of your design with dimensions.
10 Scan your drawings and create a presentation board of your concept. Include a written description on your presentation of how the juicer can be re-purposed once it is no longer required.



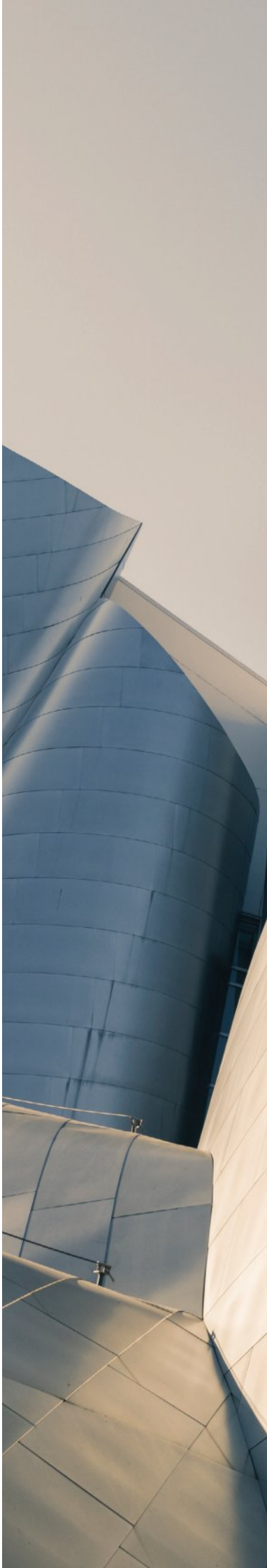
Figure 4.81 Handheld juicer presentation. By Charlotte Hunt



Figure 4.82 Handheld juicer presentation. By Carolina Cocchis

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Unit 2
Design contexts and connections



AREA OF STUDY 1
Design, place and time

OUTCOME: On completion of this unit the student should be able to present an environmental design solution that draws inspiration from its context and a chosen design style.

AREA OF STUDY 2
Cultural ownership and design

OUTCOME: On completion of this unit the student should be able to apply culturally appropriate design practices and an understanding of the designer's ethical and legal responsibilities when designing personal iconography.

AREA OF STUDY 3
Designing interactive experiences

OUTCOME: On completion of this unit the student should be able to apply the VCD design process to design an interface for a digital product, environment or service.

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, pp. 27–30





Chapter 5
Design, place and time

Unit 2, Area of study 1

How does design reflect and respond to the time and place in which it is made?

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, p. 27

KEY KNOWLEDGE :

- stages of the VCD design process and their role in developing environmental design solutions
- research methods used to identify environmental design problems
- contemporary and historical design styles and traditions
- contextual factors that influence environmental design projects
- economic, technological, cultural, environmental and social factors that impact environmental design projects
- features and functions of the design elements and principles relevant to environmental design projects
- appropriate design terminology used in evaluative annotations
- two-dimensional drawing methods used to visualise environmental design ideas and concepts, such as schematic drawings, plans and elevations
- methods for representing three-dimensional spaces and structures such as planometric and perspective drawing, and model-making
- resolution of effective design solutions to meet the requirements of a brief
- technical conventions used in documentation drawings relevant to environmental design projects

KEY SKILLS :

- apply the stages of the VCD design process to generate, refine, resolve and present an environmental design solution
- draw inspiration from contemporary and historical design styles and traditions when responding to an environmental design brief
- respond to contextual factors when designing environments
- consider economic, technological, cultural, environmental and social factors that impact environmental design projects
- select and use a range of appropriate manual and digital methods, media, materials, and design elements and principles to visualise environmental design ideas, concepts and solutions
- annotate design ideas and concepts using design terminology to explain and evaluate design decisions
- present resolution of effective design solutions to meet the requirements of a brief
- apply technical conventions to documentation drawings

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, p. 28

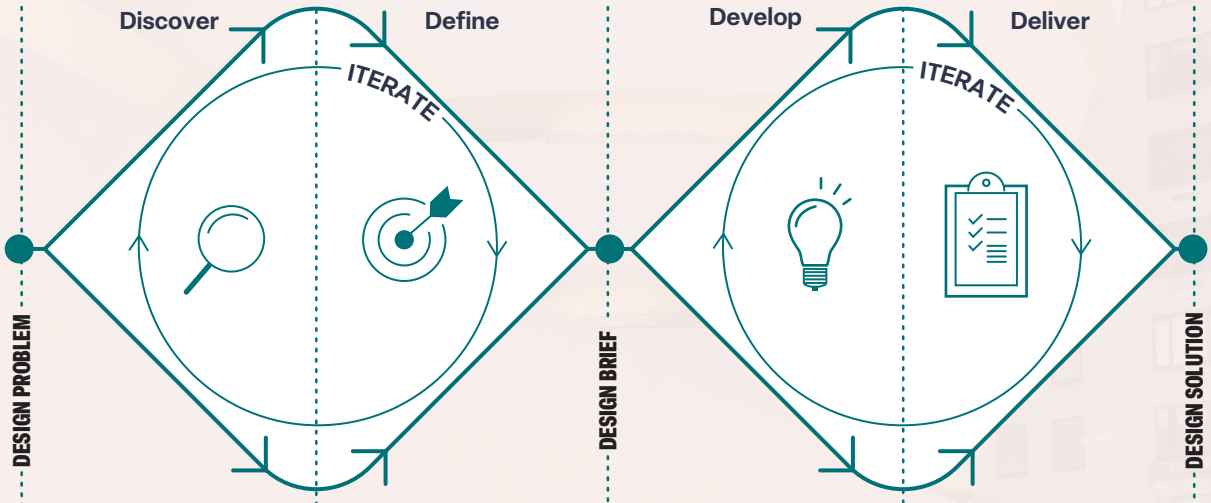
Architecture should speak of its time and place but yearn for timelessness.

Frank Gehry

OVERVIEW

This chapter examines the relationships between design, place and time: how different contexts influence the design of environments, including where we live, work and play. VCD looks at design from architecture, interior, landscape and exhibition design and the way that designers draw inspiration from other times and places. During this area of study, you will undertake a complete design process to propose an environmental solution using inspiration from a context and a chosen design style. Engaging with the Discover and Define phases includes research, finding and defining a design problem along with identifying design factors such as economic, technological, cultural, environmental and social influences. You will look at both contemporary and historical design movements and traditions, while developing ideas and concepts supported by divergent and convergent design thinking. The Deliver phase utilises a critique and an opportunity to respond to feedback. 2D and 3D drawing methods and associated conventions are addressed as well as design elements, principles, methods, media and materials.

This chapter focuses on all stages of the VCD design process.



Divergent Thinking
Gather insights
Apply research methods
Explore stakeholders' needs, perspectives & experiences
Suspend judgement
Keep an open mind

Convergent Thinking
Synthesise data
Review, categorise and summarise information
Re-frame & target problem
Establish design criteria

Divergent Thinking
Gather & analyse inspiration
Brainstorm
Generate imaginative ideas
Draw and make
Create, recreate, experiment

Convergent Thinking
Critically evaluate ideas
Refine concepts
Test, iterate, evaluate
Resolve final features & details
Choose presentation formats

VCD DESIGN PROCESS based on the UK Design Council Double Diamond model

5.1 Environmental design

In this study, the field of Environmental Design includes the design of ideas for indoor and outdoor and virtual spaces (places and spaces we see in films and video games) in which we live, work and play. When undertaking projects in this field you may work in:

- residential and commercial design projects
- interior spaces
- performance spaces
- exhibition spaces
- online spaces
- parks
- streetscapes
- gardens.

Designers that work in this field may include:

- architects
- landscape designers
- urban designers
- interior designers
- stylists
- set and event designers
- exhibition designers
- games designers
- concept artists
- animators
- merchandisers.

Environmental designers respond to the needs of their users through human-centred research methods, which include involving the stakeholders in the early stages of the design process. This approach encourages more opportunities to identify the needs of the user. Researching and analysing design examples from architecture, interior, exhibition or landscape design can further assist in identifying needs and commencing the process of generating ideas.

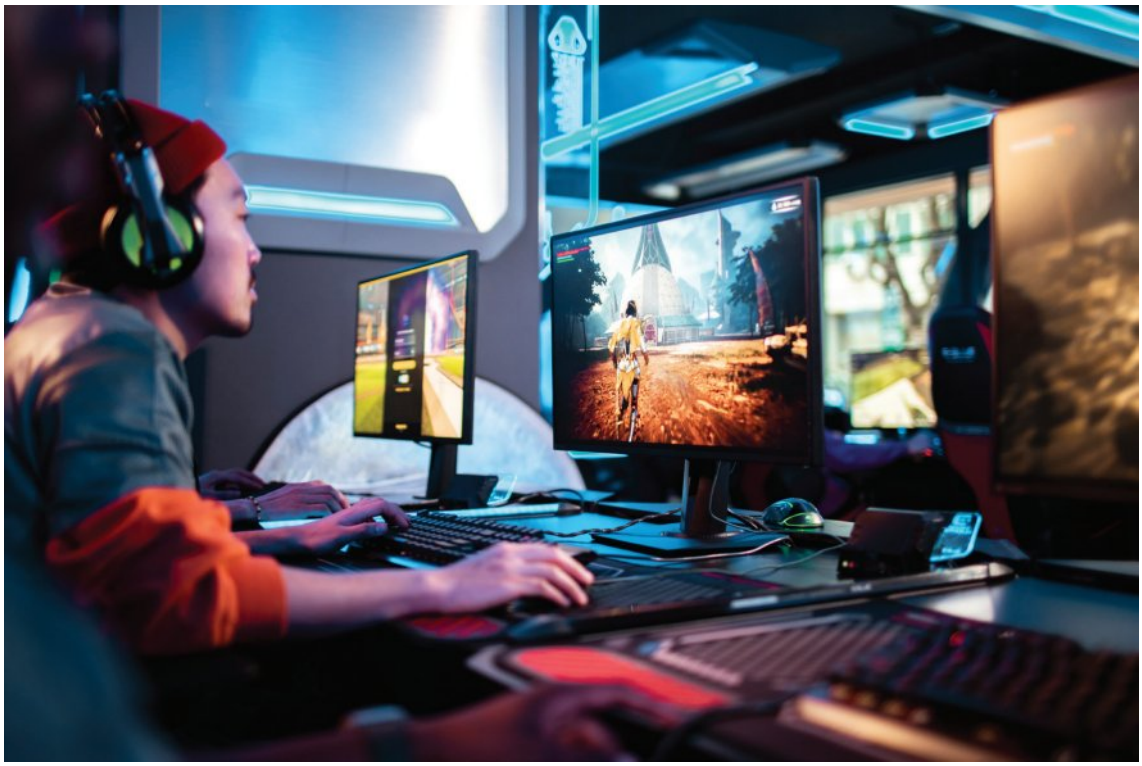


Figure 5.1 Environmental design in a video game

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

5.2 Contemporary and historical styles and traditions

Video 5.1
Brief history of Australian architecture

A designer may use design history to inform ideas for contemporary work. A design era can influence an architect, who might borrow from the modern architecture movement of the early and mid twentieth century or using functional and abstract shapes associated with the Bauhaus. There are exciting and innovative examples of environmental design throughout history. The timeline in Figure 5.3 gives you a broad overview of the major design eras that can influence your own work and also provides you with a comprehensive overview of significant historical events and the subsequent evolution of design styles. Video 5.1 provides a broad overview of Australian architectural design. Collect ideas from key design eras and use these as starting points for your own design work.

When reading about the different design movements in this chapter, keep in mind the following:

- What political and economic factors were at play? For example, was there a war or a depression?
- What social and cultural factors were present?
- What type of media and materials were used? Do you know what was available at the time?
- What methods were used? Were these affected by technology?
- What style of imagery is represented in presentations to support drawings or models?
- What type of presentation formats were used?
- Did the designer belong to a school of design?
- Did they work with other design specialists?

EMBARK 5.1

History never repeats

What happens when you combine history with the present?

Look for examples of when historic and modern architecture come together to produce something better than the sum of their parts.

A good starting point is the article '19 Beautiful Examples of Historic and Modern Architecture Coming Together' by Nick Mafi and Noelann Bourgade. You may find other examples on the internet, or even in your local area.



Figure 5.2 The Port Authority Building, designed by Zaha Hadid Architects, at Port of Antwerp-Bruges in Antwerp, Belgium

Nick Mafi and Noelann Bourgade, '19 Beautiful Examples of Historic and Modern Architecture Coming Together', *Architectural Digest*, 9 December 2022

ISBN: 978-1-009-33999-5 Patterson & Saville
© Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

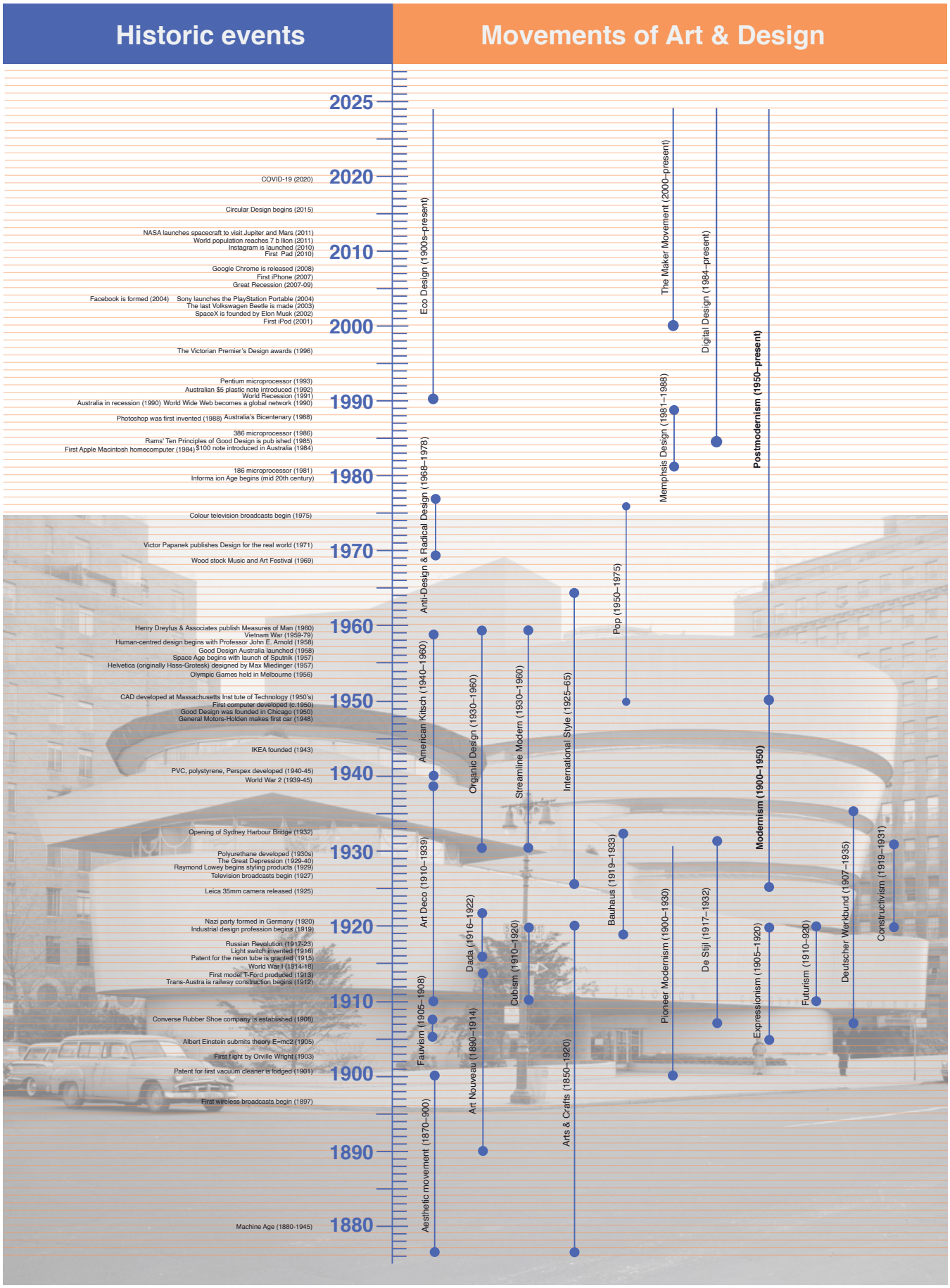


Figure 5.3 Design timeline

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Nineteenth-century design

Arts and Crafts (1850–1914)

The **Arts and Crafts** movement began as a British decorative-arts movement in the second half of the nineteenth century. It was heavily influenced by the writing of John Ruskin as a reaction to the mechanical style of the industrial revolution and also to the intricate and elaborate style of the Victorian era. The Arts and Crafts movement was based on simple forms, natural patterns and textural materials. It opposed mass production and encouraged the use of hand-crafted design and traditional craftsmanship. Designers focused on domestic items such as kettles, kitchen dressers and curtains. Arts and Crafts decoration was based on plant forms and the natural rhythm of organic shapes and flowers. Leaf motifs and heart shapes were used regularly to enhance patterns on textiles, including rugs, embroidery and wallpapers. Some Australian designers, including furniture makers, embraced this style and used Australian timbers in their designs.

Key designers from this era include:
- William Morris
- Philip Webb
- Charles Rennie Mackintosh
- Frank Lloyd Wright.

Aesthetic movement (1870–1900)

The **Aesthetic movement** was heavily inspired by Japanese culture and the art form of Japanese woodcuts. The movement was focused on the natural, and the beautiful mixing of Anglo and Japanese style. It mainly influenced domestic objects and interiors. 'Aesthetic' is a term relating to beauty and the appreciation of beauty.

Key designers from this era include:
- Aubrey Beardsley
- James Abbott McNeil Whistler.

Art Nouveau (1890–1914)

The beginning of the twentieth century was a time of 'new art for a new century'. **Art Nouveau** is French for 'New Art', and it was a style of decoration and architecture characterised by the flowing depiction of leaves and flowers. It started in Paris in the 1890s and continued through to World War I (1914–18). Art Nouveau was inspired by natural forms and structures, not only in flowers and plants, but also in curved lines. The exterior and interior of buildings would often feature decorative elements such as mosaics, stain and curved glass and wrought iron embellishments.
Key designers from this era include:
- Paul Saintenoy
- Charles Rennie Mackintosh
- Antoni Gaudí
- Hector Guimard.

Arts and Crafts a movement based on simple forms, patterns and textures. Designers focused on domestic items and used simple plant forms and organic shapes in their designs.

Aesthetic movement a response to the ugliness of Industrialisation, the Aesthetic movement focused on art that was beautiful rather than useful

Art Nouveau French for 'New Art', a style of decoration and architecture characterised by the flowing depiction of leaves and flowers

How does design reflect and respond to the time and place in which it is made?



Figure 5.4 Red House (1860), William Morris and Philip Webb, London, England



Figure 5.5 Casa Vicens, designed by architect Antoni Gaudi, Carrer de les Carolines, Barcelona, Catalonia, Spain

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Modernism (1900–1950)

Modernism is a term used by art historians to describe a succession of eras or movements in the first half of the twentieth century. The belief or attitude of many artists and designers of this period was to reject all styles of the past and to focus upon new and innovative styles that explored different techniques and use of materials and media.

Modernism was also a response to technological change, and artists and designers moved away from including decorative elements as found in eras like Art Deco. Specifically, designers believed that form should follow function and therefore put great emphasis on the style and aesthetics of good form. They aimed for high-functioning design and, with at times a limited colour palette, producing objects that fitted in with a modern lifestyle.

Futurism an artistic and social movement that originated in Italy in the early twentieth century. It emphasised and embraced contemporary concepts of the future, including speed, technological progress and youth, and objects such as the car, the aeroplane and the industrial city



Figure 5.6 Exterior view of Guggenheim Museum by Frank Lloyd Wright. Aiming to break away from the traditional museum layout, which forced visitors to progress from space to space and then back through to exit, Wright designed the gallery as a continuous ramp.

Deutscher Werkbund (1907–1935)

The Deutscher Werkbund, established in 1907, is a design movement that included artists, architects, designers and industrialists. The Werkbund greatly influenced modern architecture, industrial design, specifically the Bauhaus school of design. The goal of the movement was to use design and architecture to develop a German identity. This was achieved through promoting craft with industry, rather than being a rejection of machine production (emphasis of the Arts and Crafts movement). They embraced technology and focused on high-end craft production, with no access to cheap materials. Architects often designed buildings by highlighting the importance of industry through monumentality.

Key designers from this era include:

- Walter Gropius
- Hermann Muthesius
- Henry van de Velde.



Figure 5.7 The AEG Turbine Hall by Peter Behrens, 1908–09, Berlin, Germany. It was built as a factory that had a large space to facilitate the movement of large turbines

Futurism (1910–1920)

Futurism was an artistic and social movement that originated in Italy in the early twentieth century. It emphasised and embraced contemporary concepts of the future, including speed, technological progress and youth, and objects such as the car, the aeroplane and the industrial city. It was mainly an Italian phenomenon but influenced other European countries. Architecture included megastructures, industrial

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

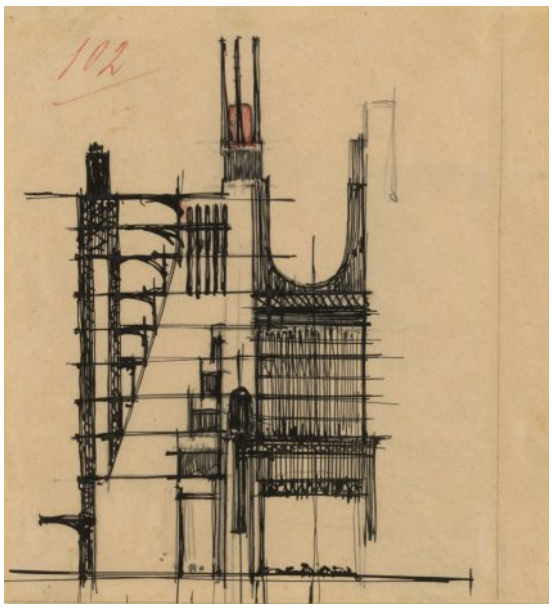


Figure 5.8 Sketch by architect Antonio Sant'Elia of an Italian Futurist apartment, 1914

aesthetics, extensive use of steel that reflected the spirit of the machine age. Commencing after World War I, Futurism drew its inspiration from the interest of potential space discovery and spaceships.

Key designers for this era include:
- Antonio Sant'Elia
- Mario Chiattone.

Art Deco (1910–1939)

Art Deco replaced Art Nouveau after World War I as the major international decorative style, and continued until World War II (1939–45). Art Deco represented the style of the Machine Age, replacing Art Nouveau's flowing floral motifs with streamlined geometric shapes and designs that represented power, speed and modern technology. Art Deco took its inspiration from a variety of art movements, including Cubism and Futurism. Design elements from the 'exotic' cultures of Egypt, Assyria and Persia were also used. Simplification and abstraction were the hallmarks of Art Deco; its style was used in architecture, interior design, industrial design, fashion design and graphic arts.



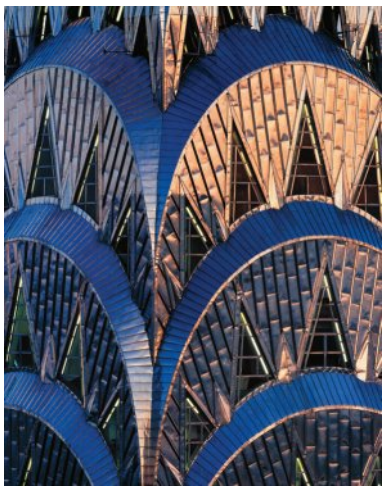


Figure 5.9 The Chrysler Building, New York City, is an example of Art Deco

Some of the more obvious style concepts included using themes to represent the emerging Machine Age. These themes included modern aviation, electrical lighting, the radio, the ocean liner, the car and the skyscraper. Art Deco is characterised by the use of materials such as aluminium, stainless steel, inlaid wood and lacquer. The use of bold, stepped forms, sunburst motifs, geometric curves including zigzag design and fountain shapes were typical characteristics of Art Deco design. Some of these motifs are so famous that they are significantly distinctive in skylines around the world. The top of the Chrysler building in New York is an example. Sometimes modern designers use these motifs to create an Art Deco feel in their work.

Key designers for this era include:
- William Van Alen
- Émile-Jacques Ruhlmann
- Frank Lloyd Wright.

Dada (1916–1922)

Dada, or Dadaism, was a movement within the arts (including performing arts and literature) that began in Zurich, Switzerland. The movement came to a conclusion with the establishment of Surrealism. The meaning of the word 'dada' in French is 'hobbyhorse'; however, the term also sounds like the early words of a child and in other languages it would mean nothing. At Dada's core is a sense of mockery of materialistic and naturalistic

Art Deco originated in Paris and was a popular art and design style that was used in many art forms including the fine arts, fashion, graphic and industrial design and architecture. Art Deco commenced in the 1920s and was followed by many artists and designers well into World War II (1939–45). The style incorporated decorative elements and a strong use of geometric shapes and forms.

Dada a movement in the arts, including performing arts and literature. The movement began amid World War I (1914–18). The artists of the Dada movement did not share a specific style or practice of art, rather it was the 'not following' that defined their movement. The intention of the artworks produced during this movement was to provoke the viewer and ask them to question what was being seen

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

attitudes. The artworks produced were not primarily about creating aesthetically pleasing objects and Dada was one of the first art movements that was about producing artworks that questioned the role of the artist, how the art was perceived in society and, ultimately, what was the purpose of art. Dada artists made famous the 'ready-made'; they presented everyday objects with little manipulation as artworks, forcing the viewer to question the very definition of what art is.

De Stijl De Stijl ('the style') was a Dutch art and design movement founded in 1917. The style embraced an abstract and simplified approach incorporating geometric forms or shapes and primary colours

Architecture of the period shows the subtle impact of the Dada art movement. Architects including Antonio Gaudi and Adolf Loos experimented with materials, designs and ornamentations. These architects designed structures that diverged from the current styles of architecture.



Figure 5.10 This influence of expressive and unexpected design can be seen in the Einstein Tower in Potsdam, an astrophysics observatory designed by Erich Mendelsohn and built in 1924. It is covered in white stucco and draws upon an organic design that was unique at the time.

Key designers for this era include:

- Marcel Duchamp
- Henri Sauvage
- Otto Wagner
- Antonio Gaudi
- Adolf Loos.

De Stijl (1917–1932)

De Stijl was an artistic movement founded in Amsterdam in 1917 that influenced painters, sculptors and many other areas, including literature, music, architecture, and industrial and graphic design. The name 'De Stijl' means 'the style' in Dutch and was partly a response to World War I and the decorative style of Art Deco. The movement is sometimes defined as abstract with the core elements focused on geometric forms and primary colours. When you look at the art and design work produced by this movement, you will notice precision, straight lines, squares, rectangles and a heavy use of primary colours with black and white. Unlike Art Deco and Art Nouveau, decoration and ornamental design was rejected, and the designers of this movement focused on the simplification of forms.

Key designers for this era include:

- Gerrit Rietveld
- Theo van Doesburg
- Vilmos Huszar
- James and Ray Eames
- Piet Mondrian.



Figure 5.11 Eames House and Studio in California, the former home and studio of mid-twentieth century designers Charles and Ray Eames. Eames House is a non-European example of architecture influenced by the De Stijl movement. The sliding walls and windows make it open and versatile, which was a feature of the De Stijl movement.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Constructivism (1919–1931)

Constructivism was a movement that was played out in art, design and architecture. Appearing after World War I, artists and designers had a similar belief to that of the Dada movement – a rejection of the idea of art for art's sake and the traditional bourgeois (middle class) society for which art was traditionally created. With their anti-war values and beliefs, the artists of this time wanted to rebuild society as one that opposed war. During this time, architecture included 3D cubism for abstract and non-objective elements, along with straight lines, cylinders, cubes and rectangles. Architects merged aesthetics and imagery of the modern age such as radio antennae, steel frames and tension cables. The combination of conceptual design, geometric aesthetics with the ideals of communist communal living featured in many design briefs.

Key designers for this era include:

- El Lissitzky
- Alexander Vesnin
- Alexander Rodchenko.



Figure 5.12 The print shop 'OGONYOK' designed by El Lissitzky

Bauhaus (1919–1933)

The **Bauhaus** movement was one of the most important design movements of the twentieth century. It took place in Germany in the 1920s and early 1930s. Bauhaus means 'building house', and it was the name of a German institution founded by the architect Walter Gropius and famous for its approach of teaching fine arts combined with design education. There was a strong emphasis on combining painting, sculpture and architecture to create the one guild. The style favoured function over ornamentation, incorporating a minimal selection of materials, with metal being a favourite. Once students were familiar with the fundamentals of the Bauhaus principles, they were then exposed to cabinet making, weaving, pottery and typography. Although the Bauhaus education had a strong emphasis on craft, there was also recognition of the importance of mass production. Many of the classes at the Bauhaus school were taught by artists including Marcel Breuer, Paul Klee and Wassily Kandinsky. It seems that the Bauhaus school itself had as much fame as the actual style that emerged.

Bauhaus a school in Germany that combined crafts and the fine arts, and was famous for the approach to design that it publicised and taught. It was marked by the absence of ornamentation and by the harmony between the function of an object and the way it looked

The principles of Bauhaus architectural design were to provide everything in the contemporary house, from the most basic household item to the complete building. The Bauhaus designers were fascinated with metal and used it in furniture design to create



Figure 5.13 The Bauhaus school in Dessau

How does design reflect and respond to the time and place in which it is made?

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

a new type of beauty that relied on non-exact forms and measurements. Steel was a material that was uniform and precise.

Key designers for this era include:
- Walter Gropius
- Marcel Breuer
- Ludwig Mies van der Rohe
- Wassily Kandinsky
- Herbert Bayer.

International Style (1925–1965)

The International Style was a collaboration between architects and designers around the world, who aimed to create functional designs that incorporated stylised geometric forms, similar to the aesthetics of the Bauhaus. The name came from an important exhibition held in New York's Museum of Modern Art (MOMA) in 1932 titled 'International Style: architecture since 1922'.

Architects and designers incorporated aesthetics of Modernism into their work including rectilinear forms, deliberate use of light and glass, taut plane surfaces, open interiors and the absence of any ornamentation and decoration. The goal of the international style was to create built forms whose appearance and form came from their engineering and use of materials.



Figure 5.14 Pabellon de Alemania, Barcelona, Spain

Key designers for this era include:
- Lilly Reich
- Ludwig Mies van der Rohe
- Jacobus Oud
- Le Corbusier
- Richard Neutra
- Philip Johnson.

Streamline Moderne (1930–1960)

Streamline Moderne is an international style of Art Deco architecture and design. The aesthetics were inspired by aerodynamic design with curving forms, long horizontal lines and sometimes traces of nautical elements, as seen in Figure 5.15, the Streamline Moderne Coca Cola building. The Coca Cola building has similar visual elements to that of a large cruise ship, including small porthole-like windows. Streamline Moderne is an architecture style or movement that emerged in the mid-1930s, as a more linear-focused variation than the vertical and angular Art Deco architecture movement that started a decade earlier. The style was characterised by lack of ornamentation and decoration and included rounded railings and linear elements such as trims or grooves in the smooth stucco cladding walls.



Figure 5.15 The Streamline Moderne Coca Cola building, an architectural landmark since 1936 on Central Avenue and Pico, Los Angeles

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Organic Design (1930–1960)

Organic design was pioneered by Frank Lloyd Wright who aimed to achieve harmony between nature and the built world. He achieved this through the use of natural materials and smooth, round, organic forms. Other characteristics of organic design include natural or muted colours, limited decorative elements and asymmetric and flexible shapes and form. Rather than simply copying nature, organic architecture was about re-interpretating nature. The term 'biomorphism' was also used to describe this style of architecture and is still refenced in contemporary architectural design today, with thanks to computer-aided design where architects are more easily able to create structures with more biomorphic forms.



Figure 5.16 The harmony of form and function and inspiration of natural elements. Frank Lloyd Wright's building Fallingwater 1937 literally integrates a waterfall.

Postmodernism (1950 to today)

Postmodern design was a reaction against modernism. It is an umbrella term for styles in which architects and designers embrace individualism and experimentation. Aesthetic elements might include curved forms, decorative elements and ornamentation, bright colours and features borrowed from other design periods. Colours and textures were often not related to the structure or function of the building. It emerged as a reaction to Modernism and the Modern Movement, and their minimalism and uniformity approach to architecture.

Today, architects feel free to draw on a range of influences (although it would be unlikely for an architect to plan a new building without considering the context and local conditions). This freedom can be attributed to the values and approaches of Postmodernism.

Key designers for this era include:

- Aldo Rossi
- James Stirling
- Robert Venturi
- Denise Scott Brown.



Figure 5.17 The Neue Staatsgalerie by James Stirling, 1977 to 1983, has been called the best Postmodern structure ever built.

Table 5.1 Modernism versus Postmodernism

Modernism	Postmodernism
1900–1950	1950 to today
Influenced by World War I	Influenced by World War II
Refers to the departure from classical and traditional forms	Refers to the reaction against Modernism (Modernism was characterised by the use of earlier styles and a mixing of different styles)
Formal structures	Rejection of formal structures
Simplified and minimal elements	Imagination and ornamentation
Neutral colours	Brilliant colours
Modern buildings had purpose and function	Originality and local context were highly considered

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

EMBARK 5.2

Barak building

Research the different dialogues about this building and continue your own dialogue in small groups.

You could use the following websites as starting points:

- Barak Building, ARM Architecture, 'Projects – Barak Building'
- Timmah Ball, 'Remember Me: architecture, placemaking and Aboriginal identity', 28 May 2015, *Assemble Papers*.



Figure 5.18 The residential tower features a portrait of Aboriginal Elder, William Barak, on its façade

Pop (1950–1975)

Fashion design was the dominant expression of this postmodern style, but it also affected graphic design and architecture. Swirling colours, paisley patterns, flowers and love were part of the hippie culture, and this influenced the way that designs developed in the 1960s. The 1970s utilised swirls, bright contrasting colours and interesting textures to create a specific look. These bold patterns were used on wallpaper, fabrics, furnishings and furniture. In architecture, Pop culture emphasised unconventional design elements with structures that symbolically represented objects. Other visual elements included exaggerated scale and proportions, misapplication of colours and the creation of independently standing vast sculptures that were sometimes added to buildings. The inclusion of fluorescent lighting, garish facades, bright canopies and metal and enamel patterns often had little connection to the underlying design of the structure.

Key designers for this era include:

- Alison and Peter Smithson
- James Stirling and Colin St John Wilson
- Andy Warhol
- Roy Lichtenstein.

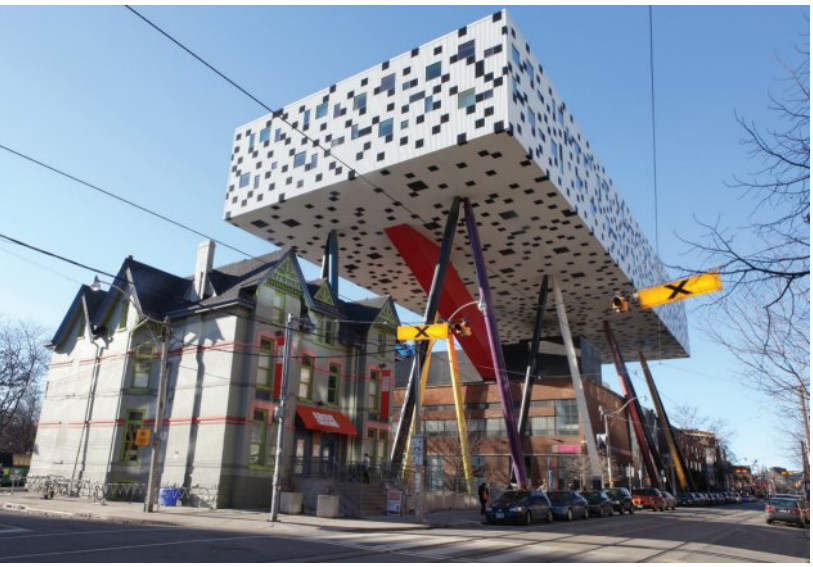


Figure 5.19 Ontario college of art and design Canada. Facades, interior spaces and public spaces became canvases for experimentation with colour, irregular forms and unconventional scale.



Figure 5.20 Beer Brush Tower, Pop-Art futuristic building designed by architects Ralf Schüler and Ursulina Schüler-Witte, Berlin

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Anti-Design and Radical Design (1968–1978)

Anti-Design (referred to in the architecture world as Radical Design) turned everything that Modernism represented upside down. Designers were tired of the excess in design and took a fresh look at the design process and mass production. Designers of this period made durable and permanent designs in a limited edition and were happy to design objects that were temporary and easily discarded. While Modernism was about 'form follows function', Anti-Design was the opposite. The style of this era included exaggerated and expressive qualities including striking bold colours and distorted scale. Functionality, simplicity, reduced colour palettes were not on the agenda for Anti-Design. Rather Anti-Design embraced exaggerated and expressive qualities to undermine function.

Ultimately, Anti-Design was anti-Modernism.

Key designers for this era include:

- Architects from Superstudio including: Adolfo Natalini and Christiano Toraldo di Francia
- Architects from Archizoom: Andrea Branzi, Gilberto Corretti, Paolo Deganello and Massimo Morozzi.



Figure 5.21 The 'Superonda 1967 Poltronova' armchair by Archizoom Association

Memphis design (1981–88)

This era of design was influenced by Pop Art and Art Deco with a twist of kitsch. The group created lighting, furniture and textiles designs that were bright, colourful, geometric and bold.

The group was founded by Italian designer Ettore Sottsass and the name was taken from the Bob Dylan song 'Stuck inside of Mobile with the Memphis blues again', which was played during the group's first official meeting. Memphis design followed on from Anti-Design.

Key designers for this era include:

- Ettore Sottsass
- Michele de Lucchi
- Marco Zanini
- Peter Shire
- Camille Walala (for a contemporary approach).



Figure 5.22 Camille Walala, Dream Come True Building

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Digital Design (1984 – today)

The impact of digital design, including the use of computers and the online world, has transformed all fields of design including architecture. Not only have computers become faster and more powerful, but design software programs have also become more sophisticated and include even more generative design tools that allow designers to iterate, test and present what would have been considered, in the past, ambitious concepts. In the early 1980s, architects used computers to generate floorplans and 3D drawings, as seen in Figure 5.23. In 2023, designers are using digital means to create digital art gallery spaces, as seen in Figure 5.24, for audiences to physically experience and enjoy.

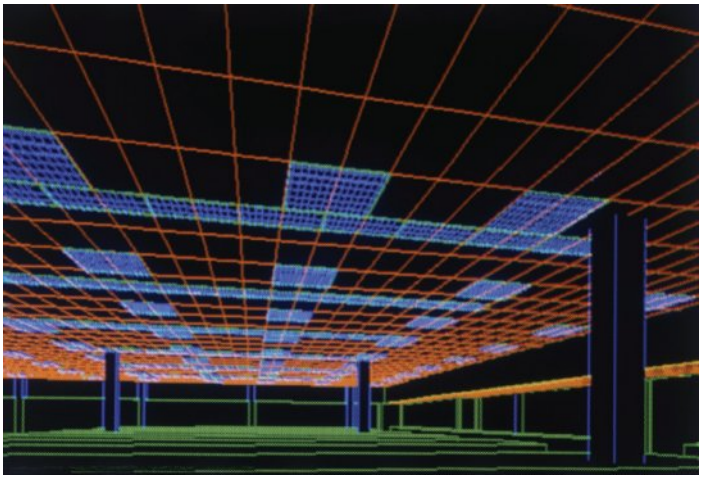


Figure 5.23 An architect's design displayed on a computer screen, circa 1985



Figure 5.24 The Lume, Melbourne, provided a multi-sensory digital art gallery via a huge light-projected and sound-filled hall, with projected artworks and graphics by Vincent Van Gogh combined with digital surround sound.

Eco-Design (1990s – today)

Eco-Design is an approach to architectural design where deliberate design decisions are made to reduce the harm of humans to the environment. This involves using fewer resources, combined with minimum impact on nature and the environment. There is a focus on lessening the impact of pollution, waste, the distribution of products during the process and keeping recycling at the forefront of decision making. The philosophy behind many of the designs is to promote the health of the buildings occupants as well as reducing the negative impact on the environment during construction and occupancy. An Eco-Design approach includes making the most of the site, minimising the consumption of renewable energy, enhancing indoor quality, deciding to use environmentally friendly products throughout the design process. Eco-Design is thinking about the building's life cycle though every phase of the design process, including iterations of how the building could be changed or used to keep its value.



Figure 5.25 The Pixel Building, Melbourne was Australia's first carbon-neutral office building that could generate all its own power and water on site. Designed by Decibel Architecture.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

EMBARK 5.3

Frank Gehry

Born in 1929, Frank Gehry is a Canadian-born American architect and designer.

1 Why is Gehry important to study as an architectural student?
2 What is Gehry's most famous building?
3 What design styles has Gehry incorporated?
4 What design style is Gehry best known for?
5 Select one of Gehry's works. Create a model of this work using paper, card and found objects from the classroom. No 3D printing, laser cutting or new materials (other than paper) allowed.
6 Write a description of the design.
7 Organise a display of the models.



Figure 5.26 Giant binoculars in front of building designed by architect Frank Gehry in Venice Beach, California, USA



Figure 5.27 The Guggenheim Museum and spider art, Bilbao, Spain, at night

CASE STUDY 5.1

Mars House – first digital home to be sold

The first digital home, titled Mars House, was sold for over half a million dollars in 2021.

After designing the house, Toronto-based artist Krista Kim worked with an architect to digitally render the house using software commonly used to create video games. Mars House was sold on NFT (non-fungible token) using a cryptocurrency similar to Bitcoin. Mars House is a 3D digital file with virtual reality experiences.

Find out more:

- Christele Harrouk, Mars House, 'First Digital Home to be Sold on the NFT Marketplace', *ArchDaily*, 23 March 2021
- James Parks, 'Artist Krista Kim sells "first NFT digital house in the world" for over $500,000', *de zeen*, 22 March 2021

Video 5.2 Mars House, the first digital home

How does design reflect and respond to the time and place in which it is made?

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

The Maker Movement (2000 – present)

The Maker Movement is a cultural trend that values the ability, skills and knowledge in being able to create things, as well as consume things. Value is placed on traditional and contemporary artisan approaches and the skill to make something with your own hands. The Maker culture and the movement around it is thought to be a reaction to the digital world and the disconnect within physical spaces.

With the Maker culture comes the Maker spaces. These spaces bring communities back into sharing and face-to-face interactions as people help one another to learn. The movement is not only seen in local community spaces, but offices, elderly homes, and of course schools. Maker spaces can be specifically designed and included in a building brief with specific needs for how communal spaces are to be used and storage of machines, such as laser cutters and 3D printers. The trend moves into interior spaces, with a resurgence of artisanal products in both residential and commercial spaces.



Figure 5.28 The 2022 MPavilion is made up of fabric and tensile architecture with the outermost layer made from fishing nets, which creates the tactile texture. The fabric roof is a reminder of making things with our hands such as traditional fishing nets, while the space underneath creates an open space that is used for many community activities, including 'making'.

EMBARK 5.4

Design a digital space

Select one design movement from this chapter and research the key design features.

Using these design features, design a space for an online game to design:

EITHER

- An interior space with two connecting rooms and exterior access. Your interior space should include furniture.

OR

- An inner-city alleyway set amongst tall skyscraper buildings. Your design needs to include details of the streetscape.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

5.3 Factors that influence environmental design projects

The character of a place or space is influenced by many contributing factors including contexts, economics, technology, culture, social and environmental.

Contextual influences

The context of where a design is going to be positioned and built is an important part of any design process and decision making that an architect can make. When responding to a site, an architect will look at:

- orientation – the direction that the building is going to face in response to light or existing features of the site including overshadowing or sloping
- date and style of any existing buildings
- street and subdivision patterns, if relevant
- setbacks of buildings
- views, vistas and skylines.

Some councils require responding to historic contexts and include design criteria around elements such as character, scale, form, materials and even colour.

Economic influences

All designers are committed to making the best product under budget constraints and must consider financial factors as part of this process. This includes the choice of materials based on durability, suitability, aesthetic quality and cost. A well-defined design process will include a set number of iterations and prototypes to determine the scope of the task within the budget. A budget can be inversely proportional to innovation.

Technological influences

Technology is impacted by historical key events, including the industrial revolution and war, and the advent of new materials, machines and processes. Digital technology, which arrived in the 1980s, increased the proliferation of work as it allowed designers to create work in hours rather than days. Technology has impacted on the type of designs now being produced, and new career paths such as web design, animation, game design and computer software design have evolved accordingly.

Cultural influences

Working as a designer requires an understanding that some design may be culturally or emotionally sensitive for certain audiences. An architect may need to ensure that there is access for all ages to a public building, an industrial designer may need to design public seating that can be used by people with disabilities and a graphic designer may be required to design a festival poster that makes all cultures feel welcome.

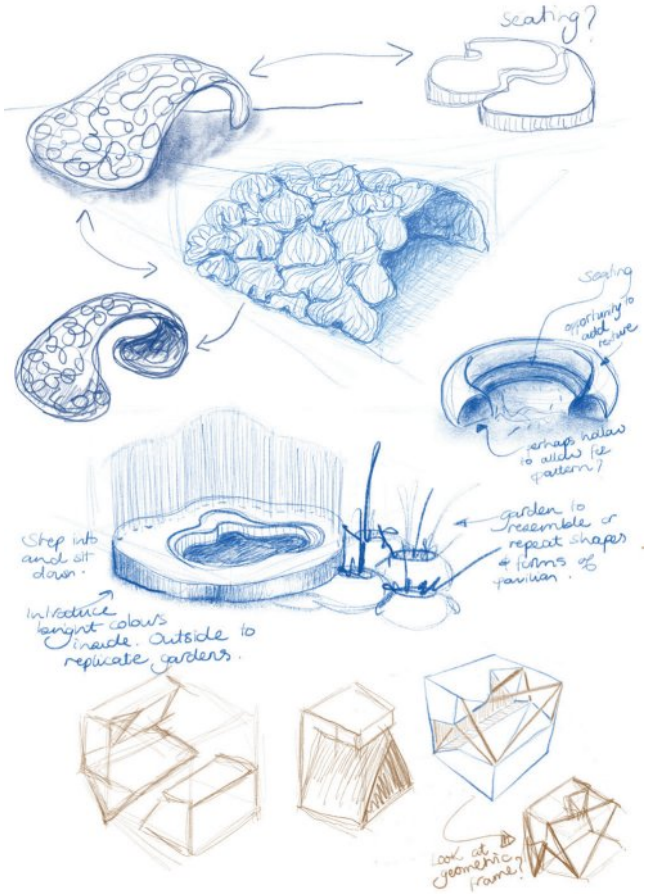


Figure 5.29 Development drawings responding to the context. Use the design elements of line, tone and texture to create more informed drawings

ISBN: 978-1-009-33999-5 Patterson & Saville
© Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Many designs today, although transmitted worldwide through the internet, can be offensive or taboo in some countries, so a designer needs to carefully consider their audience. If a design is made for a specific cultural group, the designer will ensure its content and presentation aligns with the group's values, beliefs and needs.

Environmental influences

Sustainability and concern for the environment is another example of the way social factors can impact on design practices. Design decisions may include using renewable and local materials, maximising external natural light, choosing materials for the exterior of the building to help keep interiors cool or warm. Consideration of the site and responding to its existing elements through to consideration of the transport of building materials can all impact the environment.

Choosing to build timeless designs that respond to human needs and which continue to evolve is better for the planet and its future.

Social factors

Social factors have always influenced design and design can influence social change. Architectural designs are influenced by ideas, beliefs, activities and lifestyles of the people that they sustain. Buildings, structures and spaces are the result of social needs. The built environment is designed on the needs of society such as new community gardens, housing or a gallery space. When designing spaces, architects consider the idea of social inclusion where spaces are designed to be inclusive of everyone and they consider how the spaces will be used. Designers respond to social change, which is evidenced through fashion trends, interior design and industrial design, which in turn can influence and dictate what we might buy. If a style is successful, the design style continues to evolve.

CASE STUDY 5.2

Nightingale Housing

The Nightingale Housing building project is run by a non-profit organisation that aims to build affordable apartments with an environmental and sustainable focus that encourages community engagement and socialising.

The Nightingale Village is a collection of six buildings located in Brunswick, Melbourne. As well as individual apartments in a range of different sizes and styles, the Village includes a number of shared spaces, including a dining area on the roof, a dog park and small breakout areas.

Read more about Nightingale Housing at https://cambridge.edu.au/redirect/10126.

Questions

1 Describe the design factors behind these projects.
2 Identify an aspect of the design that encourages community engagement.
3 Identify three design features that help make Nightingale Village environmentally friendly and sustainable.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

5.4 Development drawings for environmental design

Development drawings are used to visualise ideas and concepts and can be realistic or abstract. They help the designer to devise and record and communicate their initial ideas through to more developed concepts. These types of drawings are usually rapid, informal and can be expressive. They can be created by hand or digitally (e.g. on a drawing tablet).

Development drawing can be completed using a range of media, sometimes including rendering. Development drawing in this subject can include but are not limited to schematic diagrams, ideation sketches, story boards, mock-ups and illustrations.



Figure 5.30 Frank Gehry's rapid sketch for his Guggenheim Museum in Bilbao (top), and the completed building. Each of his projects began with what might look like an abstract scribble

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 5.31 Alvar Aalto 'Aatto Vase'

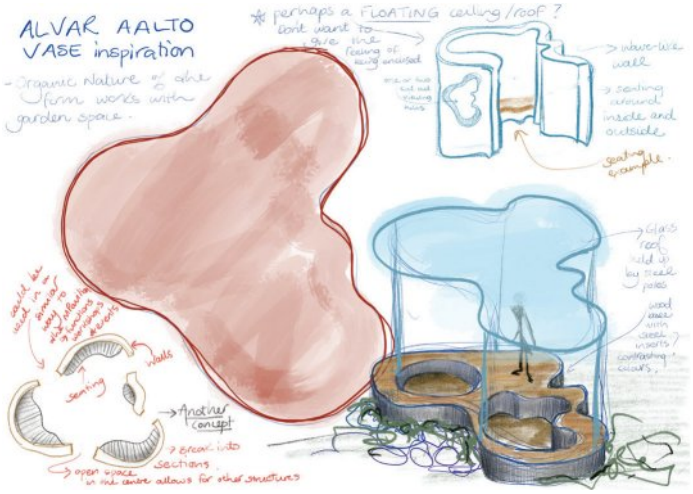


Figure 5.32 Inspiration from Finnish architect Alvar Aalto and his 'Aatto Vase'

EMBARK 5.5

A design thinking exercise in altering shapes

The brief and research are vital to the initial generation of ideas. Narrow research can be the cause of lack of inspiration. Do not rely on the internet alone to conduct research; rather, think of ways to generate ideas from directions that may not be commonly associated with your theme. This exercise is an example of a primary research that encourages you to focus specifically on the design element of shape. Applying design thinking strategies can also be another way to generate original ideas.

The following design thinking exercise is loosely based upon SCAMPER.

1. Take an A3 sheet of paper and, using a black fine liner, draw a square in the top left-hand corner of the page.
2. Redraw the square a second time with a small change.
3. Continue to redraw the square, altering your previous design until your page is full.
4. When you are finished, use any of the shapes drawn on your page as starting points for a floor plan or elevation.



Figure 5.33 Use a creative design thinking technique to alter a simple shape. Perhaps one of these new shapes might be a starting point for an elevation or floor plan.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

5.5 Two-dimensional drawing methods

The drawing of house plans with elevations uses similar projection methods to those used in orthogonal drawing. However, drawing plans and elevations have slightly different guidelines because there is different information being conveyed.

When producing your architectural drawings, you need to:

- include the title block
- include a north arrow
- incorporate correct line thicknesses such as boundary lines of buildings, internal walls and roof lines
- use conventions and symbols for doors and windows
- label views and room interiors with an appropriate typeface
- use a scale appropriate to environmental drawing; for example; 1:50, 1:100 and 1:25. Architectural drawings usually work to a scale of 1:100 and all dimensions are in mm. Thus: 10mm = 1000mm; 1cm = 1 metre.
- There are many different symbols for architectural features such as toilets, sinks, showers and basic furniture and cabinetry features. At times, architects will take the liberty of using their own symbol designs for these features; however, they are drawn at the same scale as the plans and elevations they are being placed in.

Note: labelling your architectural drawing is different to orthogonal drawing. Orthogonal drawings include views while architectural drawings refer to views as 'elevations'. Your architectural drawing will usually include a plan, north elevation, east elevation, south elevation and west elevation. These labels are placed beneath each view after dimensions are included. You should use block lettering if working manually or select an appropriate typeface when working digitally.

Drafting the elevations

Once you have completed drawing your detailed floor plan, you'll still need to create a few more construction drawings. In addition to the floor plan, you will need to create a set of elevation drawings. Elevations will provide an overview of how the finished design will look and even include the types of exterior finishing materials. They will also provide information about the elevation of the ground on the various faces of the home.

Videos 5.3 a & b Floor plans and elevations by hand and in Illustrator

Dimensioning

Dimensioning architectural plans is similar to dimensioning an object. However, you need to remember the following:

- Arrowheads are not used; rather, a 45° line passes through the dimension line to indicate a new dimension.
- Each dimension line starts 2mm from the building outline. The smallest dimensions are usually placed closest to the building outline, with larger dimensions being placed on following dimension lines.
- Each line of dimensions should add up to the same amount because they are showing different aspects of the same length.

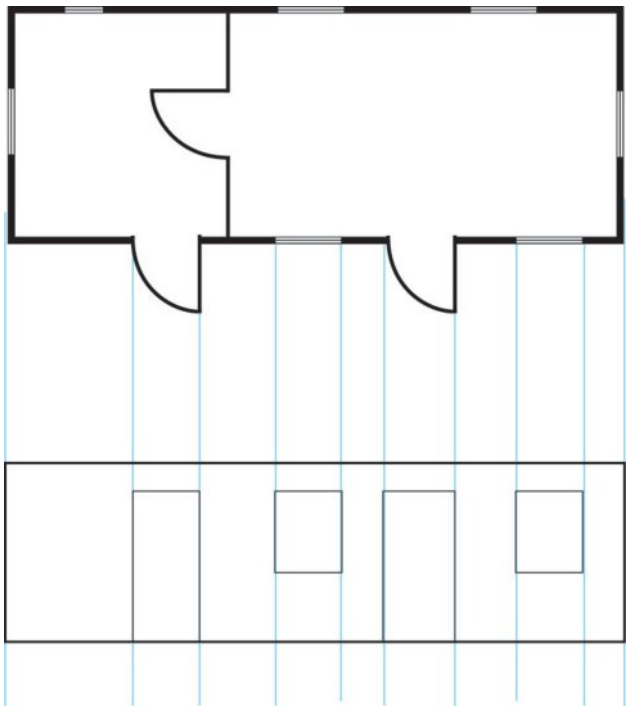


Figure 5.34 Drafting the front elevation from the floor plan

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

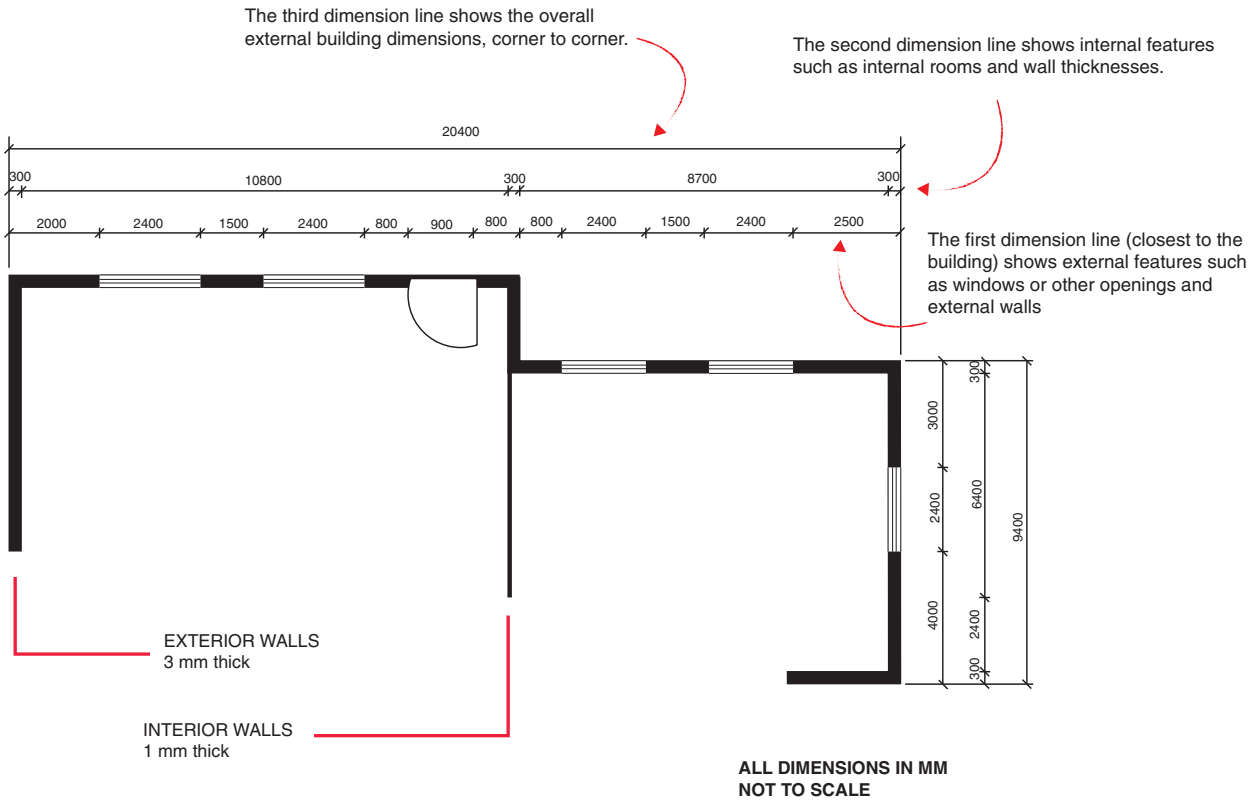


Figure 5.35 Dimensioning a floorplan

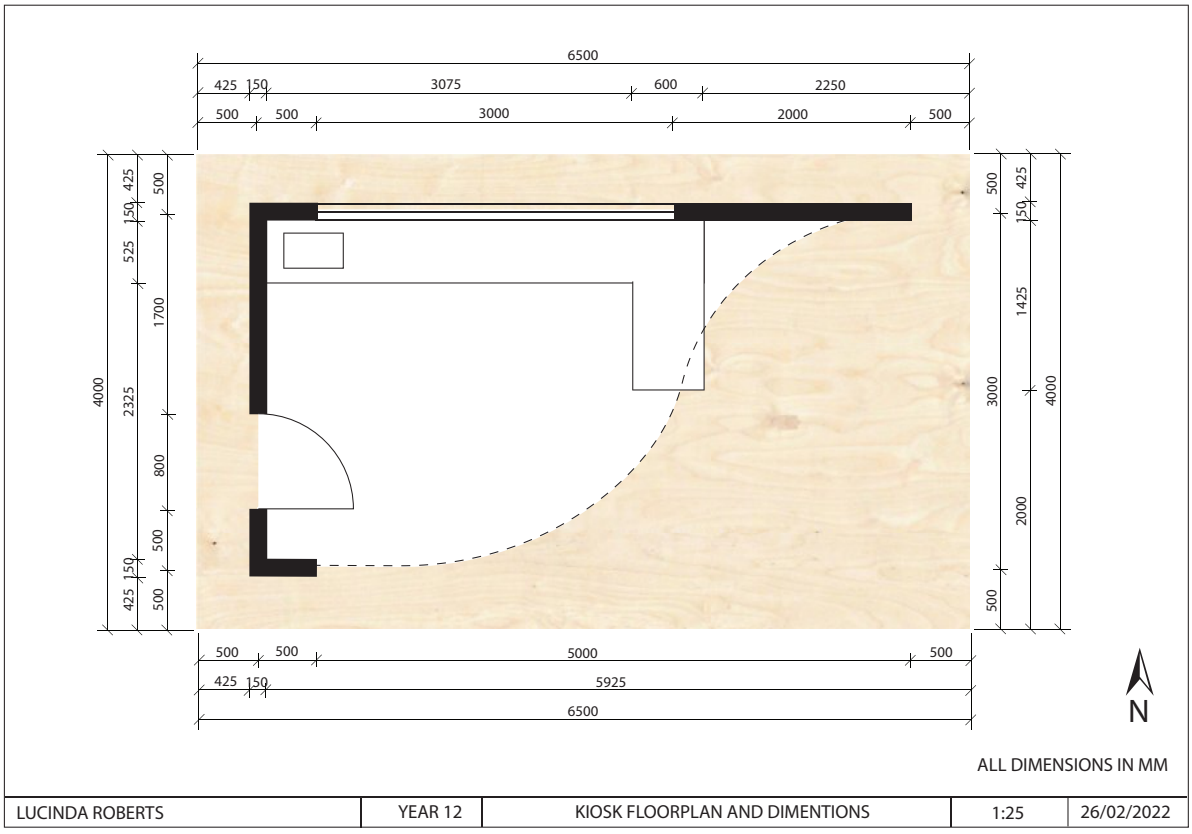


Figure 5.36 Dimension floorplans. By Lucinda Roberts

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Scale

When drawing a floor plan, it is necessary to use a scale and draw the plan at a reduced scale. Imagine trying to draw a floor plan to size. Think about the size of the paper that you would require. A common scale used by architects is 1:100, and architects work in millimetres to enable them to provide specific and detailed information.

The scales and their architectural use are broadly as follows:

- 1:10 interior spaces and furniture
- 1:20 interior spaces and furniture
- 1:50 interior spaces, detailed floor plans and different floor levels
- 1:100 building plans and layouts
- 1:200 site plans.

EMBARK 5.6

Floor plans and scale

Figure 5.37 is a floor plan of a house, which has a different purpose and context to a set of more formal plans and elevations. The context of this drawing may be a real estate brochure, and the purpose may be to inform potential buyers of the layout of the house. Your task is to redraw this floor plan onto graph paper using a scale of 1:100. Include the correct conventions for wall thicknesses, doors, windows and labelling.

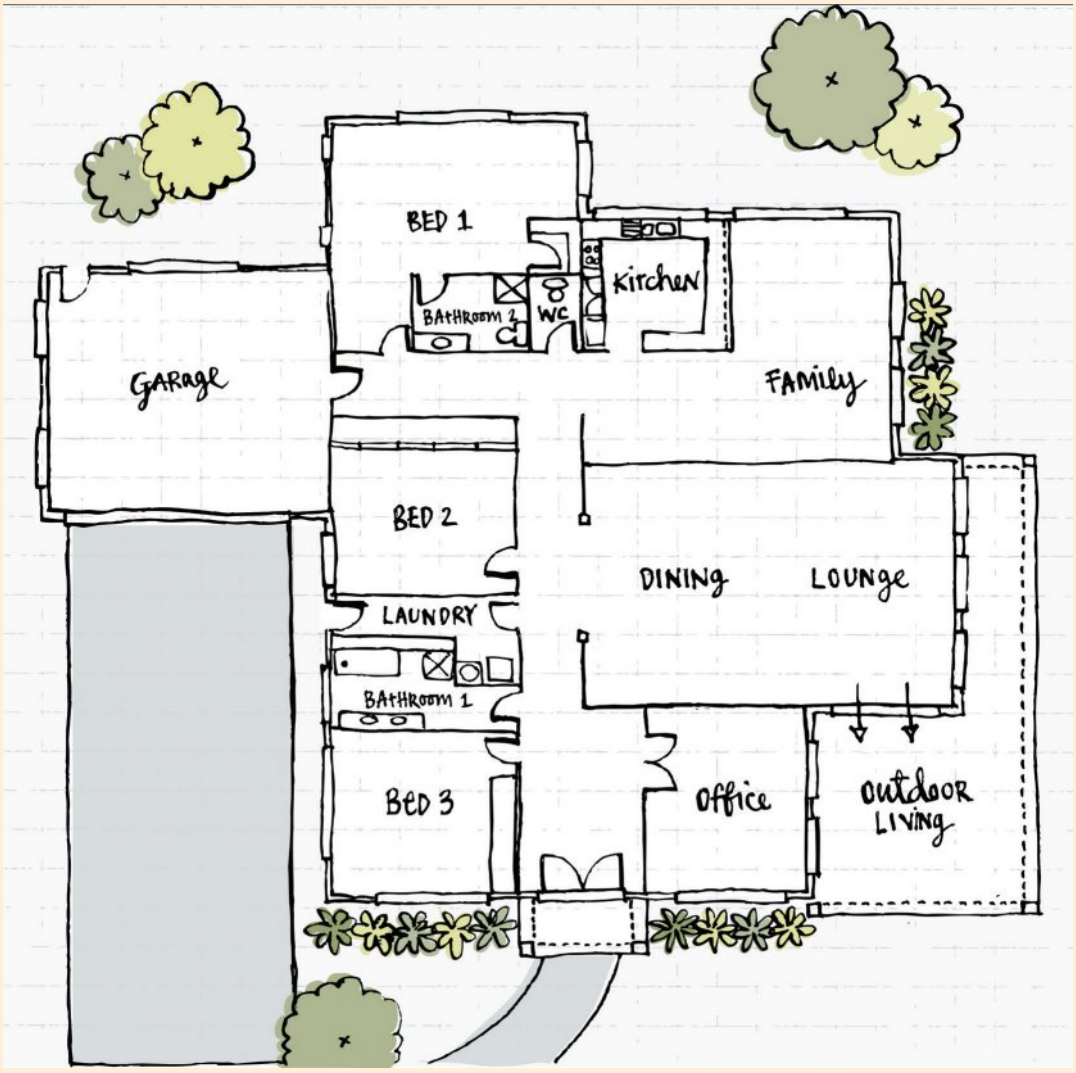


Figure 5.37 Not all floor plans have the same purpose or context. The target audience for this floor plan would most likely be a potential buyer and not a builder

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

CASE STUDY 5.3

McBride Charles Ryan

Research the work of architectural design firm McBride Charles Ryan, specifically looking at their projects the Klein Bottle House, the Letter Box House and the Cloud House.



Figure 5.38 The Klein Bottle House

Questions

As a class, discuss the concepts behind the design work of McBride Charles Ryan, using the following questions:

1 What do you see when you look at the house? What does it remind you of?
2 What materials do you think the house is made from?
3 Do you think the house suits the context (location)?
4 What design considerations do you think the architects may have had to consider?
5 What factors might have affected any design decisions made?

Brainstorm a list of objects that could be used as a concept for your own house design. Generate a range of ideas using development drawings that explore your chosen object as the basis of a concept for a house. When generating ideas, find inspiration in historical design movements and incorporate selected features into your design ideas.



Figure 5.39 A simple kitchen grater could be used as inspiration or as a starting point when generating ideas

FURTHER READING 5.1

Environmental designers

The following Australian environmental designers may inspire you:

- Randal Marsh (Wood Marsh Architecture)
- Rebecca Naughtin
- Virginia Mannering
- McBride Charles Ryan
- John Wardle Architects.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

5.6 Three-dimensional drawing methods

To assist in explaining concepts and drawings, an architect may also produce three-dimensional drawings and/or models. The drawings are usually produced in perspective, may be coloured and are usually produced digitally with the assistance of a CAD program. The ease and accuracy of digital methods means that manual freehand drawings are not implemented as often for presentations to clients.

planometric drawing
a type of paraline drawing system for visually representing objects three-dimensionally using receding lines at angles of 45° or 30°/60°. In this study we associate planometric drawing with the field of environmental design

Planometric drawings

Planometric drawing is a type of paraline drawing (the other type is isometric, which we covered in Chapter 4). Paraline drawings are based on a set of three parallel lines.

When using the drawing system of planometric, you have a choice of using 45° angles or 60°/30° angles. Using the 60°/30° angles can assist in lining up cube shapes. Planometric is a drawing that is built up from the plan and is a very useful way to show the interior of a building or room, as objects can be measured directly from the floor plan. When circles are drawn on the top surface they stay as circles, unlike on the sides here they are more like ellipses.

A planometric drawing allows the interior detail of a building structure to be visible. This type of drawing method could be used as a presentation drawing or as a means of refinement.

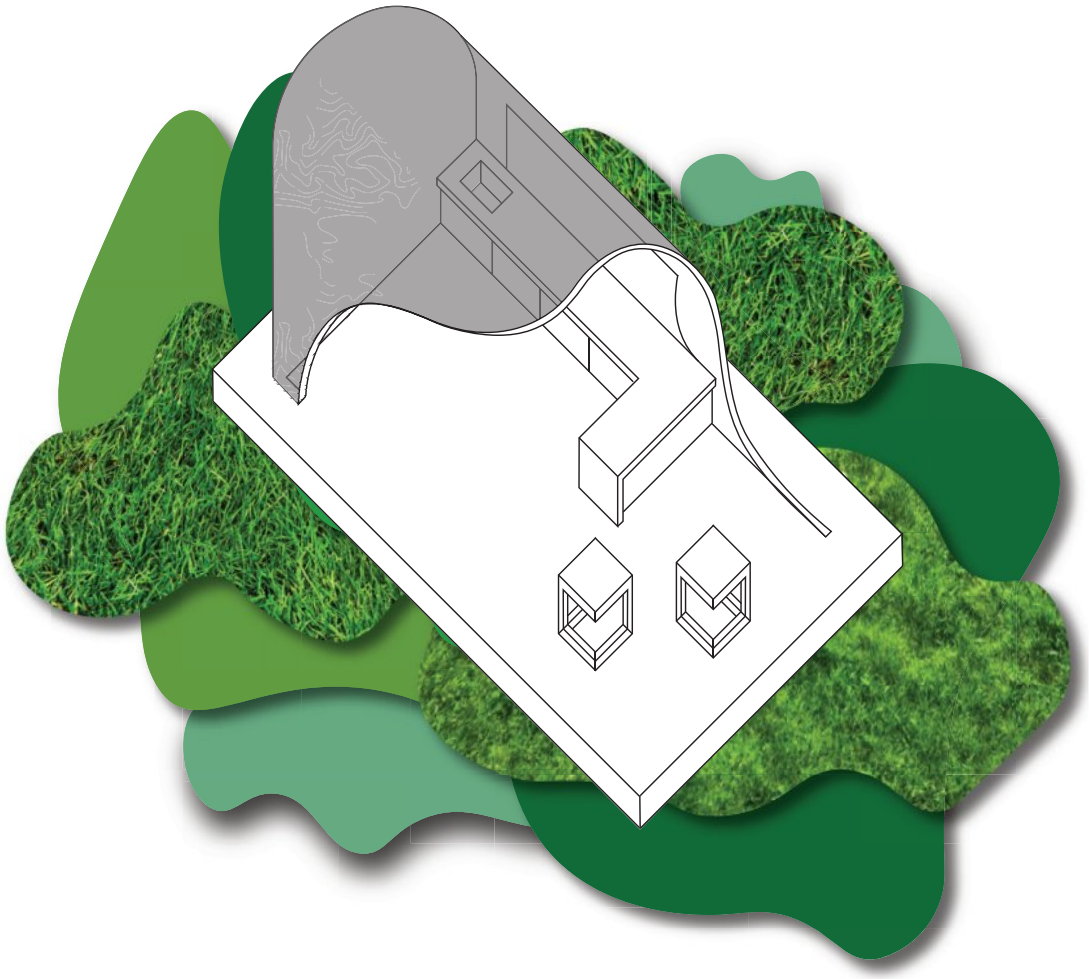


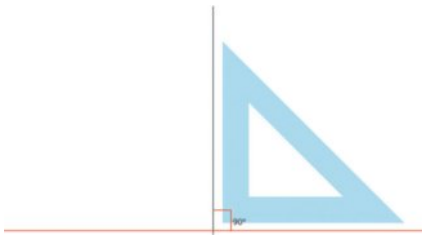
Figure 5.40 Planometric drawing. By Lucinda Roberts

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

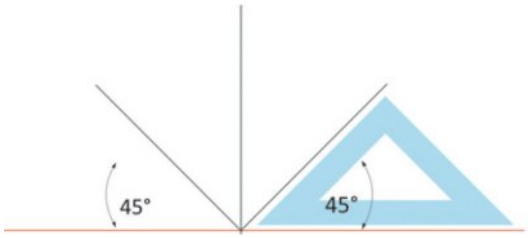
INSTRUCT 5.1

A step-by-step guide to drafting in planometric

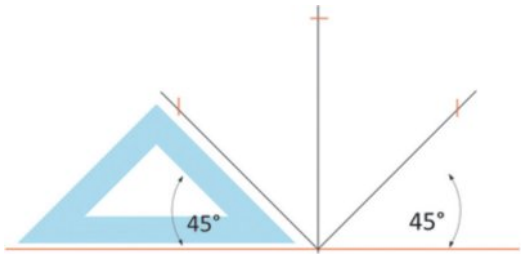
Step 1: Place your set square as shown and draw the height of your object.



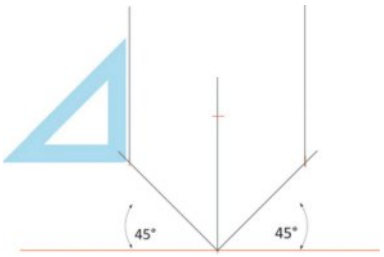
Step 2: Using your 45° set square draw the two base lines at the bottom of the vertical height line.



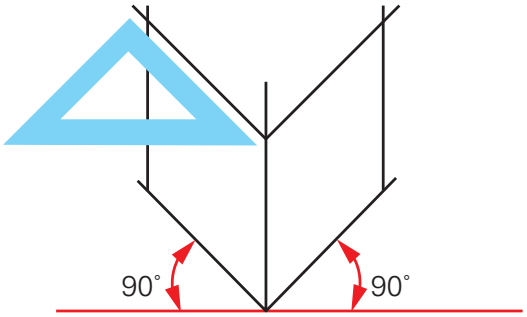
Step 3: Next, measure the length of your object on each of the 45° angle lines and the height of the object on the vertical line.



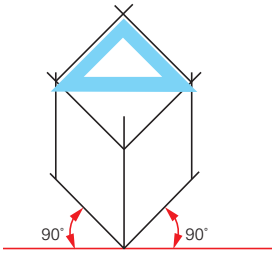
Step 4: Place your set square at a right angle and draw in the sides of your object.



Step 5: Commence drawing in the top of your object by placing your set square at 45° and draw these lines from the top of the vertical line.



Step 6: Draw the final two 45° parallel lines to finish. Erase any drafting lines.



Videos 5.4 a & b
Planometric drawing by hand and in Illustrator

One-point perspective

Architects use perspective drawing because it is an easy drawing system that can be quickly generated to present a potential idea. One- and two-point perspective are commonly used and two-point perspective drawing is perhaps the most realistic way of drawing an object or a building. One-point perspective is very useful for drawing the interior of a room while two-point perspective is often used for drawing the exterior of a building. One-point perspective drawings of room interiors can be completed with detailed rendering using pencil or markers. Software programs like Google SketchUp will quickly allow you to evaluate a design, while Adobe Illustrator can allow precision and fine detail with endless rendering possibilities.

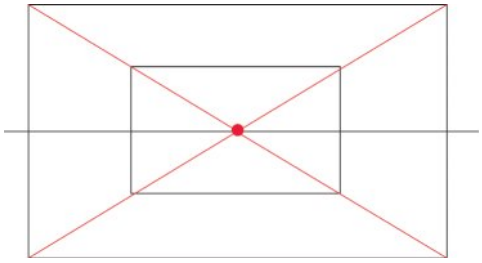
An interior designer will use perspective drawing to show clients potential concepts, which may include furniture and soft furnishings. Like architects, interior designers plan space allocation and traffic flow and they consider the purpose and efficiency as well as the comfort and aesthetics of interior spaces.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

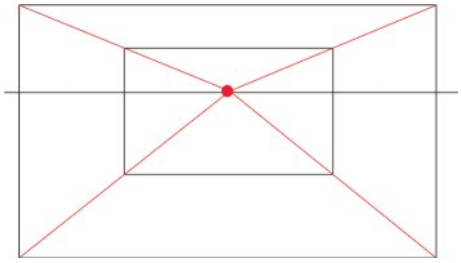
INSTRUCT 5.2

A step-by-step guide to drafting a one-point perspective room interior

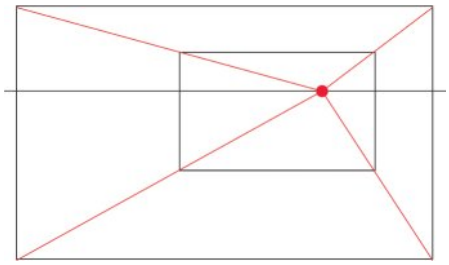
Step 1:



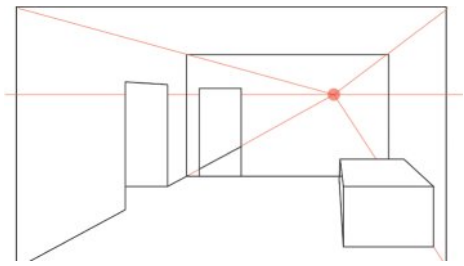
Step 2:



Step 3:



Step 4:



When drawing a one-point perspective interior, explore placing the horizon line and vanishing point in different positions.



Figure 5.41 One-point perspective drawing of room interior

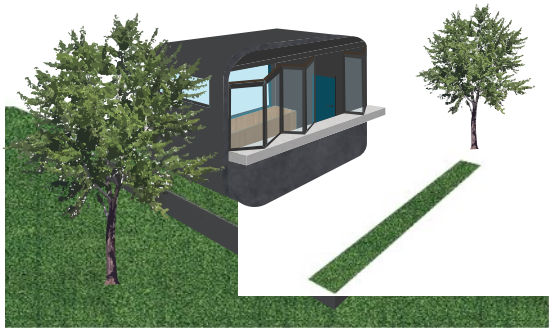


Figure 5.42 The corner of the building faces the viewer and the two sides recede back towards the vanishing points in two-point perspective drawing. By Michaela Rodas

Two-point perspective

Refer to Chapter 3 for information and a step-by-step process of how to draft a two-point perspective.

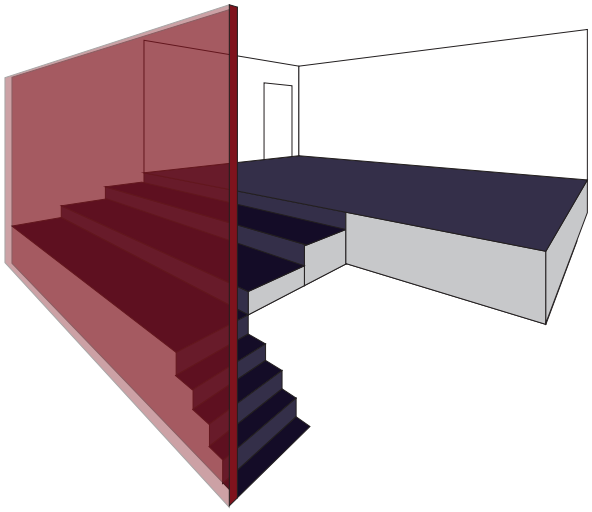


Figure 5.43 Two-point perspective drawings can become playful when you draw above and below the horizon line. Once you start, it's easy to add more spaces

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

5.7 Models

Like the three-dimensional drawings, architectural models are also created to assist in communicating ideas. A model produced to scale can represent the design and provide clients with a realistic feel for the spaces being designed, or it may be used to study aspects of the architectural design. Models can be made from a variety of materials such as foam board, polystyrene, wood and even cardboard. These models may also be used for communication with other designers such as interior, landscape and exhibition designers. Some models are very sophisticated, and an architect may outsource the production to a model maker who has specialist skills.



Figure 5.44 Model of administration and commuter buildings for a train station. By Brigitte Kendall



Figure 5.45 Kindergarten design addressing use of outdoor space. By Carolina Cocchis

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

5.8 Design process

During this unit, you will undertake an entire design process. There is no requirement to spend equal amounts of time at each phase and you may revisit a phase if required. Your process will be underpinned by design thinking with annotations to explain your process and thinking. As you move through each phase, your process may address the following:

DISCOVER

- Gather insights into the design problem through research
  - Brainstorm ideas in relation to the communication need or topic
  - Mind mapping
- Research needs of stakeholders
  - Look at the perspectives of the stakeholders
  - Empathy mapping
  - Interviews and surveys
- Visit the site
  - Take photos, make notes and complete observational drawing
- Be open-minded, suspend judgement and utilise divergent thinking strategies

DEFINE

- Synthesise the data you have collected
- Review, categorise and summarise information
  - Use a matrix to find patterns or categories. Refer to Figure 5.50
- Reframe the design problem with clear communication needs
  - A SWOT analysis might help to further refine your design problem and needs
- Establish your design criteria and transfer this into a brief as constraints
- Write your brief or respond to one
  - Need/s, target audience, purpose, context, constraints
- Utilise convergent thinking strategies

DEVELOP

- Gather and analyse your inspiration
- Generate ideas through brainstorming
  - Use schematic diagrams when working quickly
- Utilise the design elements and principles when considering interior and exterior spaces and form
- Draw and make
  - Refer to Embark 5.7 – a design exercise with paper
  - Use your visual diary, rapid ideation sketching
  - Create low-fidelity prototypes to test ideas
  - Use SCAMPER, Forced Associations
  - Explore form, texture, colour, line, scale, contrast, pattern and balance
- Create, recreate and experiment
  - Work in 2D and 3D to understand the form
  - Make a quick paper model and photograph from all angles. Use these photographs to assist in drawing the floorplan and elevations
  - If working digitally, save files to share different ideas with your peers and teacher
- Use divergent thinking strategies

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

DELIVER

- Critically evaluate ideas
  - Use PMI, SWOT analysis, POOCH
  - Critique a mock-up
  - Refer back to brief and check that requirements have been met
- Refine concepts
  - Chose presentation formats
  - Use feedback to refine ideas
- Test, iterate, evaluate
  - Refine use of methods, media, materials if making a model
- Resolve final features & details
- Utilise convergent thinking strategies

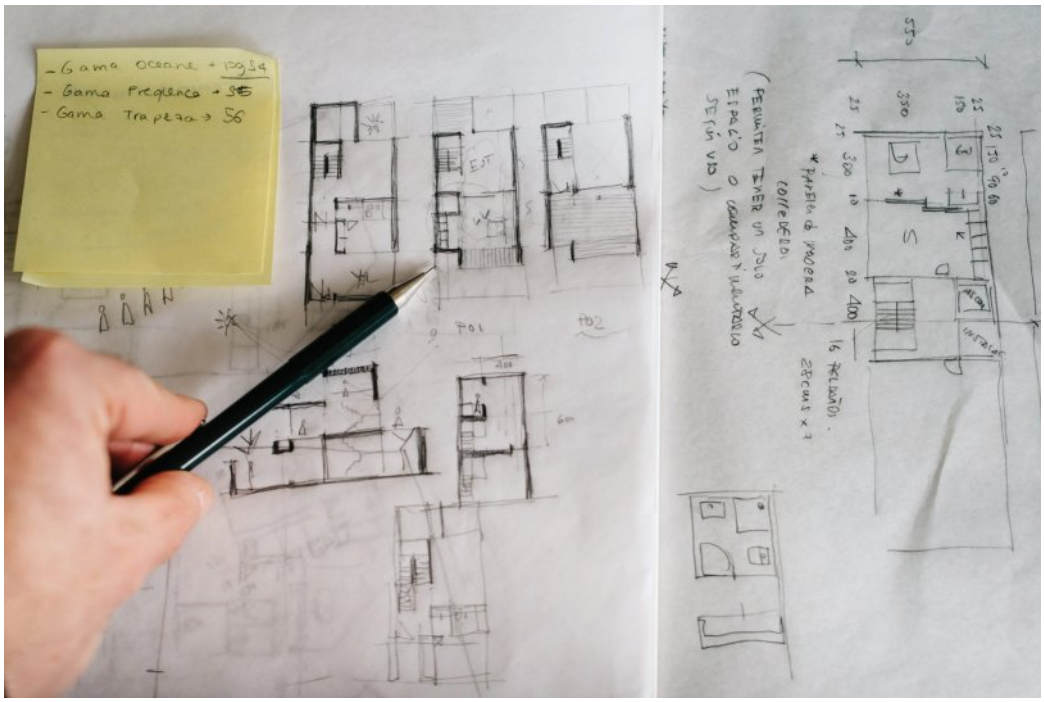


Figure 5.46 Schematic diagrams or drawings are commonly used by environmental designers, such as architects, to map out an exterior or interior of a building or landscape. These types of drawings can help designers to understand how different aspects of the design can fit together.

EMBARK 5.7

A design exercise with paper

Designing a house, building or structure means that you will be working with form. Why not consider using form to generate ideas? Using different weights of paper, cut, fold and tear shapes to create a variety of forms. Photograph your constructions and use them as starting points for the generation of ideas.



Figure 5.47 Paper forms for inspiration



Figure 5.48 Folding card to create form and look at shadows

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

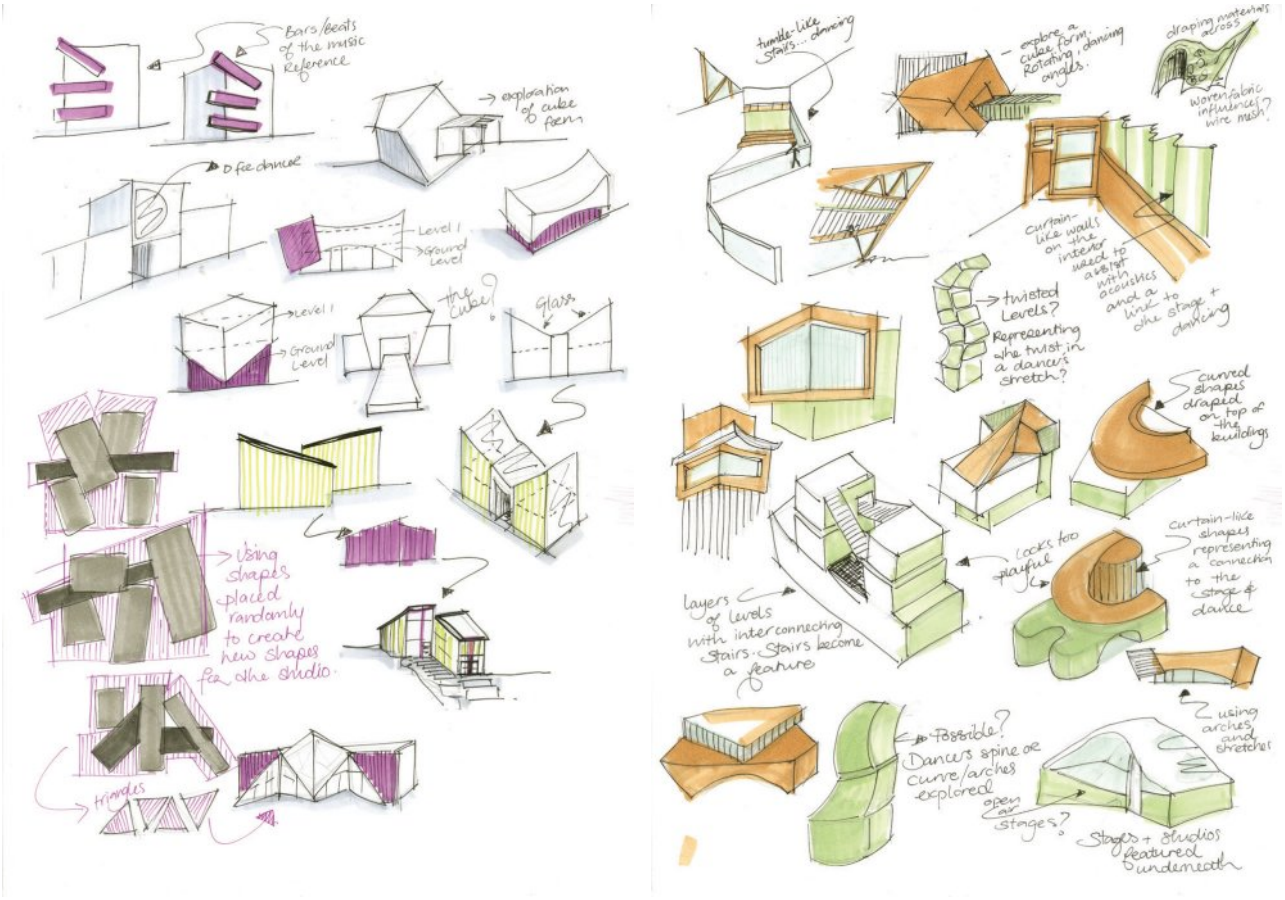


Figure 5.49 Development drawings used when generating ideas. At this phase of the process, use the design elements and principles to extend ideas. For example, exterior surface textures, contrasting forms or asymmetrically balanced constructions

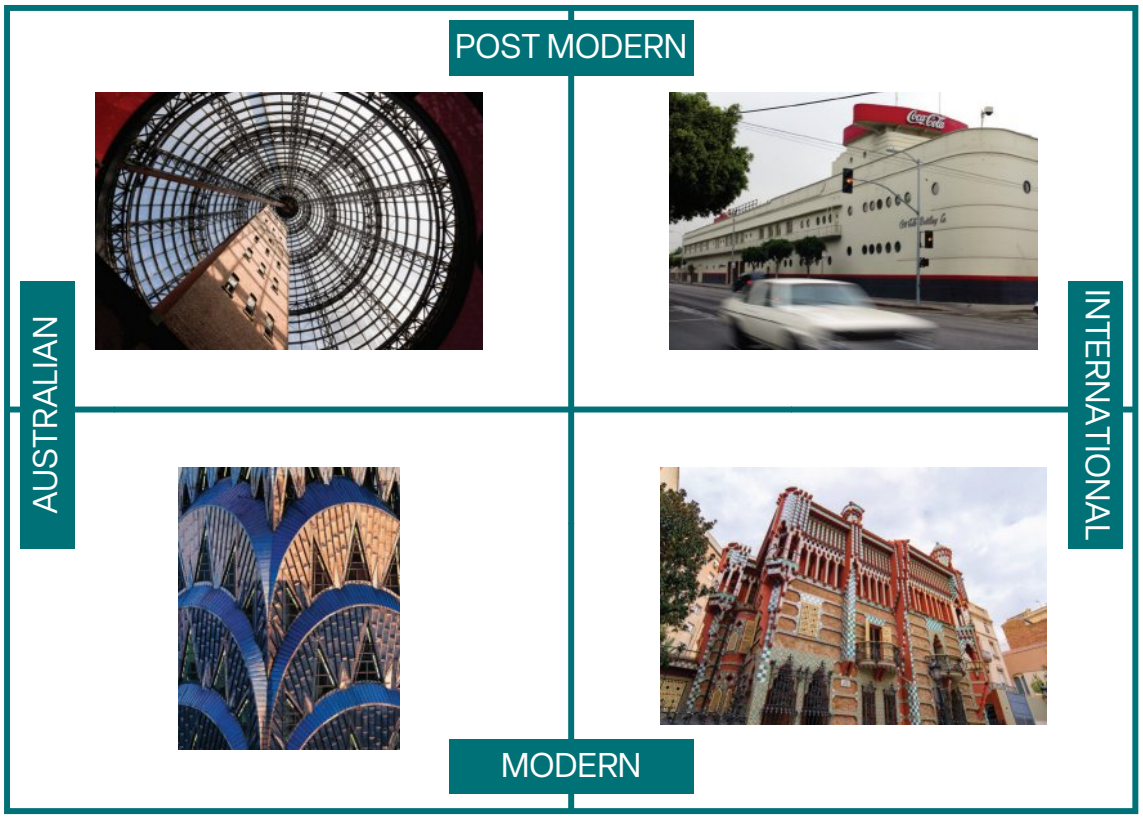


Figure 5.50 A matrix can be used to help find patterns and synthesise your research findings

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Chapter review and tasks

Summation

This chapter has shown how design is influenced by time and place and, in turn, how design can influence factors including economic, technological, cultural, environmental and social contexts. Design can influence and change the behaviour of people as evidenced by circular design methods. When completing a design process in environmental design, it is important to embed human-centred design approaches to ensure that your design work benefits all stakeholders, including our planet. Environmental designers use technical drawing conventions as a common language to communicate important information. Specific drawing methods including isometric, planometric, perspective and floorplans and elevations are used to depict concepts. When working through your design process, it is important that you engage with the design elements and principles, as these are the building blocks of your design work. A solid design process will include divergent and convergent thinking strategies with annotations.

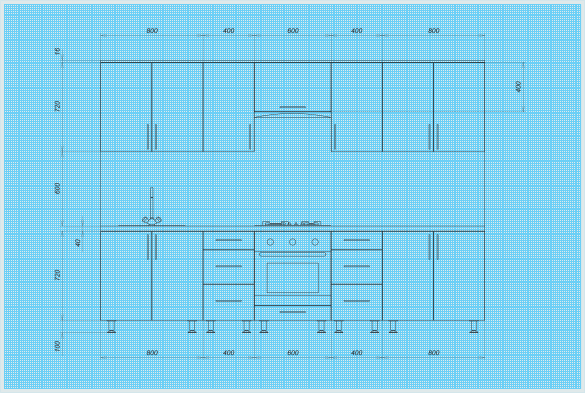


Interactive

Multiple-choice questions

1 What is the technical drawing method used in this drawing (right)?

A perspective
B orthogonal drawing
C elevation
D planometric



2 A projection line is:

A a line that extends from the edge of the object
B a line that includes dimensions
C a line that shows part of a roof structure
D a line that shows internal detail

3 What would be the purpose of this model (right)?

A to inform
B to advertise
C to guide
D to promote



4 Which of the lines listed below are used to show a centre line?

A thin even dashes
B chain line of alternating long and short dashes
C thin solid line
D red thin chain line

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Mini task: Groninger Museum in the Netherlands

1 Research architect Alessandro Mendini.
2 Research the history of the Groninger Museum in the Netherlands.
3 Can you attribute a design style to this museum? Describe how this style is addressed.
4 Describe the current form and use of materials.
5 Mendini invited three guest architects to design pavilions for the new Groninger Museum:

- Italian designer Michele de Lucchi
- French designer Philippe Starck
- Austrian design firm Coop Himmelb(l)au.

Find images of the three pavilions and describe how they respond to the context of site and the existing museum buildings.



Figure 5.51 The Netherlands, Groningen: The Groninger Museum is a museum of modern and contemporary art

Extended task: sculptural wall

Using inspiration from a historical design movement, select a context and design a sculptural wall for either an interior or exterior space.

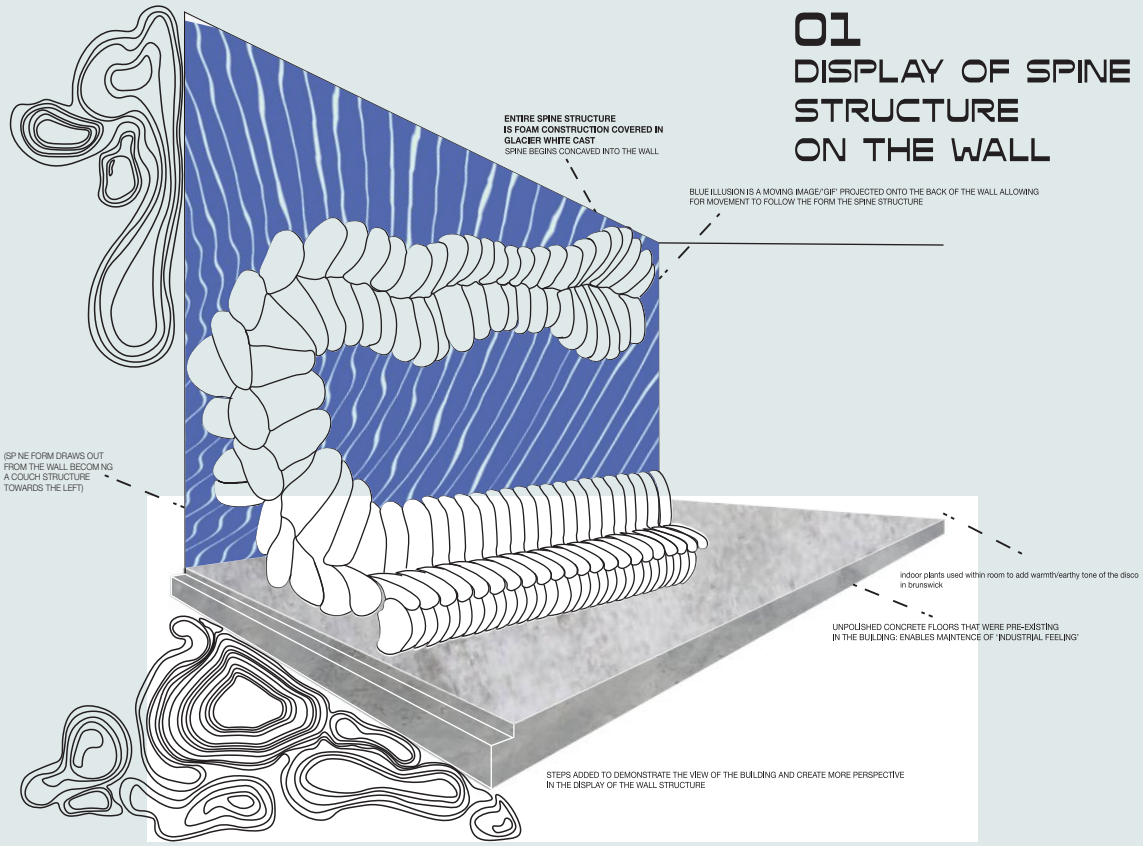


Figure 5.52 Sculptural sound proofing wall for a nightclub. The sculptural wall also acts as a seating area and is inspired by 1980's disco movement. The blue and white background is a moving image that was projected onto the model created by the students. By Carolina Cocchis

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Essential question – Unit 2, Area of study 1

How does design reflect and respond to the time and place in which it is made?

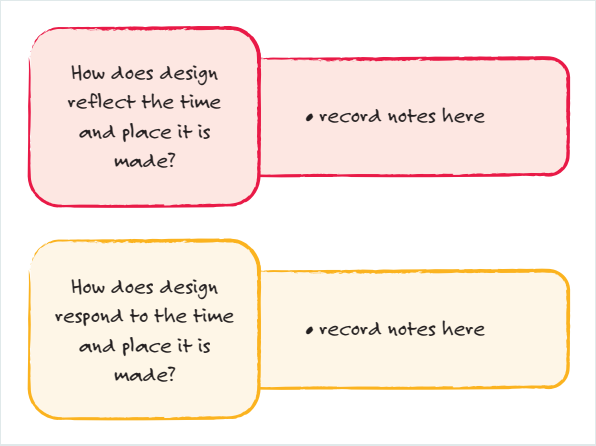
VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 27

After reading this chapter, break into small groups and complete the following task.

Task

Create a digital presentation with both written and visual information that answers the essential question for this Area of Study.

Use the following template to assist in collecting your information.



VCAA assessment
Unit 2, Outcome 1

On completion of this unit the student should be able to present an environmental design solution that draws inspiration from its context and a chosen design style.
To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 28

THE PORT FAIRY SHEARWATER BIRDS

Griffiths Island is a small island located in Port Fairy, Victoria. The island is connected to the mainland by a small causeway which allows the public to access the island, including walking around it. The majority of the island is covered with the breeding burrows of shearwater birds (Australian mutton bird). The birds leave their burrows each day to feed and return at dusk to feed their chicks. Along the track there is a public viewing platform where people can stand and watch the birds come in.

Viewing platform for wildlife area

Brief

Due to the increase in tourist numbers in the area and the growing interest in the shearwater bird's colony, the existing platform needs to be upgraded.

Your brief is to update the existing shearwater viewing platform on Griffiths Island.

Your design is to be sympathetic to the landscape of the island and allow visitors to view the shearwater birds coming and going from their burrows at sunrise and dusk. As part of your research, look at past design styles and examples of existing viewing platforms.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Constraints

- Use the existing site measurements.
- Ensure materials relate to the local environment.
- Include seating and wheelchair access.
- Allow clear viewing of the birds in the sky and as they enter their burrows in the ground.
- Include pathways to enter the platform.
- As part of your research, look at ocean-like concepts; e.g.: the nautilus shell, the form of the cliffs.
- Include pattern and asymmetrical balance.
- Include an area to display information about the shearwater birds and the colony.
- Ensure a clear relationship with a selected design style is evident.
- In your research, take inspiration from a range of cultures, including Indigenous designs.

Tasks

Working through the four phases of the design process, design a viewing platform that meets the needs of the brief.

Your final presentation needs to include:

1. A dimensioned floor plan, with elevations using appropriates drawing conventions.
2. A perspective rendered drawing to show a 3D view using appropriate drawing conventions. This drawing may be black and white or coloured. This task may be completed digitally or manually, or perhaps a combination of both.
3. A site plan produced using planometric drawing. You should indicate the style/type of plants and pathways. This task may be completed digitally or manually.

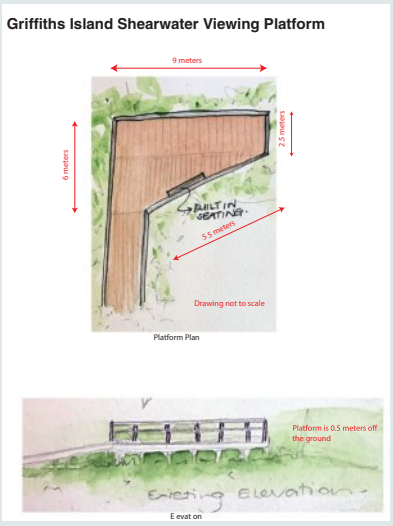


Figure 5.53 The dimensions of the existing viewing platform

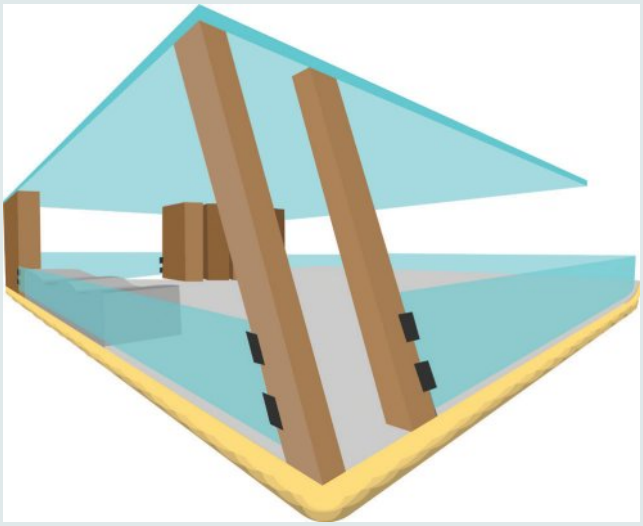


Figure 5.54 Viewing platform. By Charles Horne

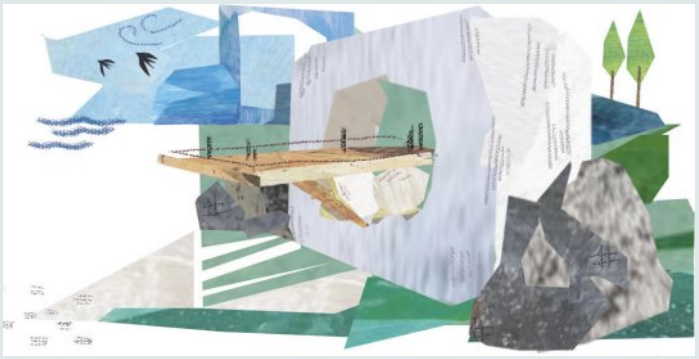


Figure 5.55 Viewing platform. By Chanel Xu

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

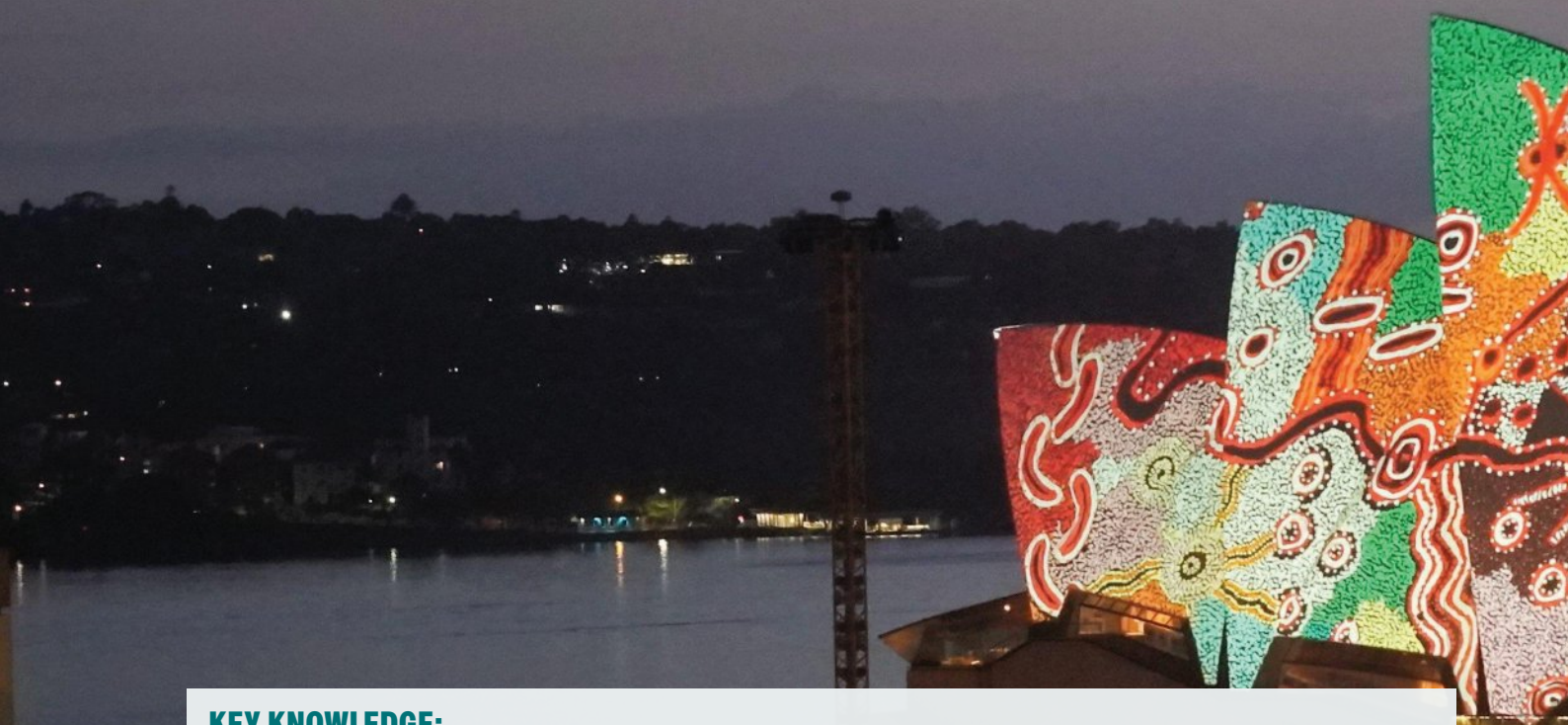
Chapter 6

Cultural ownership and design

Unit 2, Area of study 2

How do designers evolve culturally appropriate design practices?

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, p. 28



KEY KNOWLEDGE:

- ethical and legal responsibilities impacting the work of the designer, such as issues of ownership and intellectual property
- protocols for the creation and commercial use of Indigenous knowledge in design, including representations of Aboriginal and Torres Strait Islander cultures
- culturally appropriate design practices for the creation of personal iconography
- characteristics and functions of design elements and principles
- methods and processes used to generate and present original design solutions
- terminology used to discuss and evaluate culturally appropriate design practices and solutions

KEY SKILLS:

- describe the ethical and legal responsibilities of the designer and how such issues as ownership and intellectual property impact design practice
- describe and apply culturally appropriate design practices
- analyse the work and practices of Aboriginal and Torres Strait Islander designers
- select and use a range of appropriate manual and digital methods, media, materials and design elements and principles to develop personal iconography
- use divergent and convergent thinking strategies to generate ideas and resolve design solutions
- use terminology aligned with culturally appropriate design practice

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, p. 29

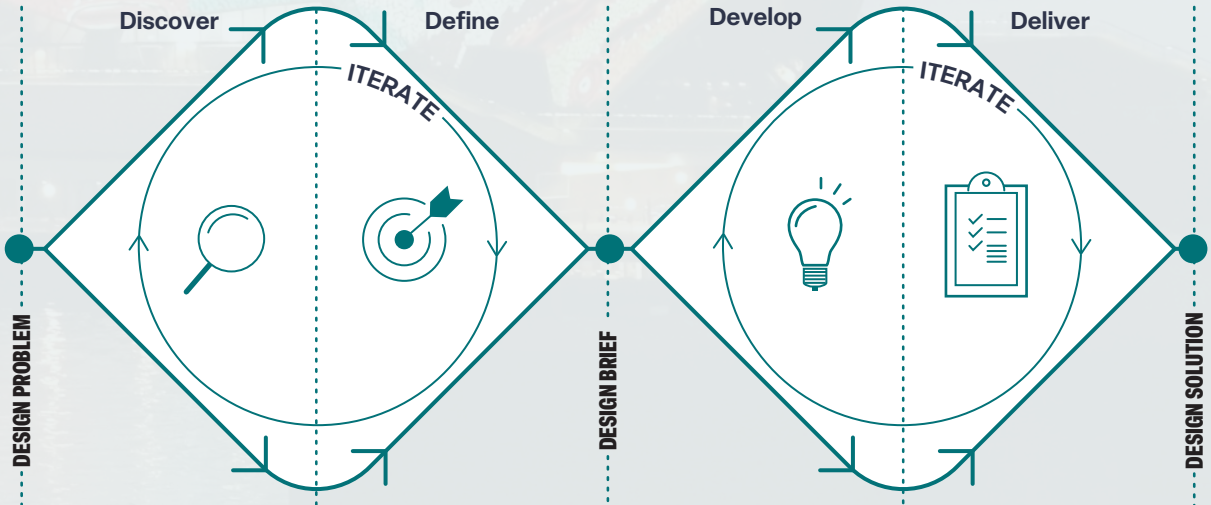
ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

There's a shift happening. There's a fundamental change in mindset where Indigenous perspectives and voices are seeking to be heard. But I guess the cautionary note is that when we are engaging with Indigenous knowledge, those who are best able to speak to that are Indigenous voices.

J Henderson, 'Powerhouse for change: Jefa Greenaway', *Indesignlive*, 24 May 2022

OVERVIEW:

This chapter aims to get you thinking and asking questions about the history of Australian First Nations designs, and the way that Indigenous culture has been presented, in past and present design. As a young designer, it is important to develop an appreciation for the histories, practices and foundational contributions of Aboriginal and Torres Strait Islander peoples to our Australian design identity. As discussed in Chapter 2, acknowledging the work of others when used in our design process is morally, ethically and at times legally our responsibility. In this chapter, the conversation continues where you will learn about culturally appropriate design practices, including protocols for the creation and commercial use of Indigenous knowledge. In this area of study, you will investigate and analyse how Indigenous artists and designers represent their stories and communicate messages through symbols and icons. This investigation will lead to designing an original graphic icon or suite of symbols that capture elements of your own identity or life story. This chapter focuses on all stages of the VCD design process.



VCD DESIGN PROCESS based on the UK Design Council Double Diamond model

ISBN: 978-1-009-33999-5 Patterson & Saville
© Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

6.1 First Nations design – the first designers

Australian Indigenous designs are based in culture and connected to Country.

Distinguishing characteristics of Australian Indigenous designers include a response to Country using motifs, totems and symbols to communicate messages and using technologies, processes and materials that have been around for centuries. Designers are influenced by their personal and contextual region or place. Design is often strongly associated with that place and the conditions of the place. Design is embedded with consideration of others and the land (including flora and fauna). Indigenous designers were the first to think sustainably and to think about the impact of design on the environment.

> Sydney-based Yuwaalaraay woman, Lucy Simpson identifies the principles of Aboriginal design as notions of connectedness in materiality and connections to place, complex and integrated knowledge systems, tradition and cultural practice, understanding around care of country, and sustainability.
>
> Penny Craswell, 'Design and Indigenous Australia: Lucy Simpson and Nicole Monks', *The Design Writer*, 4 July 2016

Indigenous designers are a minority within modern Australia's design history, including design campaigns, print and digital depictions. Although it is relatively easy to find information about the history of Australian Indigenous artists, looking for the stories of Australian Indigenous designers can prove more difficult. Aboriginal cultures in Australia are the oldest continuing cultures in the world (dating back at least 50 000 years) and as design students, you should study the work of past and present Indigenous designers, because they gave us the first designs, the first architectures, the first products and the first messages.

> I believe we need to find better ways to acknowledge the Indigenous design excellence that has long existed in the home of the world's oldest, continuous living cultures. We should celebrate the engineering genius of the Boomerang and sophistication of the Budj Bim aquaculture systems in south-western Victoria, which predate the Egyptian pyramids.
>
> Dr Russell Kennedy, 'Ten classics of Indigenous design', *The Conversation*, 19 July 2018



Figure 6.1 The Brewarrina fish traps, on the Barwon River in New South Wales. It is not known when they were first built, but they would have been a dynamic structure, affected by the river flow, and altered by the Aboriginal people over hundreds, or thousands, of years.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

6.2 Contemporary Indigenous designers

Iconic Indigenous designs and designers

The following designers and their iconic work featured in a significant exhibition in 2018 called Blak Design Matters. The exhibition, curated by Jefa Greenway, was the first of its kind in Australia as it was specifically dedicated to contemporary Indigenous design.

Each of these design works reflect the culture of the times in which they were created.

Aboriginal Flag, 1971



Figure 6.2 The black represents the Aboriginal people, the red the earth – a connection to land – and the yellow, the sun, giver of life.

Designed by Harold Thomas, a Luritja man of Central Australia

Marcus Lee Design logo (symbol element), 1996

Designed by Marcus Lee, a Karajarri man



Figure 6.3 Logo design for Marcus Lee's design practice

Cycle of Life opera cape, 1987

Designed by Bronwyn Bancroft, a Bunjulung woman



Figure 6.4 Hand-painted full-length cape, featuring two human figures on the front and a lizard on the back representing the journey of life of an Aboriginal woman and man

How do designers evolve culturally appropriate design practices?

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Qantas, Wunala Dreaming, 1993

Designed by Ros and John Moriarty (Yanyuwa)



Figure 6.5 Wunala Dreaming was an Indigenous-led project that celebrated Australia's rich pre-colonial culture

Murri Totems environmental sculptures, 2012

Designed by Reko Rennie, a Kamilaroi man



Figure 6.6 These poles are located at La Trobe University's Institute of Molecular Science

Marlu Chair, 2015

The Marlu chair and other designs by Nicole Monks, a Wajarri and Yamatji woman from Sydney



Figure 6.8 The Marlu chair. A case study on Nicole Monks can be found in Chapter 8 Courtesy of Australian Design Centre, Photo: Boaz Nothman

G20 Summit Brisbane logo, 2014

Designed by Gilimbaa Creative Agency, co-founded by David Williams, a Wakka Wakka man, and Amanda Lear



Figure 6.7 Then US President Barack Obama under the G20 logo in Brisbane in 2014. Lukas Coch/AAP

Ngarara Place, RMIT University, Melbourne, 2016

Designed by Jefa Greenaway, a Wailwan and Kamilaroi man from Melbourne



Figure 6.9 Ngarara Place, RMIT, Melbourne. It won an award in the Victorian Premiers design awards for Best in Category – Design Strategy in 2016

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

INTERVIEW WITH A DESIGNER 6.1

Andrew Taylor

Andrew Taylor is the founder of Indigenous fashion label Brothaboy, started as a hobby in 2008 and established as a business in midland Western Australia in 2012.

Andrew's aim for the company was to be more than just a clothing brand: his organisation aimed to inspire Indigenous students to finish Year 12, obtain business, retail, design or multimedia nationally credited qualifications, and to support and enable meaningful and financially rewarding careers in the fields of their choice.

As well as his work with Brothaboy, Andrew runs his own digital design business with an interest in designing First Nations-inspired graphics for sporting clubs, businesses, government and community groups. Highlights include jersey designs for major AFL teams, collaboration with international shoe designs for And1, digital designs for football boot company Concave, invitations to engage with international mega star Professor Jimmy Choo, fashion shows in Dubai and showcasing the Brothaboy label in Jakarta at the Mercedes Benz Fashion Show.

Melbourne Demons warm-up jersey

After being given the brief to design the warm-up jerseys for the Melbourne Demons, Andrew collected as much information as possible from the client to get an understanding of who the design was for and the parameters for the design work. The idea was to create a design that not only represented the Indigenous players on the team, but also the staff of the club which included eight people in all.

Andrew's research included finding out where the players and staff were from in Australia. Once he had that information, he researched the different styles of art and totems associated with each player and staff members' heritage from their home states to draw inspiration from and influence the final design.

By bringing the style of art from the players' home states, he could tell their stories more authentically and was able to create something that brought the players together visually; to bring many nations together to form one, in the spirit of the game. Andrew's aim was to capture as many of the different Indigenous language groups, tribal groups and First Nations players as they come together for the Melbourne Football Club over the many years in the competition. His approach to the design was to incorporate the different symbols and messages that are used for the different totems in the players' and staff members' hometowns.

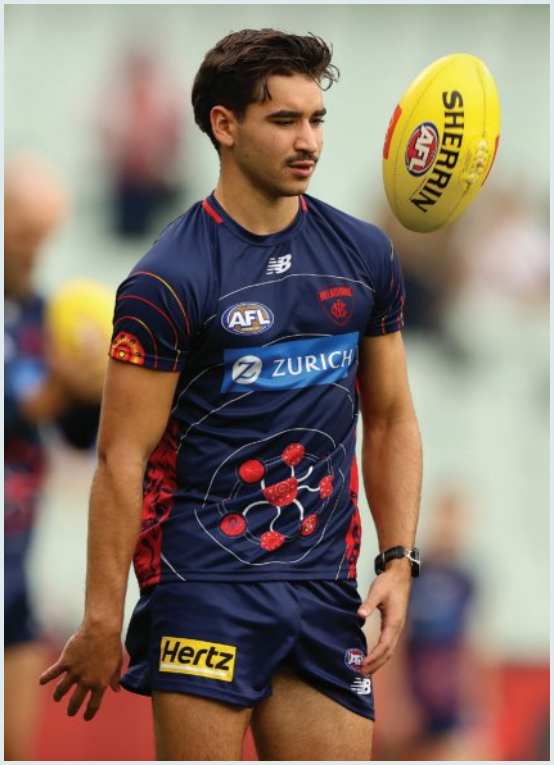


Figure 6.10 The 2022 Melbourne Demons special warm-up top, designed by Aboriginal artist, Andrew Taylor

And1 basketball shoes

Opportunities and connections can provide design pathways. When Andrew was registering his son for basketball, and organising his uniform and training gear, he got talking to the person at registration. This happened to be Peter de Rauch, the owner and licensee of the international and global company And1, which had been enormously influential in street basketball back in the 1990s. After conversations and connecting, an opportunity was identified to get together for a common cause. The project involves Peter and Andrew collaborating where Andrew's designs will be placed onto the templates of street shoes.

The template is the pattern of the shoe including the sole plate, the top pattern and everything else in-between, in which Andrew will apply his surface graphics.

The target audience for this particular shoe is kids' sizes 1–7. Not many companies target this age bracket, and yet in 2022 there were approximately 8000 students in this age group registered for basketball in Victoria. There is a playful and basketball-themed approach to the design work, which will be applied to both basketball boots and casual/running shoes.

Concave football boots

The football boot project, as Andrew calls it, was a collaboration between Andrew and footwear company Concave to develop the first commercially produced Dreamtime-inspired boots. The design was created in collaboration with Jy Farrar from the Gold Coast Suns, to recognise and celebrate First Nations athletes, their heritages and cultures and to acknowledge their contribution and influence on Australian sport.

The message behind the design work is 'togetherness' and is shown through the following story:

> Ocean to land,
>
> Our stories, our songs,
>
> Passed on by Elders,
>
> Sung for so long,
>
> Written in the sands,
>
> Sung through the lines,
>
> It's our time to celebrate,
>
> IT'S MY TIME TO SHINE.
>
> Concave website, Accessed 25 February 2023



Figure 6.11 Concave football boots, and design for the packaging

The design process

These days, Andrew's process is mainly digital as he has a huge library of digital vector imagery that he has built over the years as a designer. He uses Adobe Illustrator for the program's ease of changing the scale of images and the application of arranging his design work on different presentation formats. He also uses Adobe Photoshop to create imagery.

Andrew works a lot with primary shapes and Indigenous colours of the land, bringing in elements of totems and native animals and plants, always aware that the design must be versatile to be used on a range of final presentation formats, print and digital applications. Once the design is final, Andrew will provide advice on how the design will work on different presentations, such as a poster or shirt. He takes into consideration what type of fabric or materials the design will be produced and printed on. For example, rather than have four different types of reds, he may use a single red colour to keep the costs down for the client. Andrew will usually create three concepts for the client to choose from. Visually, Andrew likes to put colours of black, red and yellow as the backgrounds with all of their logos, and a background that is really texturised rather than a flat yellow or flat red and then place Indigenous shapes, symbols or textures through it depending on whether the product is cool enough and trendy enough to respond to the target audience.

Permissions

If wanting to reference a specific style, a totem or story, Andrew goes directly to the owner of the knowledge to get permission, which is usually a phone call. When working on the jersey design for Melbourne Demons, he had assistance in obtaining permissions due to the large scale of the project, specifically as permissions needed to come from different parts of Australia.

Another example is the honey ants. Andrew admired the work of an Indigenous artist who had created beautiful works of honey ants. Interested in using the artist's work as part of a project, Andrew contacted the artist to explain a concept he was working on and asked if he could borrow some of her original artworks to use as part of his concept. The artist agreed and shared their work. Andrew acknowledges the work, and the artist gets a commission every time an item is sold.

> 'It's common sense ... acknowledge and seek permission.'
>
> Andrew Taylor



Figure 6.12 Andrew promotes his designs through his website, Facebook and Instagram name Brothaboy

Questions for Andrew

Where does your inspiration come from?

Andrew takes inspiration from history, culture and Country. His inspiration develops depending on the design brief and the audience. He will also reference the colours of the Aboriginal flag. Depending on the project, Andrew will look for something iconic that is trending and then transform that iconic image into a red, black and yellow artwork and put that onto a boot, shoe or art. Bottom line, it has to be cool enough that youth will want to wear it

What is one design challenge?

One of his challenges is taking the Aboriginal flag or the Aboriginal colours and making them look 'cool' next to big brands like Adidas, Nike, Reebok or Puma. Andrew is always looking for red, black and yellow fashion items, such as shoes and clothing, to wear to his many community events. Andrew is fairly sure he isn't the only Aboriginal person looking and searching for the same thing. He will go to Puma and pop into the search red, black and yellow and sees what pops up.

Do you need to be Indigenous to apply the colours of red, black and yellow?

Andrew gets this question a lot.

> 'Hell yeah, wear it! If someone saw you wearing it, they would be assuming that you are an Aboriginal person or know someone who is. It's a sign of acknowledgement and supporting reconciliation and the Indigenous culture.'

Can a student designer use Indigenous styles?

Always acknowledge the influence or where you are getting the information from.

> 'There is always going to be layers of permission, as a student you need to get as close to the original source as possible.'

Designing your own personal icons – tips from Andrew

- Look at your own story.
- Look at context (location). If Andrew is doing a piece of art or design work, he asks himself … 'Is this art from the land, sea, air?'. If it's from the air, he will use associated colours as the background, blues, greys and whites. Use colour as a symbol.
- If you find Indigenous artwork or design work that you want to reference, it is always better to do your 'own style' version of it. For example, Andrew currently loves bright and fluro colours and textures and uses these to create his own style.
- When researching Indigenous artists or designers, look at their style and draw inspiration; however, do your own iterations.
- Find out as much as you can about the Indigenous artist or designer – who are their people, what are their totems, what are they known for (what do they eat/hunt?) From what you gather and read, then, if possible, send an email to ask for advice and permission to use something.

6.3 Ethical and legal responsibilities

Designers have incentives to protect their intellectual property through copyright laws and legal and ethical obligations relating to the use of design work. This hasn't always been respected when it comes to Indigenous artists and designers, including laws around ownership of cultural representations and appropriation. For example, read about David Unaipon in Case study 6.1. One important issue is that our Australian IP laws do not protect the right for Indigenous peoples to own and control their cultural heritage.

This can pose issues such as:

- An Indigenous designer may use patterns in an artwork in 2022. These patterns may be original, but they are copies of patterns that have been reproduced for thousands of years. Therefore, they may not be seen as original in our current IP laws.
- Although some Indigenous designs are literally thousands of years old, some may be, under Australian copyright law, in the public domain.

CASE STUDY 6.1

David Unaipon

In 2015, David Unaipon (Ngarrindjeri) was inducted posthumously into the Design Institute of Australia Hall of Fame. He died in 1967, the same year that Indigenous people were finally recognised in the Constitution. Unaipon was an industrial designer, who registered over 19 provisional patents inventions during his lifetime, including plans for a flying machine, similar to our modern-day helicopter, and a modified handheld sheep-shearing tool. He is recognised for his contributions to both the Australian economy and cultural identity by being featured on the Australian $50 note. As well as a portrait, his inventions are depicted as drawings in the top right-hand corner of the $50 note.

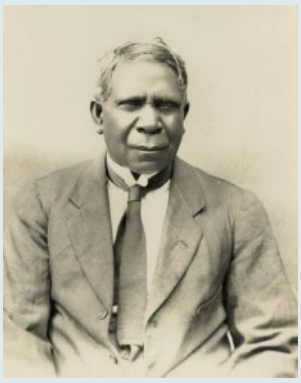


Figure 6.13 David Unaipon (1872–1967)

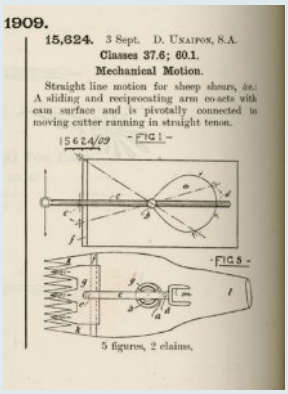


Figure 6.14 Drawing of Unaipon's shearing tool



Drawings of some of his inventions

'I may claim to be the first – but I hope, not the last – to produce an enduring record of our customs, beliefs and imaginings.'

These are the words that Unaipon wrote in 1924–25 as a preface to his manuscript *Legendary Tales of the Australian Aborigines*, which was not published under his name until eight years later.

Figure 6.15 David Unaipon is celebrated on the Australian $50 note

ISBN: 978-1-009-33999-5 Patterson & Saville
© Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

SEE CHAPTER TWO

Creative works are the intellectual property of designers and therefore can be protected by laws of copyright and ownership rights. Understanding the legal obligations of working as a designer can assist in protecting your own design work and assist you to avoid breaching the rights of others. Several forms of IP are recognised in Australia: these are discussed in Chapter 2. In Australia there are firm rules and guidelines for the use of Aboriginal and Torres Strait Islander art, design and media arts; however, it can be difficult to locate this information and guidance on how to interpret and use it. The following two sources will provide information about protocols for the creation and commercial use of Indigenous knowledge.

Australian Indigenous Design Charter

The Australian Indigenous Design Charter: Communication Design (AIDC:CD) was written in response to requests from governments, professional design associations, professional design practitioners and buyers of design as outlined below. The document is also useful to design students. It was co-authored by Jefa Greenway, whose architectural design practice and projects would make a good starting point when selecting a design problem and undertaking research into architectural practices.

The charter is designed to be a self-regulated guide to professional best practice. It does not claim to comprehensively address appropriate representation of Australian First Nations' cultures. The charter is a document that encourages us to learn through active practice by making informed, authentic and respectful decisions and choices.

All the protocols discussed have significant importance. Specifically, in regard to this chapter, is the protocol of legal and moral rights. Not only does this protocol encourage the importance of respecting copyright, moral and cultural rights, but it also encourages the engagement of Indigenous designers. For design students, this means whenever you can, engage in conversation with the artist or designer who created the work/s to allow for discussion and interpretation of how the works will be used. It's simple: get a conversation going.

The charter is based around 10 points, outlined in Figure 6.16.

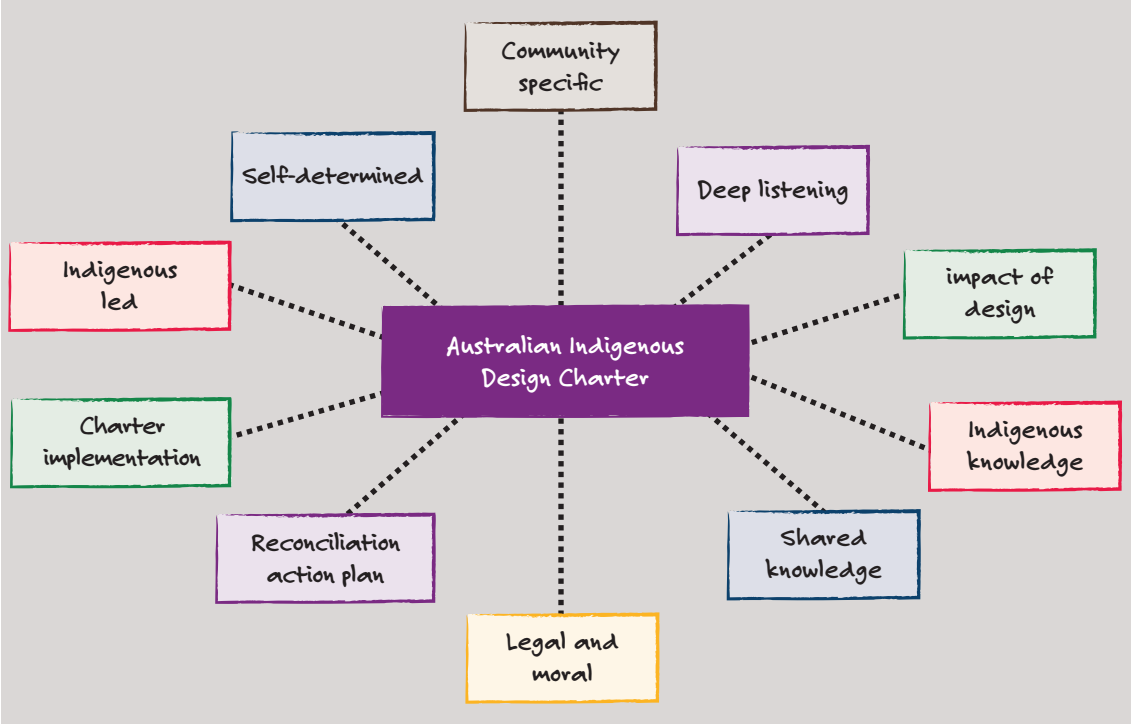


Figure 6.16 The Australian Indigenous Design Charter is based around 10 points

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Protocols for using First Nations Cultural and Intellectual Property in the Arts

The Australian Council for the Arts has published a guide (latest edition 2019) about the protocols for using First Nations Cultural and Intellectual property in the Arts. Although contemporary artists are protected by copyright, there are no legal rights around the broader reproduction and use of Indigenous cultural heritage works. This guide provides protocols for ways of engaging with Indigenous materials or works and interactions with Indigenous communities.

Protocols differ from copyright laws. The rights of Indigenous people to own and control their cultural heritage are not always protected by copyright laws, so this is why the protocols listed in this document are encouraged.

Indigenous cultural and intellectual property refers to rights such as:

- traditional knowledge
- traditional cultural expression
- performances
- cultural objects
- human remains and tissues
- the secret and sacred material and information (including significant sites)
- documentation of Indigenous peoples' heritage.

As a young designer, it is your moral, ethical and legal responsibility to acknowledge the work of others.

When using or referencing Indigenous artists and designers, you should consider the following:

1. Representation – how are the people, the culture and their work being represented? First Nations people should be involved in every aspect of the design/creative process. Engage with the artist or designer where possible (email is fine).
2. Appropriation is theft – there are examples of high-profile cases where non-Indigenous companies have used Aboriginal or Torres Strait Islander designs, without permission, and in some cases, directly copied artworks for commercial gain.
3. Patterns and designs – do not use patterns without understanding their meaning. Even though developing a pattern or design with an 'Aboriginal look and feel' may not technically be theft, it is still unethical.

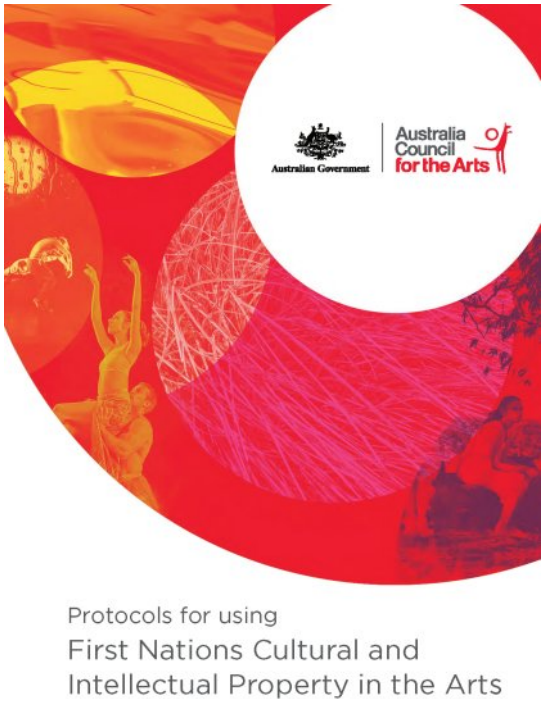


Figure 6.17 Protocols for using First Nations Cultural and Intellectial Property in the arts

CASE STUDY 6.2

Jefa Greenaway

Jefa Greenaway was the first Indigenous architect to be registered in Victoria. He runs the architectural practice Greenaway Architects with Catherine Drosinos.

Greenaway, with Rueben Berg, founded Indigenous Architecture + Design Victoria (IADV) in 2010 and he is a co-author of the International Indigenous Design Charter.

He teaches at the Melbourne School of Design and has twice been represented at the Venice Biennale.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

6.4 Australian Indigenous iconography

The visual language of Australian Indigenous people was, and is still today, made up of symbols and icons. The meanings of symbols and icons vary from region to region, culture to culture, and have been handed down by word of mouth and visual recordings. They have been passed down through generations and in turn have preserved their culture. Symbols and icons were often used for ceremonies and are significant to a community. Some are not shared with the Western world. Some symbols can only be used by men and some only by women. The context of the symbols and icons is very relevant: this includes styles of art and painting that can only be found in areas of our country. A familiar symbol is the U shape which usually represents a person sitting on the earth. A circle or a set of concentric circles can usually mean a group of people coming together.

On January 26th 2022 (known to some as Australia Day, and to others as Invasion Day / Day of Mourning), the Sydney Opera House's sails were lit up with the symbolic design work of acclaimed Western Desert artist and Pitjantjatjara elder, Yadjidta David Miller. Miller lives in Pipalyatjara in the APY (Anangu Pitjantjatjara Yankunytjatjara) Lands of northern South Australia. His bright graphic style included symbols that told the story of the Ngintaka Tjukurpa (Perentie dreaming story), a giant lizard that steals a special grindstone, stopping at waterholes and finding food sources in his travels across the lands.

CASE STUDY 6.3

Karen Briggs

Karen Briggs is a Yorta Yorta woman, and an illustrator, graphic designer and contemporary First Nations artist. Watch the video at https://cambridge.edu.au/redirect/10128, in which Karen talks about using icons and symbols to communicate messages and meanings in her design for the South Australian Leadership Academy and the Aboriginal Frontline Leadership Program.

FURTHER READING 6.1

Indigenous symbols

Find out more about Indigenous symbols and meanings.

A good starting point might be the website of Japingka Aboriginal Art.



Figure 6.18 The sails of Sydney Opera House aglow with Yadjidta David Miller's design at dawn on Australia Day 2022

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

6.5 Personal iconography design

> Trying to capture the essence of an object or idea with only a few lines and at the same time maintaining its elegance is pretty much design in a nutshell. That's what's so great about icons, they're tiny poems.
>
> Kyle Tezak, 'Iconic', 2011

Icons and logos

Symbols and icons were the language used by Australian First Nations people for thousands of years to tell stories and communicate messages.

An icon can be defined as a picture, image or a stylised representation of a person, object or even an action. They are often made from simple shapes and/or lines and sometimes only produced in a single colour. Icons are used today in many design systems as they help us to quickly navigate. A good icon doesn't need a language or a written explanation, it is universal. Icons can be used to explain a process, or identify a function. Look at your keyboard to see the icon for increasing the brightness of your computer screen or the icon for command function.

Icons are different from logos. Logos are unique symbols used to identify a company, brand etc., and are designed to stand out from other logos. An icon is not used for corporate identity, although a set of icons can be part of a brand's identity. Icons are designed to inform and translate a function and even a warning (e.g. 'don't touch'). Icons shouldn't provide content, rather they direct users to it. A good icon is universally understood and easy to read, like a road sign.

A good icon is scalable and designed with simplicity. If you are creating an icon as part of a collection or set, they should work together by having the same style and theme, which is easily addressed when using the design elements and principles. For example, using the same line style, having icons filled with a solid colour or a pattern.

When designing personal icons, it is crucial to understand and apply principles of ownership, intellectual property and culturally appropriate practices. This helps to ensure that the icons you design are original, legally protected and respectful to different cultures. Culturally appropriate practices refer to designing icons that are respectful and sensitive to different cultures, taking into account cultural norms, traditions and beliefs. Failure to understand and apply these principles can result in legal disputes, loss of reputation and cultural insensitivity. By considering these principles, designers can create icons that are original, legally protected and culturally appropriate, promoting respect and positive impact on the communities they serve.



Figure 6.19 We don't need words to explain what's ahead

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

CASE STUDY 6.4

Susan Kare

Susan Kare is the woman known for making the Mac computer smile. From 1982–1985 she was the creative director at Apple, where she was responsible for creating screen graphics for the Mac computers. She designed many icons you would be familiar with today and fonts based on bitmaps, such as Chicago.

Her icon and font design work at Apple in the 1980s helped to establish the style of icons used as a navigational tool in a wide range of software interfaces. Forty years on, the software may have changed but icons are still present, and a lot of today's icon styles and form owe a lot to Kare's initial design work.

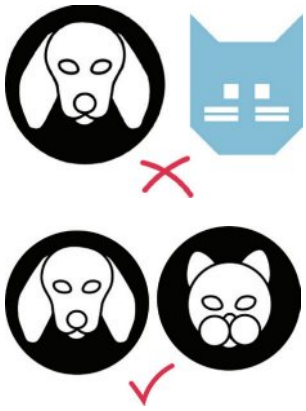
Susan's distinctive pixel-based icons made the MAC interface more friendly and targeted an audience without the technical know-how of computer schools – she had empathy. Her approach was steeped in user-centred design.



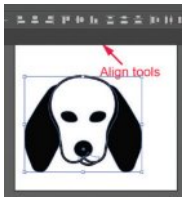
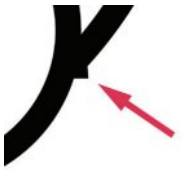
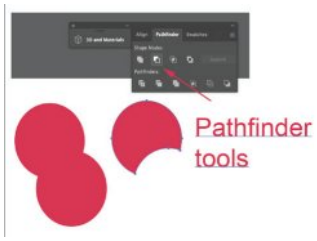
Figure 6.20 Susan Kare designed the 'sad Mac' icon, which appeared if a hardware or software problem was preventing computer startup.

Creating icons

Table 6.1 Tips for creating icons

Leave out text and use imagery	
Choose/create one style and use this consistently across all icons if designing a set/collection	
Create equal elements, such as line weights, shapes or balance, where possible	
Your icon shapes and lines should be connected – watch out for those pesky end points that don't connect	

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Align elements where required – use the align tool in Illustrator	
If you have spaces/open areas in your design, make them even	
Clean shapes – smooth out those anchor points	
Use the Pathfinder tool to create shapes	
Do you really need a shape to contain the elements of your icon?	
Do you really need colour? If you want to use colour, use it to create hierarchy, a focal point or as part of connecting to a brand and not to 'colour in'	
Scalability – make sure your icon can be scaled without getting distorted	

FURTHER READING 6.2

Useful tools in Adobe Illustrator for icon building

Discover the following tools in Adobe Illustrator to help you build smooth and professional icons.

1 The pathfinder tool
2 The shape builder tool
3 The grids
4 Transform tools

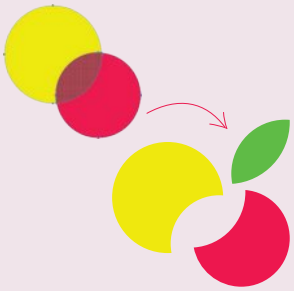


Figure 6.21 An example of using the shape builder tool

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

EMBARK 6.1

Save an icon

The well-known Save icon, used in many applications, represents the 3.5-inch-thick floppy disk.



Figure 6.22 Floppy disk – inspiration for the Save icon

The floppy disk has not been used for more than 10 years (Sony ceased to make them in 2011), so is the current icon obsolete? Students born in the twenty-first century might not even know what a floppy disk is.

Your task is to design a new icon that doesn't rely on or represent any computer hardware because let's face it … it will become obsolete again as technology continues to evolve.

EMBARK 6.2

Messages with icons

Message sticks were used by First Nations people to share news such as ceremonial events and community gatherings. The message stick was used to exchange information. Traditional message sticks were made from wood and were generally small and easy to carry. They were carved, incised and painted with symbols and decorative designs that conveyed a message and information. The message stick is one of the earliest forms of communication.

Our subject is called Visual Communication Design. Our subject is about messages through design.

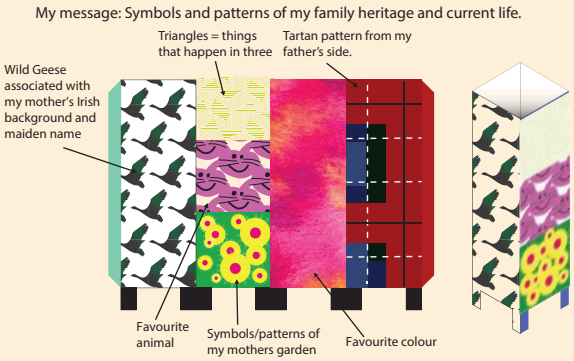
Identify a personal story or message to share and think about who you would like to share this with, your target audience. Then design a set of icons or symbols using the design elements and principles to communicate it.

You might:

- Share your heritage
- Share a recent holiday
- Tell the story of key events in your life.

Your final product is to be presented as a banner or as a contemporary sculptural post. An example has been provided for you, but you are encouraged to think of other ways to display your solution.

Figure 6.23 Create a totem or message stick with personal iconography



Tasks

1 Identify a message or story to communicate and the target audience to share with.
2 Investigate the purpose of the message stick and how it was used by First Nations People.
3 Write a list of icons and patterns that you will need to create.
4 Use brainstorming to generate a range of ideas for your icons.
5 Use divergent thinking strategies such as SCAMPER and forced associations.
6 Develop ideas using the design elements and principles. For example, experiment with line thickness, colour, cropping, contrast, and figure ground.
7 Share your ideas with your peers for feedback.
8 Refine ideas using convergent thinking strategies.
9 Create your icons digitally or manually using fine liner, markers or strong colour pencil.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Chapter review and tasks

Summation

The history of Australian Indigenous design is not as well documented as Indigenous art and the two disciplines can be difficult to separate. For example, it can be argued that the artist Tommy McRae was in fact a communication designer due to the way that he documented Indigenous cultures in the mid to late 1800s. Although contemporary Indigenous designers have IP rights to protect their work, we have learnt that not all historical cultural heritage works and materials are protected. We should be reminded of this each time we look at our $50 note, which features David Unaipon and the drawings of his inventions.

It is our moral and ethical responsibility to acknowledge all works that we have not created, even if they are only used as a reference point.

Icons are a powerful communication tool that when designed well, represent a common visual language to effectively instruct, inform, identify, improve visual interest and are often part of a brand strategy. Icons, symbols and patterns have always been part of the art and design history of our First Nations peoples.

Multiple-choice questions



Interactive

1 What makes a successful icon?
- **A** symbolic
- **B** comprehensible, scalable, and not cluttered
- **C** provides content about the information
- **D** single colour and two-dimensional

2 The Australian Indigenous Design Charter is based around 10 points. Select the answer that refers to two of the points.
- **A** historical and cultural beliefs
- **B** community driven
- **C** IP rights
- **D** shared knowledge and Indigenous led

3 What Indigenous works and/or materials are not currently protected by IP laws?
- **A** symbols and patterns on fabric
- **B** to own and control cultural heritage
- **C** icon designs
- **D** architecture

4 If you wanted to use an Indigenous artwork or design work as inspiration, what steps should you take?
- **A** Seek permission and engage in conversation where possible
- **B** Change the work by 10% so that it becomes your idea
- **C** Include the name of the artist or designer when using imagery in your own work
- **D** Check that there is no copyright for the art or design work

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Mini task: iconic fairy tales

Select a fairy tale or fable and illustrate the story through icons. Your challenge is to tell the story through only four icons, whilst keeping the narrative intact.



Figure 6.24 Little Red Riding Hood

Extended task: personalised playing cards

There are different theories on where the four suits in a deck of playing cards come from, including that they represent four classes of medieval society or even the four seasons. Your task is to create four personal icons that represent you. You may wish to choose to design a set of four personalised icons for someone else or even your pet. The four icons will be used to replace the existing icons in playing cards. Note that this task is not about redesigning the spade, club, heart or diamond icon. Instead, you will be identifying your chosen target audience.

You will need to:

1. Identify your user
2. Collect research on their background – create an audience profile
3. Synthesise your research to find four ways to represent or identify your target audience
4. Take each of these four directions and develop as an icon
5. Submit your final presentation of icons on four different playing cards.

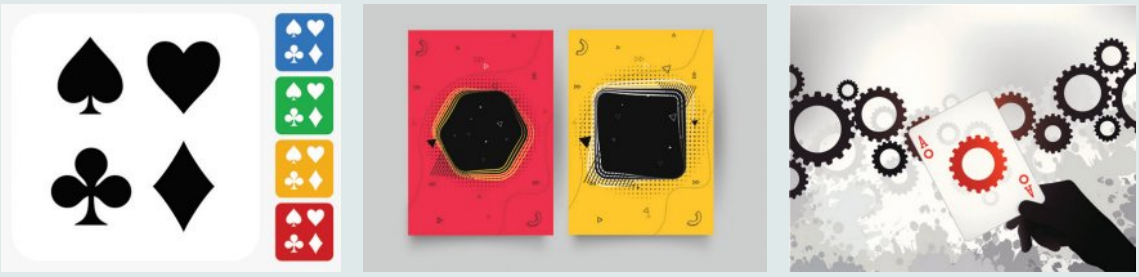


Figure 6.25 Playing card icons for the four suits and alternative versions

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Essential question – Unit 2, Area of study 2

How do designers evolve culturally appropriate design practices?

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 28

Answer the following questions in detail, using visual examples to support your responses.

1 What type of protocols are in place to protect the IP of Indigenous designers and artists?

2 As a designer, describe your ethical and legal responsibilities when it comes to using the work of First Nations artists and designers. This could be in reference to using the work as inspiration, starting points, part of your research or part of a design project.

VCAA assessment
Unit 2, Outcome 2

On completion of this unit the student should be able to apply culturally appropriate design practices and an understanding of the designer's ethical and legal responsibilities when designing personal iconography.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 29

Task 1: Culturally appropriate design practices

Investigate culturally appropriate design practices including Aboriginal and Torres Strait Islander knowledges. Share your findings with a small group, referring to the essential question for this unit – How do designers evolve culturally appropriate design practices?

Present your findings in an annotated report using both written and visual references.

Task 2: Time through icons

Design a set of icons that describes your day, a friend's day or your pet's day. When generating ideas, remember to use culturally appropriate design practices, and to be ethically responsible in your approach, especially if designing icons for someone else.

Step 1

1 Create a list of your daily tasks. Think of the list like a story.

2 Narrow the list down to 10 items. Each item will have an icon designed to represent the activity or event. Think about whether you want your icons to indicate an object or an action. For example, showing a bowl of cereal might be enough for breakfast whilst showing water in motion from a shower head might be useful.

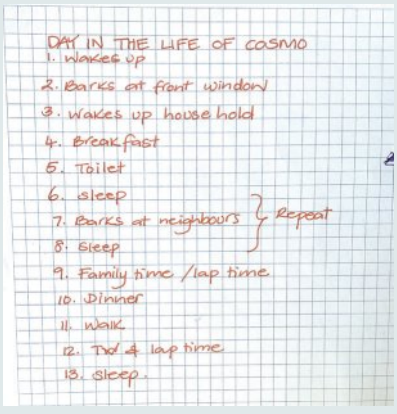


Figure 6.26 List of activities undertaken by Cosmo

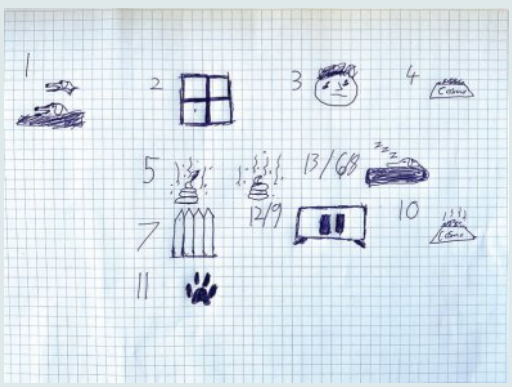


Figure 6.27 First initial ideation sketches. By Finlay Paatsch

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

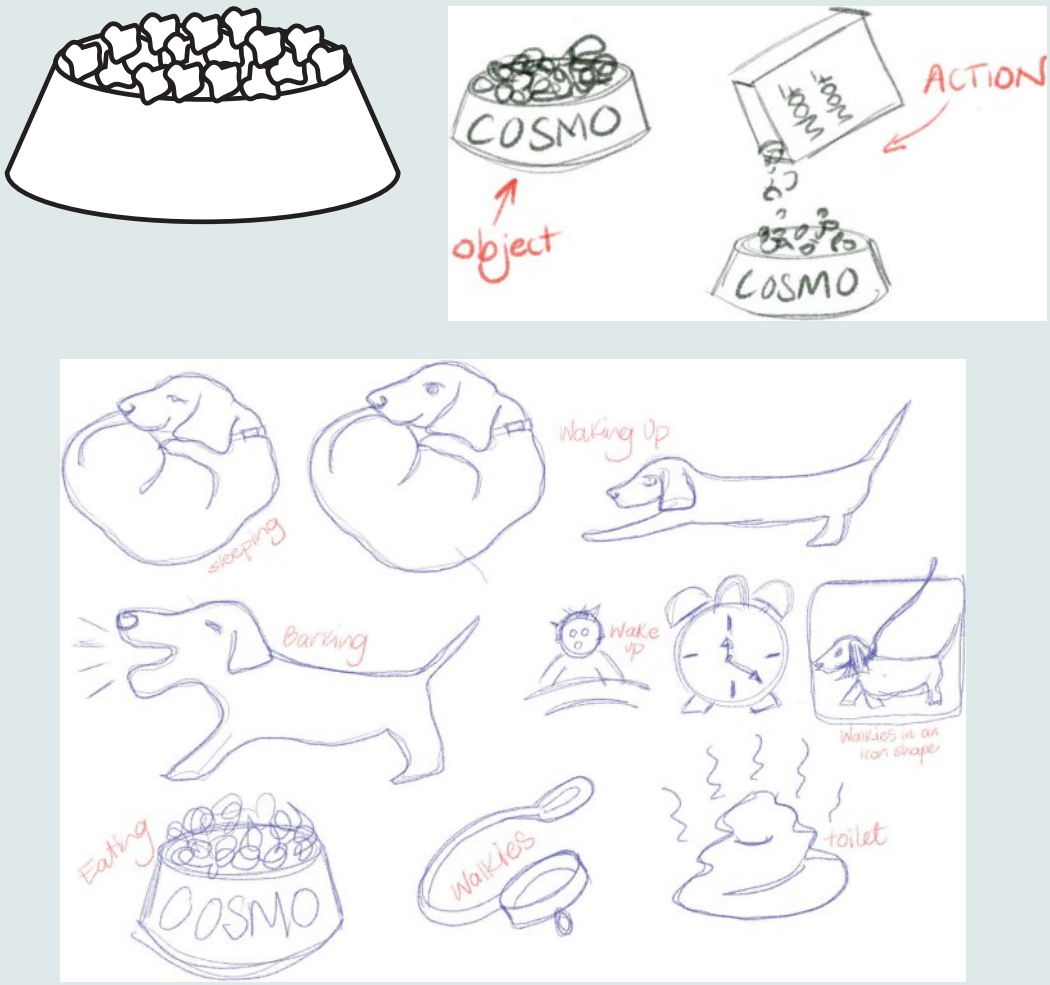


Figure 6.28 How will you indicate your idea? Through object or action?

Step 2

1. Draw your icons, refining the shape to create a design that is scalable, understandable and not too detailed. What elements can be removed to create a simple design, which is still understandable? Use divergent thinking such as SCAMPER. This step can be done in Adobe Illustrator.
2. Select one or two icon designs to develop. This will save you time. Once you have found your style, you can then apply it to all of the icons to create your set.
3. Share your icon ideas with your peers for feedback. Do you need to make changes? Use convergent thinking such as a PMI to critically think about designs.



Figure 6.29 Icon drawings developed in Adobe Illustrator

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

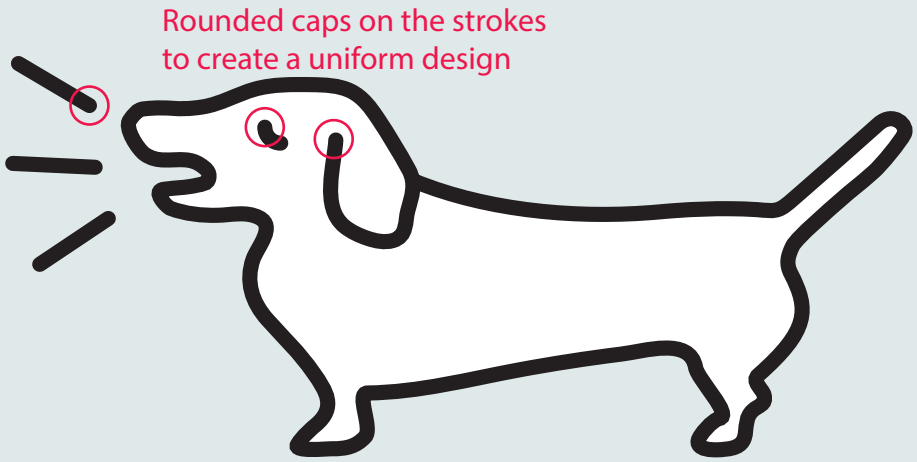


Figure 6.30 Look for the small things to create continuity in your design

Step 3

1 Implement changes from suggested feedback.
2 Develop designs further by looking at different styles.

You might:

- look at outlines including different colours
- fill colours
- use patterns or gradients
- use geometric or organic styles including hand drawn
- Use 3D icons – look at examples of isometric icons.

Step 4

1 Create the rest of the icons needed for your daily timeline.
2 Critique time. Prepare your work by arranging icons as a set and share your work with the class for final reflection.
3 Collect feedback and make any final changes.

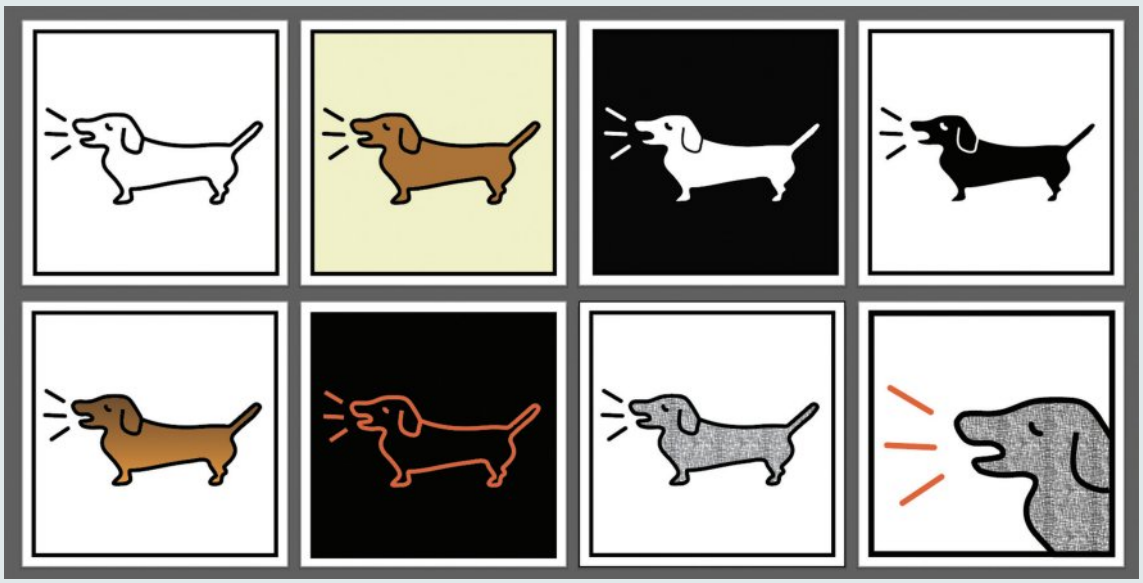


Figure 6.31 Using the design elements and principles to explore different styles

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Chapter 7
Designing interactive experiences

Unit 2, Area of study 3

What is the role of visual communication in shaping positive and inclusive interactive experiences?

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, p. 29

KEY KNOWLEDGE:

- the collaborative practices of designers working in the fields of user-experience and interaction design
- aesthetic considerations and conceptions of good design relevant to the design of interactive experiences
- the diverse needs of users when interacting with devices, systems and services
- the role of the brief in guiding the development of design solutions
- applications of the VCD design process relevant to user-experience and interaction design projects
- human-centred research methods used to identify interaction design problems and understand stakeholders
- methods, media and materials used to visualise, test and present interaction design solutions
- appropriate design terminology

KEY SKILLS:

- identify and research interaction design problems or opportunities
- document an interaction design need in the form of a brief
- apply the stages of the VCD design process to resolve an interaction design problem
- select and use manual and digital methods, media, materials and design elements and principles appropriate for the design of inclusive interactive experiences suitable for diverse user needs
- present design concepts for critique, and both deliver and respond to feedback
- annotate design ideas and concepts using appropriate design terminology to explain and evaluate design decisions
- test and evaluate the usability and suitability of design concepts
- select suitable static formats for the presentation of a digital interface solution

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, pp. 30–31

ISBN: 978-1-009-33999-5 Patterson & Saville
© Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

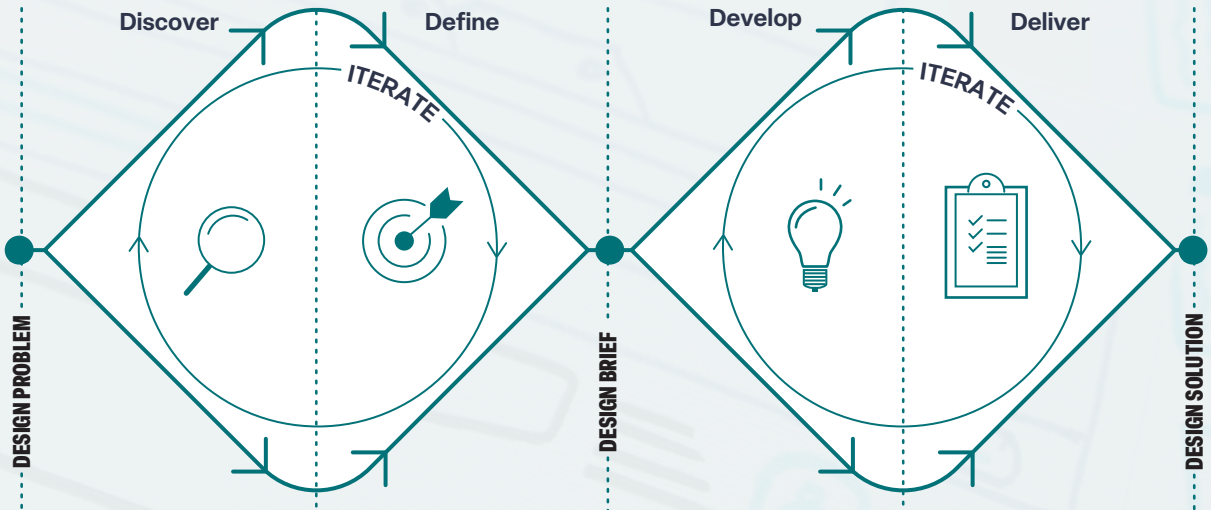
Interaction Design is the creation of a dialogue between a person and a product, system, or service. This dialogue is both physical and emotional in nature and is manifested in the interplay between form, function, and technology as experienced over time.

John Kolko, *Thoughts on Interaction Design*, 2011

OVERVIEW

Interactions with digital technologies occur daily; some are designed so well that they appear seamless and effortlessly become part of our daily rituals. Interaction design looks at the design of products and services with a focus on the way that users will interact with them. The process is very much a human-centred design process where designers need to understand the users and build empathy. This chapter looks at the design of interactive experiences when interacting with devices, systems or services. You will define an interaction design problem for a digital site or device and create a potential solution. Your process will be supported by inclusive practices and divergent thinking strategies as you use methods, media and materials to visualise, test and present interaction design solutions. This study does not require the production of a functioning prototype. The content from Chapter 2 relating to good design and human-centred research methods will be utilised when working through the design process. This chapter addresses new content including the use of wireframes to explore relationships between aesthetic components of interfaces, as well as looking at grids and layout to assist with composition and designing icons, symbols and pictorial representations. Your design work will rely heavily on the design elements and principles and the Gestalt principles of visual perception.

This chapter focuses on all stages of the VCD design process.



Divergent Thinking
Gather insights
Apply research methods
Explore stakeholders' needs, perspectives & experiences
Suspend judgement
Keep an open mind

Convergent Thinking
Synthesise data
Review, categorise and summarise information
Re-frame & target problem
Establish design criteria

Divergent Thinking
Gather & analyse inspiration
Brainstorm
Generate imaginative ideas
Draw and make
Create, recreate, experiment

Convergent Thinking
Critically evaluate ideas
Refine concepts
Test, iterate, evaluate
Resolve final features & details
Choose presentation formats

VCD DESIGN PROCESS based on the UK Design Council Double Diamond model

ISBN: 978-1-009-33999-5 Patterson & Saville
© Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

7.1 What is interaction design?

Interaction design versus user experience design

interaction design interaction designers contribute to larger user-experience (UX) design teams who oversee all components and phases of the customer journey

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, p. 17

user experience (UX) design a term used to describe the overarching umbrella of using a design process to create an overall experience, including interaction design, branding, usability and function of a product

The terms **interaction design** and **user experience (UX) design** are sometimes used interchangeably. UX design involves creating the experience of using a product, and interaction design is a subset of this. UX design looks at the entire user experience or journey, including branding, design, useability and the function. The interaction designer considers the interaction between user and the product, focusing on the moment of use and how to improve this experience.

Interaction design is an important part of the user experience. If a user finds themselves overwhelmed by the experience, such as text-heavy information, complicated steps, or long animations that they cannot avoid, the design will fail, regardless of the brand. Interaction design has its origins in web and graphic design, with the role today focusing on creating the elements on the screen that a user might 'swipe, click, tap or type'. Interaction design is undertaken prior to technical considerations such as coding the working functions of the product.

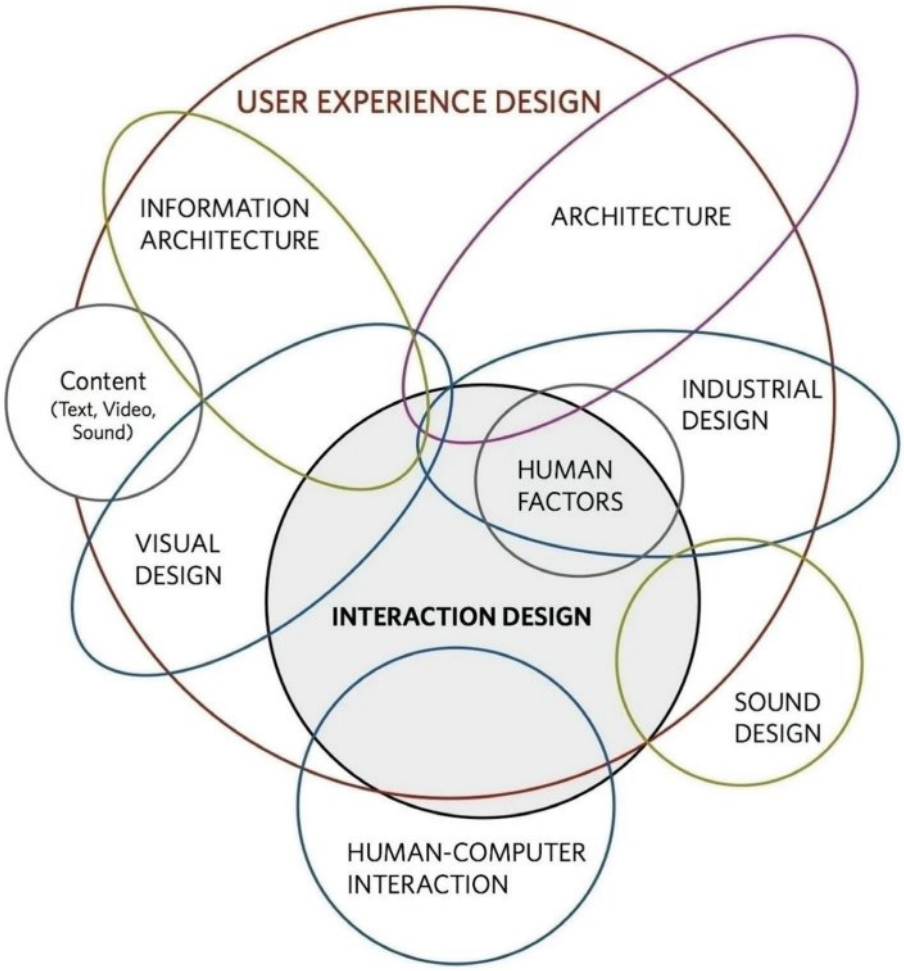


Figure 7.1 Interaction design is part of the larger picture of user experience (UX) Design. Image by Dan Saffer.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

The interaction designer

When working as part of a larger design team, an interaction designer is involved throughout the design process, working collaboratively with other members of the team including the brand strategist. Their main practical responsibilities will include wireframing key interactions and then creating prototypes of these interactions. The interaction designer needs to know their target audience and what the goals are for the project. They will probably sketch **wireframes**, either manually, or digitally using software or a web app. At this stage, it is common to work collaboratively to create interfaces, especially if the project is large.

After completing wireframes, the interaction designer will create a prototype. There are several different ways that a designer might create a prototype, and these include manual and digital options as well as low- and high-fidelity prototyping. This is discussed further later in this chapter.

One of the hardest parts of being an interaction designer is the fact that this field of design is constantly changing. Users expect new and different experiences and interactions that make the most of new technologies and current trends. Interaction design is about communication, and communicating ideas is specific to the actual design process undertaken by the designer as they share their ideas during wireframing and prototyping. Refer to the Further reading 7.1 box for examples of digital tools used to facilitate conversations among professional designers.

wireframes a wireframe is a type of drawing (manual or digital) technique used when designing the layout for an interface for a screen, including a web page, app or social media



Figure 7.2 Interaction designers work collaboratively with other key designers on larger projects

FURTHER READING 7.1

Digital tools

The list below shows some popular digital tools used by professional interaction designers to facilitate collaboration and sharing functions.

- Balsamiq Mock-ups
- InVision
- LucidChart
- Sketch

You could also read the Human Interface Guidelines by Apple and the interface guidelines by Google.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

7.2 Good design and interactive experiences

SEE CHAPTER TWO

Not only are aesthetic considerations important to the design of interactive experiences, but so too are the principles of good design that you learnt about in Chapter 2.

Video 7.1
Dieter Rams' 10 principles

Implementing good design criteria from Good Design Australia, the Victorian Premier's Design Awards, or using Dieter Ram's 10 principles of Good Design will be fundamental when creating your design interactions.

The list of Dieter Ram's '**less is more**' approach to design principles is listed below, and explained in Video 7.1.

Good design:

- is innovative
- makes a product useful
- is aesthetic
- makes a product understandable
- is unobtrusive
- is honest
- is long-lasting
- is thorough down to the last detail
- is environmentally friendly
- has as little design as possible.

EMBARK 7.1

Good design and interactive experiences

Good design is the design of inclusive interactive experiences suitable for diverse user needs.

Find an example of good and bad interactive designs, or use the two examples provided. Use Dieter Rams' good principles of design as assessment criteria to explain why these are good or bad examples.

Example	Dieter Ram's principles	Explanation
Good example:  **Figure 7.3** The Gaudi Experience – an interactive exhibition about the history of Barcelona, Spain that includes touch screens to piece together and explore history	Makes a product understandable	Why do you think it is a good example?
Bad example:  **Figure 7.4** The Social Tree interactive installation in Singapore Changi Airport	Use as little design as possible	Why do you think it is a bad example?

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Ellen Lupton: design as storytelling

In Ellen Lupton's book, *Design is Storytelling*, she discusses narrative techniques and tools to assist in creating more successful products, services and experiences.

She points out that we look for patterns in the world, and suggests that stories can help users engage with our products and communications.

SEE CHAPTER THREE

At the end of this area of study, you will design a proposal for an interface for a digital product, environment or service. As part of your research, you will investigate your users. With this information you will design the story (the journey or process) that your users will undertake when using your design.

Lupton's advice and tools include:

- What actions will you include? Action drives stories. Action is at the heart of 'interaction'.
- Use **story boards** or wireframes to explain actions – how does the journey start and end? What will be the users' focus? How much time is spent on each component?
- The rule of 3s – designers use three-part structures to construct stories and interactions. Describing an action in three steps makes it follow a simple journey. Many apps and websites often offer users three choices at key points such as 'enrol', 'log in' and 'ask me later'. Refer to Figure 7.5.
- Use colour, light, textures and sound to create moods and emotions for products, services and experiences. Emotion, pleasure and intuitive functions are crucial to the user experience. For example, we respond to our emotions when we turn to a social media app if hungry or watch funny cat videos when bored. Emotion is about values and what we see as important and not important.
- Use colour to represent emotion and actions – although colour has different symbolic meanings in different cultures, scientific research has shown that in the absence of other cues, colour can be used to direct people.
- When designing your interactive experience, involve others – work with fellow design students and the users. Build empathy!
- Use empathic design research (Deana McDonagh has an excellent model, refer to Figure 7.6).
- Create a user profile that looks at specific audience characteristics.
- Use the Gestalt principles to organise compositions. More information about the Gestalt principles is found later in this chapter.
- Use **affordances** – designers create cues and pathways that guide the action of users. These are called affordances. For example, the text messaging interface includes a keyboard and a scrolling display. Some smart phones still have physical affordances such as an on button or volume controls.

story board a sequence of drawings (can be manual or digital) that illustrate a set of steps, or actions. Quite often used by designers in the media and film industry, this type of drawing can be used by VCD students when designing and planning a series of actions for communication needs, including an app or website.

affordances the part of a design, an object or interaction that provides a clue as to how it operates. Examples might include a button, a slot or a handle. Focusing on affordances in your design process means you may not need instructions or labels to identify it.

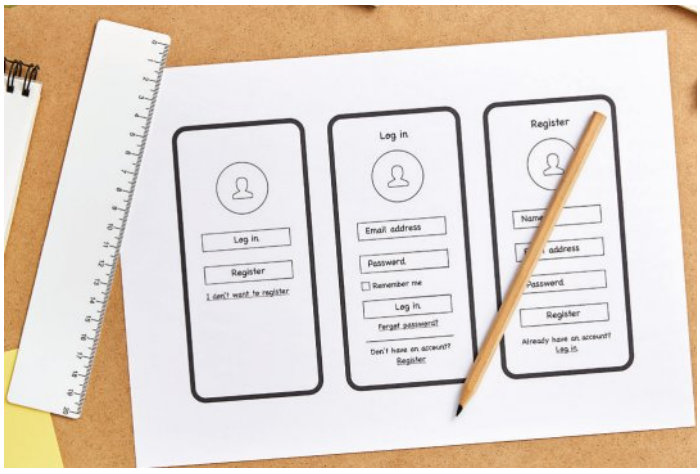


Figure 7.5 Rule of 3s: in this example – details, log in, register

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

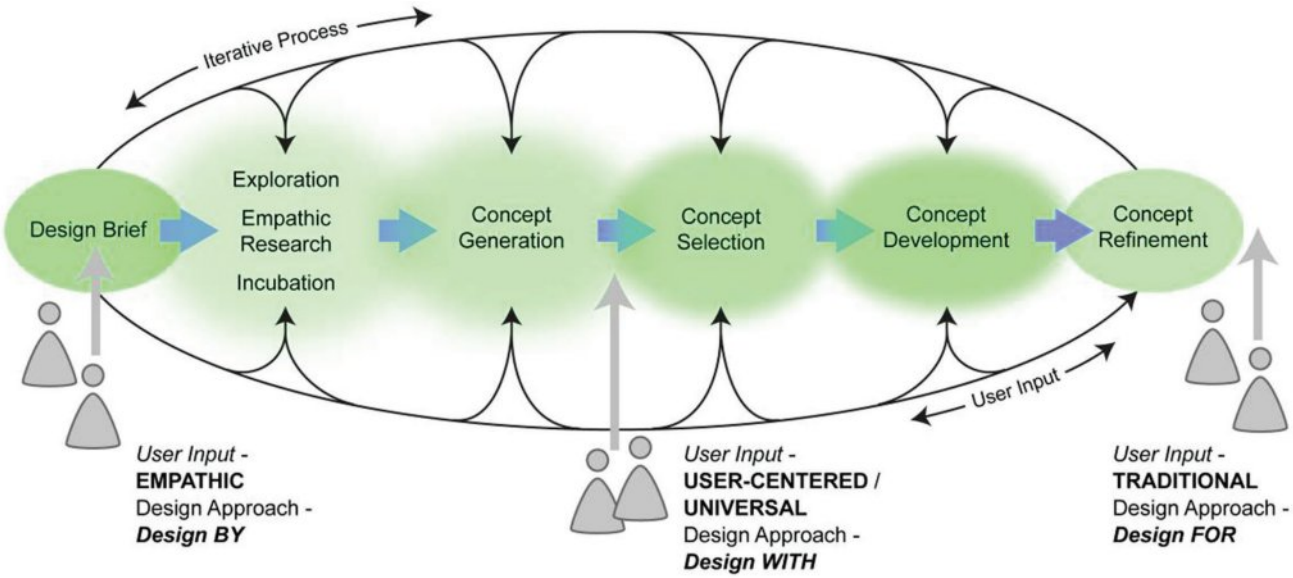
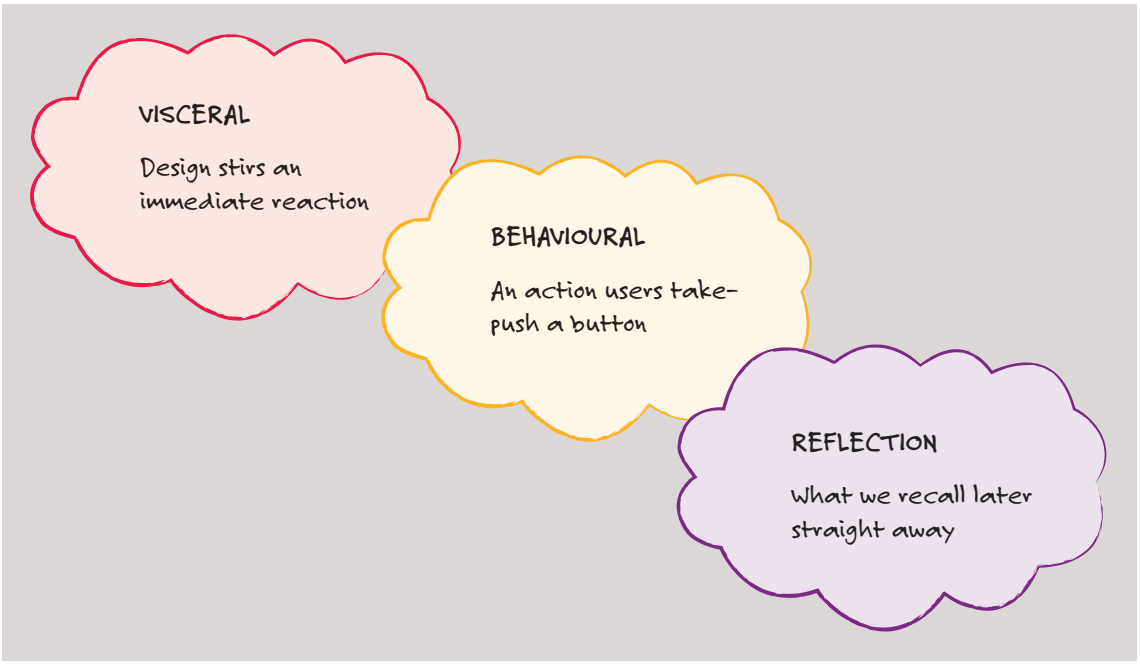


Figure 7.6 Deana McDonagh empathic model for research

Don Norman's three layers of user experience

Don Norman, author of *The Design of Everyday Things*, divides user experience into three phases: visceral, behavioural and reflective. It is only later at the reflective level that we forge with a product or service over time. Try to infuse emotions into your interactive experiences.



Video 7.2
Don Norman discusses emotional design

Figure 7.7 Don Norman's three phases of user experience: visceral, behavioural and reflection

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Gillian Crampton Smith and Kevin Silver: the five dimensions of interaction design

There are five dimensions that make up the core principles of interaction design. These dimensions were created by interactive design academic Gillian Crampton Smith, who introduced the first four dimensions and Kevin Silver extended the model with a fifth dimension. Using these five dimensions will help you to develop an interaction in a holistic way.

Video 7.3
Basics of interaction design

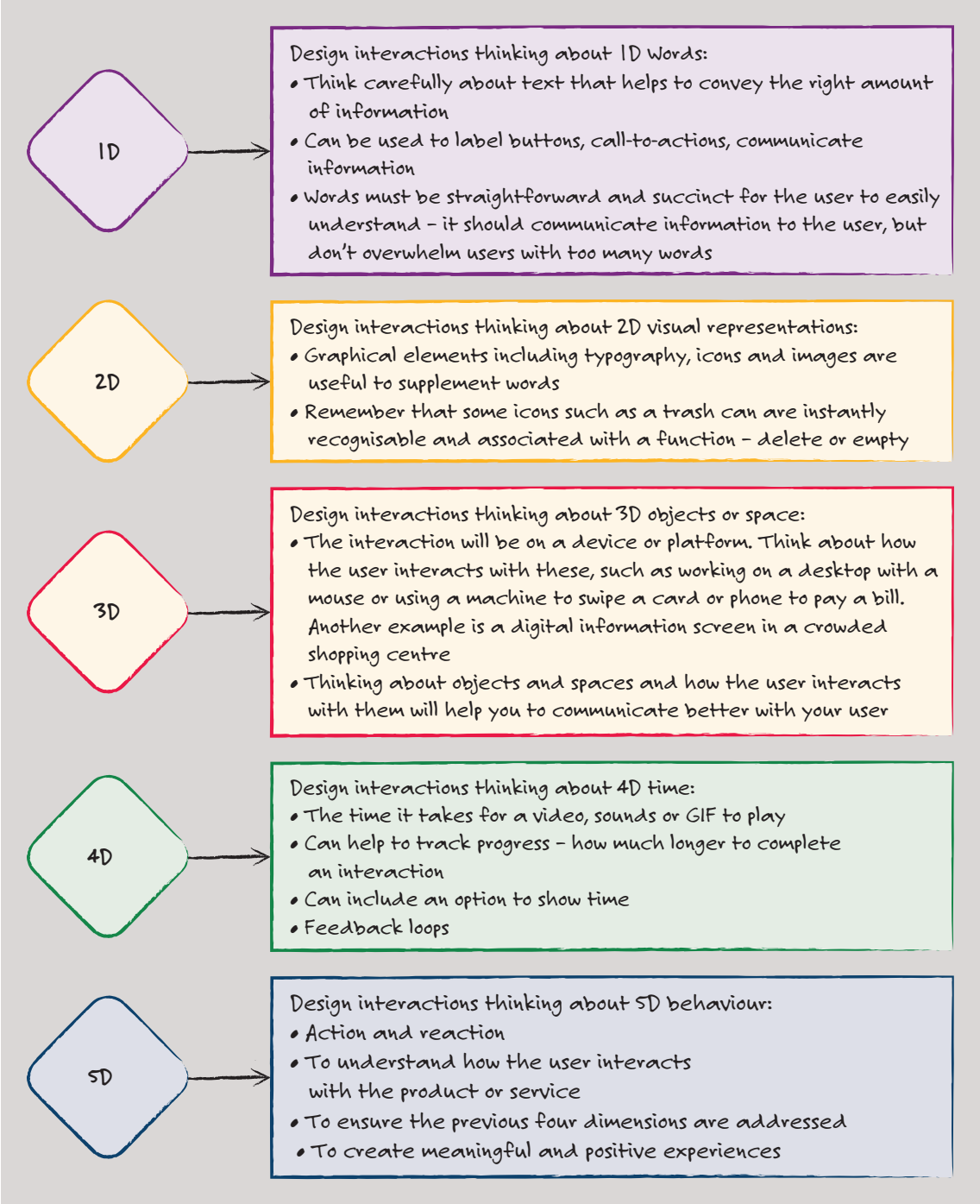
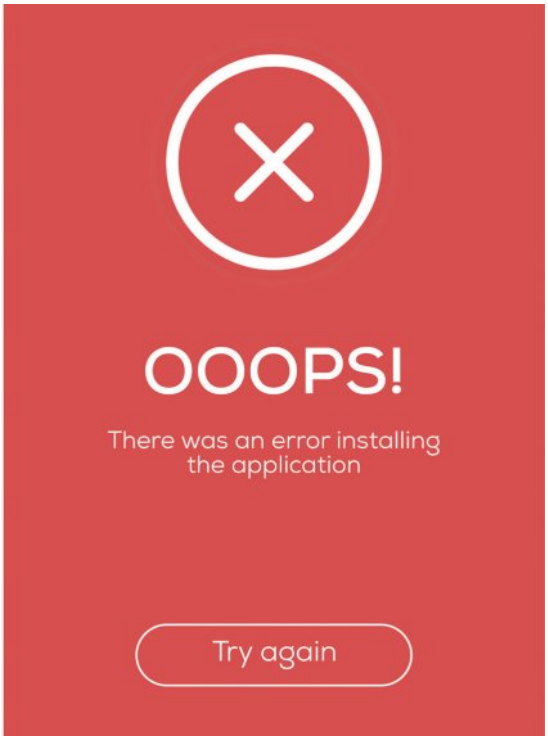


Figure 7.8 The five dimensions of interactive design

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

7.3 Usability

The success of interactive experiences can be summed into this question 'Can users use the product, environment or service?'. Does it work? Focusing on the useability of creative interactive experiences is fundamental to their design.



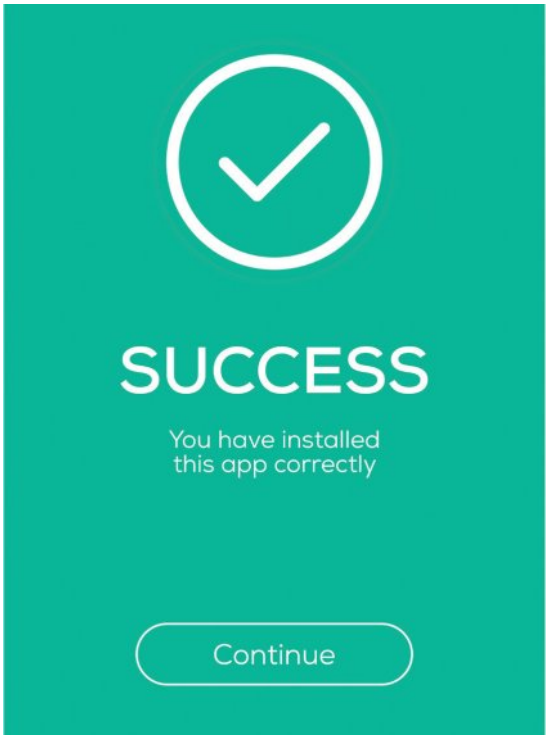


Figure 7.9 Success and error message screen design

There are some factors that can affect useability, including:

- Learnability: how fast can the user learn to interact with the design? Will they give up?
- Flexibility: is the design inclusive? Are there multiple ways to use it?
- Efficiency: how fast can the user complete what they need to do?
- Error rate: how often will a user be likely to experience an error?
- Error recovery: is it easy to recover from errors? To backtrack?
- Satisfaction: how enjoyable is the design to use?

Good design experiences can be created through:

- Usefulness: your design is for a genuine need
- Usability: easy to navigate
- Findability: easy to locate information
- Credibility: use honest information
- Desirability: leaves a positive impression. You might use aesthetics, identity, branding and design to achieve this
- Accessibility: information is intended for everyone. Features may include screen readers, colour filters, high contrast text, captions or speech recognition
- Value: a good experience translates to a higher value of the product or service.

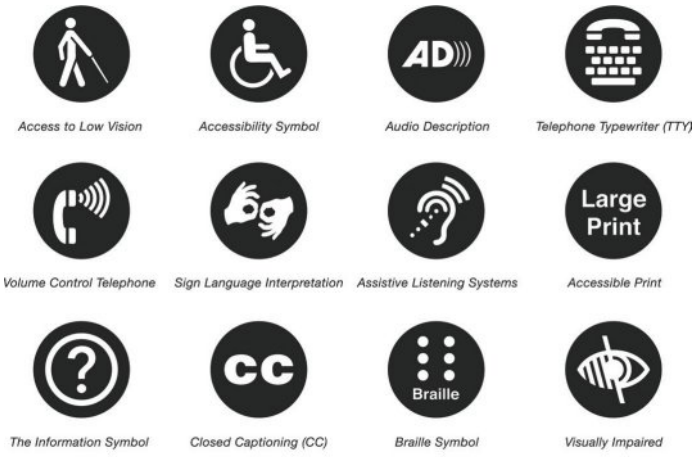


Figure 7.10 Icons for accessible design

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

The user

SEE CHAPTER NINE

Involving the user in the design process is an integral part of designing interactive experiences. This will initially occur when discovering the design problem and then defining the communication need/s in a design brief. The involvement of the user varies depending on the project and the design team. Sometimes the user will co-design a solution, as seen in the Bushfire Recovery Project (Case study 7.1, towards the end of this chapter). To successfully target a user or audience, you need to be more specific than 'the general public' or 'people who like animals'. Understanding and empathising with your users is very useful in determining the direction that you will take your design work.

Further information on the characteristics of target audiences can be found in Chapter 9.

EMBARK 7.2

Audience profile

Working in the design field of interactive experiences, you may find yourself having to design inclusive interactive experiences suitable for diverse user needs. Creating an audience profile can help you find categories or patterns for a range of users.

Complete the audience profile to help define the diverse needs of users when interacting with devices, systems and services.

After you have completed your profile, write or sketch a scenario about how the user might accomplish their goal through an interactive experience.

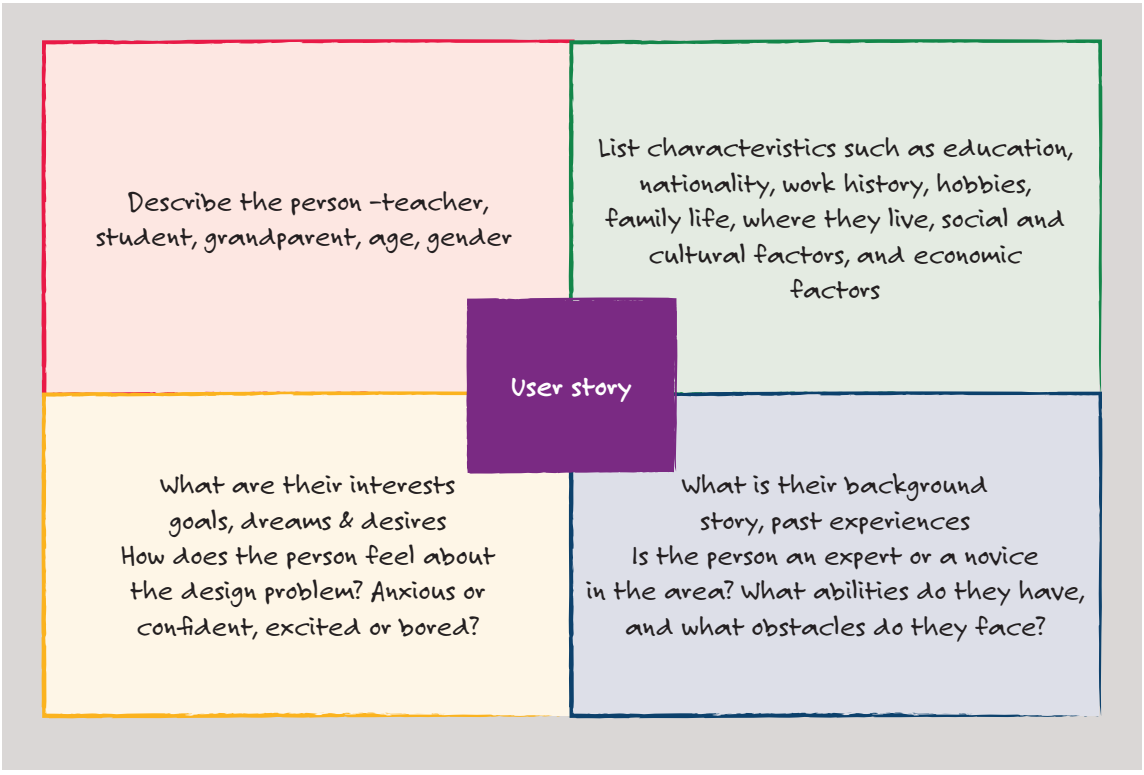


Figure 7.11 Putting together a collection of images and characteristics of the target audience can assist you in maintaining focus during your design work.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

7.4 Development tools and techniques

Wireframing

A wireframe is a two-dimensional diagram of a page's interface for digital presentations such as a website, app, phone interface and they can be used for non-digital presentations such as brochures and posters. Wireframes focus on the composition of layout, including allocation of space, prioritisation of content and, in the case of interactive design, the functionalities available and intended behaviours of the users.

Wireframes usually do not include any styling such as colour, graphics or chosen fonts. Wireframes are useful to show the relationship between the multiple interfaces or templates of an app or website.

Wireframes are helpful to:

- Show the paths between pages – provide a guide for the navigation
- Identify consistent ways for displaying information
- Plan functionality in an interface
- Prioritise content and space allocation
- Provide a guide for navigation and content.

Tips:

- Keep them simple
- Use colour to distinguish items or functions – don't colour in backgrounds or icons at this stage
- Leave out your images, instead use shapes to the dimension of the intended image as 'space savers' with an 'x' through it
- Use only one generic font. Typography design is not part of this phase of the design process. Within wireframes you can resize the font to indicate various headings etc.
- Wireframes can be created manually or digitally (but rapidly)
- Experiment with cutting up parts and rearranging to create a strong and clear composition.



Figure 7.12 A designer uses a template to design a layout and framework for a mobile phone. Working manually allows you to cut and paste elements into different wireframes

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Layout

Using a grid system can assist in creating a balanced layout in your design work through providing structure for your composition. Grids are simply a set of vertical and horizontal lines that are used to structure the layout. The lines are used to place text and imagery and are removed prior to the final presentation. Grids can be used for both printed material and online/screen-based layouts such as webpages. Grids can be used to create cohesion across a project if there are several pages or screens as they help designers position text and imagery in a structural manner. Most software programs, like InDesign and Illustrator, have grid tools including a function called 'snap to grid'. There are many types of grids, including manuscript grids, column grids, baseline grids, modular grids and hierarchical grids.

Your phone homepage that shows the apps has a modular grid. Instagram also uses a modular grid to show your feed. As part of your research, find out what the optimal number of grids is for the device you are working on. For example, a convenient grid for mobile phone interfaces (similar to the web) is a 12-column grid. This grid allows you to place both an even and an odd number of elements in a row, although the width of individual columns can be too small to contain a single element. Two, four or eight column grids are also very useful, but keep in mind there may be problems if you want to place an odd number of elements in a row.



Figure 7.13 A mobile phone uses a modular grid layout. A 12-column grid can be convenient when designing interfaces for a mobile device, although note that you might rarely create an element that will be just one column in width.



Figure 7.14 A collection of modular grid page layouts. Note that some elements are placed across multiple columns

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Gestalt principles: How to apply them for interactive experiences

SEE CHAPTER THREE

The Gestalt principles are discussed in Chapter 3; in this chapter we look at how they can be used to design better interactive experiences. Why are they important to interactive design? As a designer, you can use the Gestalt principles to prevent your users from becoming overwhelmed with information – especially on the small screen of a phone. The principles can help you to create your hierarchy of information, determine which items to group together and ensure sets of information can be distinguished from each other. They can help you to direct your user's attention to a specific point of focus. The Gestalt principles are used together, not in isolation.

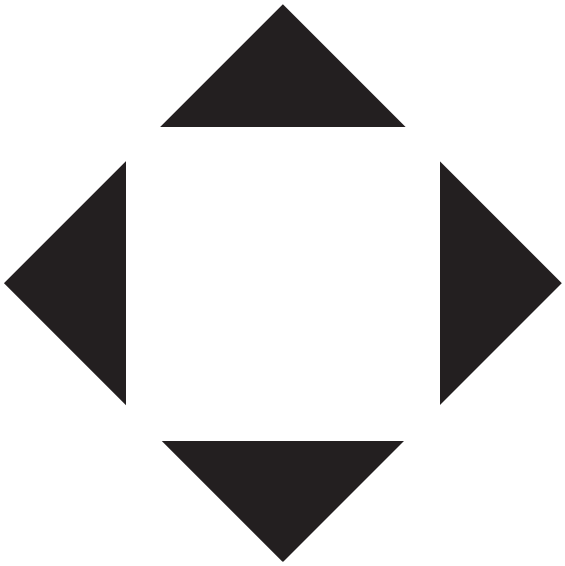


Figure 7.15 Gestalt principles are about perception. We see the white square even though the corners are missing

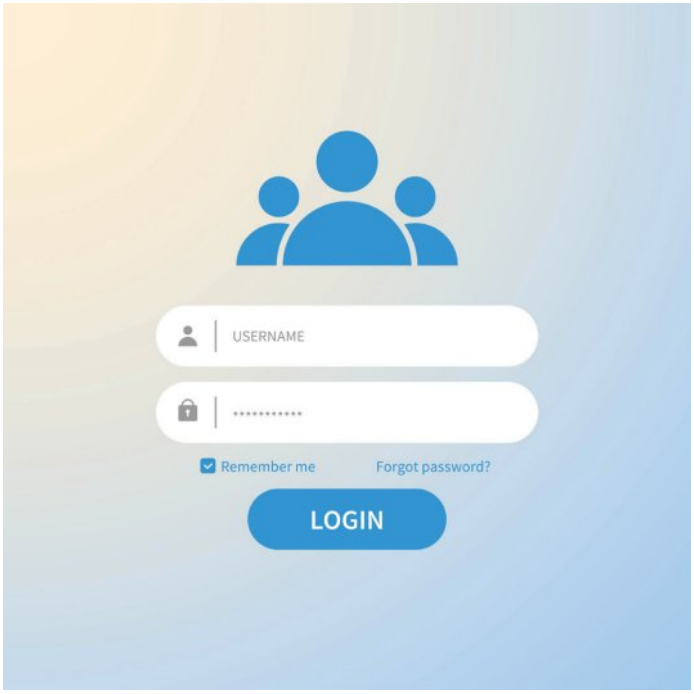
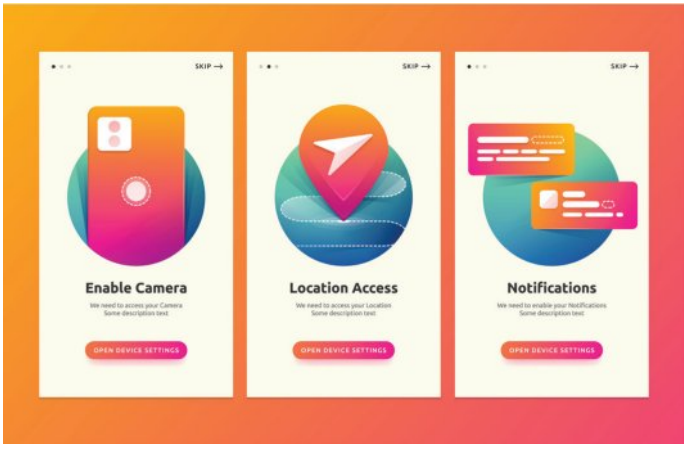
Table 7.1 Gestalt principles of visual perception

Gestalt principles and interactive design	
Proximity	• Can be used to decide how to position elements in the composition, such as adding space between elements if they need to be perceived as different functions or actions. For example, three icons with different functions placed close together so we perceive them as three groups.  **Figure 7.16** An example of proximity where labels are placed close to their respective text fields
Continuity	• Providing an order to actions, such as the correct order to complete an online booking form. • You might encourage users to swipe left to right providing more intuitive navigation for your users. • If there are multiple components to your product, you want your users to understand that there is more.  **Figure 7.17** The 'click here' button allows the user to know that there is more content

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Gestalt principles and interactive design	
Closure	• If incorporated well, parts, cropped or unfinished images will still be identified by the users. The human brain knows how to fill in the gaps that don't exist. • Make it clear where one section ends and another starts or add in additional elements such as a 'continue' button so that users know there is more content.  **Figure 7.18** Cropped images are one way to create closure for a specific feature
Figure-ground	• Your users will intuitively distinguish between the figure and ground. We are not wired to focus on the figure and ground simultaneously. • This principle is helpful in navigation and dialogue boxes.  **Figure 7.19 Figure-ground** – sometimes an empty ground helps to emphasise other important elements
Focal points	• This principle is about capturing our attention. • It helps with achieving hierarchy and helping to emphasise an action that needs to be taken. • This might be done by emphasising type, a shape or colour.  **Figure 7.20** A loading screen can become a focal point in the design when required. In this example, the focal point helps to emphasise one of the five dimensions of interactive design, as discussed in this chapter on page 217

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Gestalt principles and interactive design	
Similarity	• When similar elements are perceived as being part of the same group. • For example, menu items have the same style placed close together to emphasise the same function. • Icons may be perceived as the same group because they are designed in a similar way.  **Figure 7.21** An example of similarity; all three functions are in the same shape, but one is perceived differently because of the colour.
Common region	• This principle is related to proximity. • When elements of your design are placed within the same closed region, they will be perceived as part of the same group. • This principle is useful for separating content and can be done by adding borders, shapes that contain elements or other forms of grouping.  **Figure 7.22** Onboarding app mock-up

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

SEE CHAPTER SIX

Icon design

Icons add visual emphasis to digital designs and can communicate or identify an element clearly. They are a useful tool when you have a lot of content or need to break up text-heavy content. They become part of your visual language design. More information on icon design can be found in Chapter 6.

Ways to incorporate icons into your interactive design:

1 To signify key points or information
   - Bullet points
   - Numbered lists
   - Try icons instead of standard bullet points.
2 Unique symbols
   - Portray your brand identity further through visual icons
   - Use icons to show steps
   - Add character or style associated with the brand values.
3 Replace labels with icons
   - Think about charts or diagrams that have labels – try replacing these with icons
   - Icons allow the user to visualise the text
   - A diagram or chart can look less cluttered
   - Icons become supporting elements.
4 Be consistent with your icon design
   - There are many styles to choose from when designing icons, including flat, outline and 3D styles such as isometric
   - For consistency in icon design, start with the following: style, colour and size.
5 Icon style
   - Stick to the one icon style throughout your project
   - The same style creates a more cohesive brand
   - Use the same colour palette
   - Size will determine importance. Use the same size for elements of equal importance and larger or smaller sizes when required
   - Consider using shapes to create a uniform look around some of the more oddly shaped icons
   - Explore adding a background to create contrast.
6 Animation
   - Try animating your icons. As these are icons and not intended to be viewed as a GIF or animation, keep it simple and not too distracting.

EMBARK 7.3

Animating icons

You are invited to test the ease and simplicity of animating an icon. Figure 7.23 provides you with examples of icons showing different types of weather and times of day. Select one icon and redraw manually or digitally. Note, if you use manual drawing in this activity, you will need to scan or photograph your work as this activity does end up in a digital format.



Figure 7.23 Icons showing weather and different times of day



Figure 7.24 This icon was created as an animated .GIF. See the animated version by scanning the QR code

After drawing the icon, use the icons in Figure 7.23 as inspiration when making subtle changes to your own design work. You will need to create at least six alternations or variations and upload these into one of the websites below.

Creating a quick animation is straightforward and there are many free online applications to help you.

Examples of free resources include gifmaker.net, imgflip.com and canva.com.

Figure 7.24 Animated cat GIF

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Icon styles

There are endless possibilities to designing icons. The following ideas can be used as starting points for your own work. These ideas rely heavily on the design elements and principles.

- Line – outlined or line icons, using one colour and not filled in
- Glyphs – filled in monochromatic shapes that may appear solid
- Coloured outlines – similar to line icons as they use lines of the same weight to draw a shape. Use colour to emphasise the meaning/representation and to express smaller details
- Flat – no depth, flat and use 2D elements that are minimalistic
- Gradient – technique of blending colours (think Instagram icon). Choose colour combination carefully so as not to lose your message
- Dualtone – use of two colours, usually a primary and secondary colour (secondary colour is a lighter shade)
- Isometric – usually a two-dimensional image drawn three-dimensionally on 30° angles. It is about playing with the angles – bird's eye view or from a corner to imitate perspective
- Hand drawn – hand-drawn icons that can be coloured or black and white. Style can vary depending on the aesthetic required. Try black line drawings with a 'flood' of colour underneath
- Rounded – icons within a circle shape
- Sticker – Draw your icon with a white outline
- 3D – opposite to the flat icons mentioned. If used well they are eye catching. However, be careful: if too many elements are included, they can be hard to recognise or distracting
- Animated – make them move! Can be used to catch attention or to direct the user to perform an action such as 'scroll down'.



Figure 7.25 Use the design elements and principles to explore different styles for your icons

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

EMBARK 7.4

Thematic icons

Figure 7.26 shows a Pokemon-themed set of iOS App icons.



Figure 7.26 Pokemon custom designed iOS app icons. By Clint Hess

Select a theme and use it to redesign the icons on your phone.

7.5 Using the VCD design process model for interaction design

You can use the VCD design process to identify interaction design problems, understand stakeholders and create interaction design projects using human-centred research methods. Tables 7.2–7.5 show steps you can take for each phase of the process.

Discover

Table 7.2 Suggestions for the Discover phase in interaction design

Collect insights and data	• Brainstorm or mind map the design problem • Brainstorm and create checklists for research directions • Find examples of existing interactive design and analyse • Create a list of questions about the use and requirements of the product or service. Find answers to these questions as part of your research. Refer to Embark 7.5
Identify the needs of the stakeholders	• Use human-centred research methods such as: — observing people — interviewing users — examining existing solutions • What does the client need? App, online ordering interface for a website, a way to connect friends? Directions? **Wayfinding**?

wayfinding
the process or activity that helps people find their orientation, their current location or directions for following a route. Designing a wayfinding system is a worthwhile and relevant project to undertake in the study of VCD

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Use divergent thinking	• Refer to Chapter 2 for examples of divergent thinking strategies useful for the Discover phase of the design process • Strategies might include: — brainstorming — mind mapping — empathy mapping — interviews — surveys — matrix.

EMBARK 7.5

Plan your research

Create a list of questions before commencing your research. What do you want to know? For example:

- What content do you need to include?
- Do you need to include imagery? Will you take your own photos?
- Will the user need to use their mouse, finger, or stylus to directly interact with the interface? Will they push buttons, drag and drop across the screen?
- How can you use appearance (colour, shape, size, etc) to give the user a clue about function/s?
- What information will you provide to let a user know what will happen? Labels? Buttons? Icons?
- Do you need error messages?
- What feedback does a user get once an action is performed?
- How can you make your design inclusive? Consider font size, icons and colour schemes.
- Do you need an animation?
- How can you use the Gestalt principles of visual perception to create a clear composition?
- What is already known about the problem at hand?
- Are there any existing interactive experiences that aim to solve the problem?
- How do users respond to these existing interactive experiences?

Define

Table 7.3 Once you have collected information to unpack the design problem, it is time to Define

Synthesise collected information using convergent thinking strategies Analyse your research so that it makes sense	• Refer to Chapter 2 for examples of convergent thinking strategies useful for the Define phase of the design process • Strategies might include: — SWOT analysis — The five whys — PMI — Reframe the design problem — Narrate a story of how someone might use the product or service — Break down the user's steps
Write a brief that identifies the client, communication need, purposes, context audiences and constraints	• Include the communication need/s, target audience, purpose, context and constraints • Keep in mind that the client may not know what they want as a final solution at this stage. This may be decided during the design process • The design brief will become an important document that is continually referred to, to ensure that the users' needs are met. The contents of the design brief, especially the constraints and expectations, become a form of assessment criteria that can be used when thinking convergently to make design decisions.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Develop

Table 7.4 In the Develop phase, you use inspiration from a wide range of resources collected during the Discover and Define phases to generate ideas

Brainstorm ideas using both words and images	• Refer back to your research as starting points for a brainstorm • Once completed, circle the ideas that are most relevant to the brief or the ones that inspire you
Generate ideas using rapid drawing methods and annotations	• Use rapid sketches to ideate • Annotate as you go to explain ideas and record next directions • Draw and make, create, recreate and experiment and do this again
Use divergent thinking	• Leave behind preconceived ideas • Strategies that might be useful include SCAMPER, forced associations
Think about the visual language (refer to Chapter 3) that will sit behind your work	• What typefaces will you use? • What other elements do you need to include, such as icons, labels or sound and animation?
Experiment with design elements and principles, including the Gestalt principles of visual perception – Refer to Table 7.1	• Think about the design elements and principles – how can they be used to create a unified design?
Develop ideas and selected concepts	• Create wireframes to assist with ideas for layout • Use a range of media, materials and methods to develop a space or interface • Low-fidelity prototyping to visualise ideas.

Deliver

Table 7.5 In the Deliver phase, you critically reflect and refine design concepts and use appropriate formats to present finished solutions in a static format

Refer to the brief	• Use details in the brief as assessment criteria
Critique work and use feedback and further iterations Select best presentation format Refine use of methods, media and materials Use design elements and principles to resolve final features and details. Create final solution for presentation	• Low-fidelity prototyping to give users an idea of what the product looks like and how it functions • Let users test the product • Use feedback to make changes and further test ideas • Refine the concept with most potential • Further testing, iteration and evaluation • Create mock-ups and prototypes
Convergent thinking	• When reflecting and evaluating ideas, strategies can include — SWOT analysis — surveys — POOCH and PMI
Resolve final features	• Refine methods, media and materials • Refine the elements and principles • Ensure all feedback has been addressed.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

CASE STUDY 7.1

A good design example – Bushfire Recovery Victoria

In 2021, Bushfire Recovery Victoria (BRV), Symplicit and Services Victoria won the Victorian Premier's Design Award for Service Design. An important part of the criteria for this award was that the design needed to improve the users' experience and enhance interaction between the service provider and their customers.

After the 2019–20 eastern Victoria fires, Bushfire Recovery Victoria recognised the need for a more efficient way for people to access support during and after the disaster of fires. Symplicit co-designed a portal to let people manage all the services in one place, including applications for support payments, housing, property, finance, health and wellbeing, children's services, legal aid and insurance.

Symplicit worked alongside stakeholders to co-design a better solution for people affected.

Their human-centred research methods included stakeholder workshops, co-design sessions, Top Tasks surveys (evidenced-based), heuristic evaluations and user testing. They mapped people's experiences from life before the disaster through to early, mid and long-term recovery. They created user stories to ensure that their design was inclusive, catering to the needs of different stakeholders, including the 'inundated survivor', the 'self-isolator', the 'collected recoverer' and the volunteers.

Symplicit used the Victorian Government human-centred design method: Discover, Define, Develop and Deliver (Double Diamond). They used design thinking strategies along the way to help with each phase of the process including:

- **Align and Discover** – literature reviews; research from disasters, BRV and other government agencies to empathise and identify gaps; meetings with community members; citizen experience pre and post disaster
- **Define** – experience maps (people's stories), top task analysis
- **Develop** – created a future vision for specific stakeholders
- **Deliver** – co-designed a citizen-centred solution presented with design artefacts and prototypes.

Find out more about the award-winning digital service at the Premier's Design Awards and Symplicit websites.

A human-centred approach

Symplicit undertook a human-centred design process where they considered the needs of the bushfire-affected citizens.

Phase 1 of this process included mapping the needs of the citizens.

This included:

- their movement around their homes
- mental health
- types of financial they needed.



Figure 7.27 Symplicit undertook a human-centred design process

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Chapter review and tasks

Summation

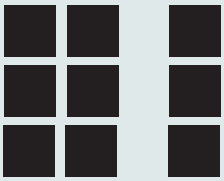
Design is all around us; in the products we use, the services we employ, and the environments we live, work and play in. Interaction design is about creating effortless and meaningful interactions between people and the products or services that they use. Interaction designers work collaboratively as part of a user-experience design team. They employ human-centred research methods and utilise principles of good design to meet the needs of their users. Communication needs are more than designing an interface for an app. Designers can be asked to create solutions for interactive information at museums, galleries, online booking forms or the digital interface of an information panel in a lift. Interactive designers design for experience and this starts with the people, not the technology that sits behind it.

Multiple-choice questions



Interactive

1 Identify the dominant Gestalt principle.



- **A** similarity
- **B** focal point
- **C** proximity
- **D** common-region

2 Identify the dominant Gestalt principle.



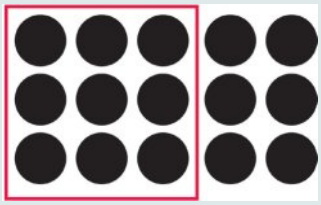
- **A** focal point
- **B** similarity
- **C** proximity
- **D** common-region

3 Identify the dominant Gestalt principle.



- **A** proximity
- **B** similarity
- **C** focal point
- **D** common-region

4 Identify the Gestalt principle.



- **A** common-region
- **B** similarity
- **C** focal point
- **D** proximity

Mini task: Gestalt principles of visual perception

Three of the Gestalt principles of visual perception are figure-ground, continuity and closure. Use any of the shapes below to illustrate your understanding of these principles.



Complete your responses by drawing 15 x 15cm square boxes in your visual diary. You may use colour to assist in emphasising the principles.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Extended task: pixels and icon design

Susan Kare was responsible for designing the unique icons, typefaces and other graphic elements that helped brand Apple Macintosh in the 1980s.

Her icon designs for Macintosh included the smiling computer at start up and the famous 'hello', a trash can for unwanted documents and the computer disk for saving files. These icons are instantly recognisable and are still used in some form today.

Your task is to design a set of six icons based on Susan Kare's 1980s work, using a grid format.

1. Research the icon design work of Susan Kare. There are many interviews, article and videos available online.
2. Decide on a theme for your set of six icons.
3. Using grid paper and pencil, fine liner and markers, work manually to design a set of icons.
4. Complete your final designs using a digital application.

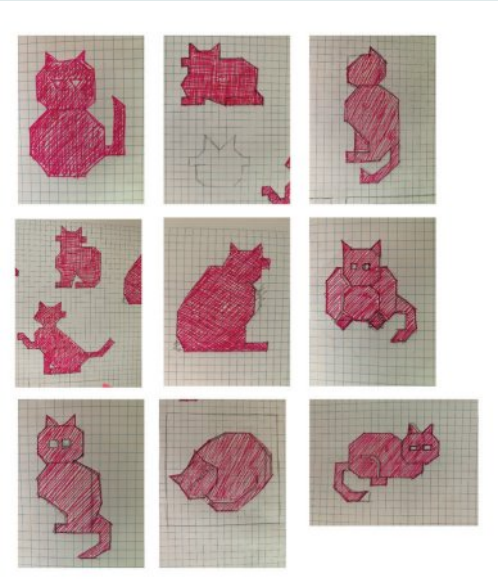


Figure 7.28 Initial ideas on grid paper

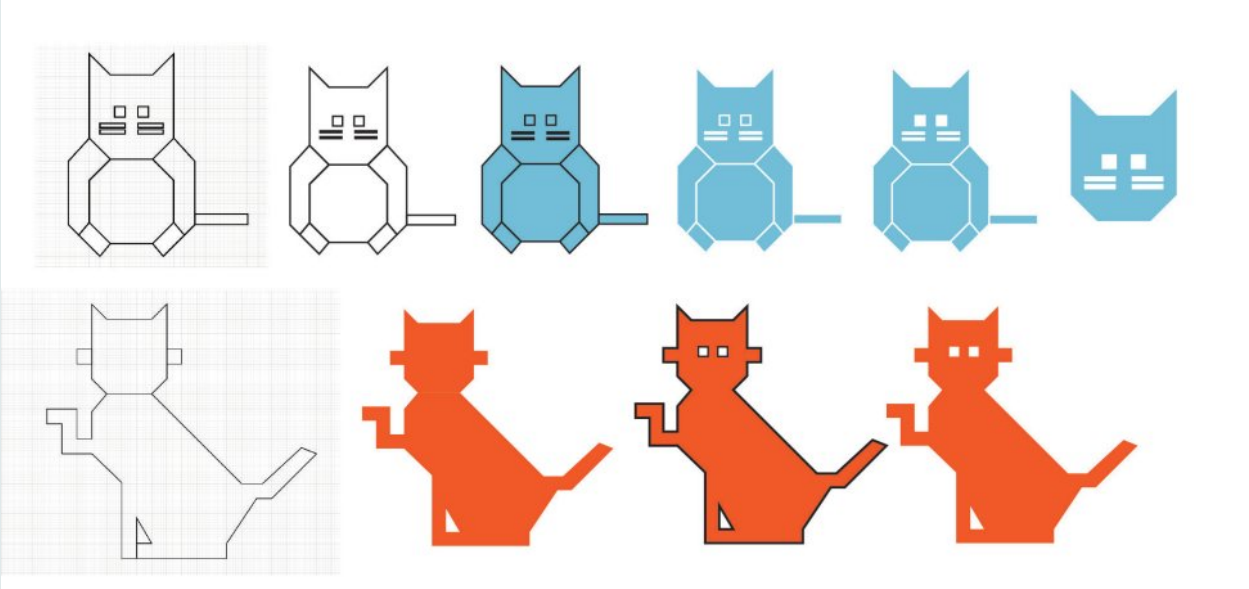


Figure 7.29 Ideas developed further in Adobe Illustrator

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Essential question – Unit 2, Area of Study 3

What is the role of visual communication in shaping positive and inclusive interactive experiences?

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 29

School canteen and infinity diagramming

Your school canteen would like an online ordering system for students, clients and, on occasion, the wider school community (functions and events).

As a starting point, you are required to brainstorm ideas as a class and use an affinity diagram to synthesise your findings. Affinity diagrams are useful for making sense of large amounts of data and for organising ideas generated during ideating sessions. You can create an affinity diagram on your own; however, the process is more valuable if completed as part of a group.

1. As a class, use brainstorming to ideate ways that visual communication can create a **positive interactive experience**.
2. As a class, brainstorm to ideate ways that visual communication can create an **inclusive interactive experience**.

The affinity diagram process:

1. Each member of the class writes down ideas on post-it notes (or small pieces of paper) – one idea per piece of paper.
2. Put all post-it notes up onto a wall, white board, or large table.
3. Choose one post-it note at random and make it the first of a first group.
4. Select another post-it note and ask 'is this similar to the first one or different?' Place it underneath the first note if similar, or start a new group if different.
5. Continue working through the post-it notes, placing similar ideas together and starting new groups where necessary.
6. Feel free to change post-it notes as you work through – that's why you are using post-it notes or pieces of paper so that you can make changes.
7. You will see patterns and themes emerge as you create your affinity diagram. Working as a group, you will be able to better understand the scope of the problem and share ideas for starting points.
8. Discuss the groupings, cluster the groupings or create super groups if needed!

Presentation

Individually, use the affinity diagram to answer the essential question.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

VCAA assessment
Unit 2, Outcome 3

On completion of this unit the student should be able to apply the VCD design process to design an interface for a digital product, environment or service.
To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 30

Digital interface

Tasks

1 Select a design problem. You may wish to choose one of the ideas below:

- Menu app for a restaurant
- Takeaway/home delivery app
- Online booking form for a cinema
- Website interface for booking your pet into the vet
- Well-designed checkout process for an online retail store
- Digital wayfinding for a new digital music service
- Digital interface for a lift in a large building. To include information about facilities or exit locations on each level
- Store level locator – large shopping centre … where am I now?
- Navigation bar for a sporting organisation's website
- Florist delivery app
- Pet delivery (from kennels to your home)
- Pet grooming business
- Running app … how long, how far?
- Yoga app
- Music app
- Initial interface and landing pages for a game
- Online booking app for a festival
- Pet minding service
- Sign-in app for a video streaming service
- Interactive wall experience at a gallery or children's exhibition at a museum.

2 Research the problem using human-centred research methods including research on the user and similar products or services. What opportunities are there for new designs? Use divergent thinking to assist you during this phase.

3 Write a brief that includes information about the communication need, the user, purpose, context and constraints. Use convergent thinking to help you define your problem and the communication need/s.

4 Use the phases of the VCD design process to resolve an interaction design problem. Refer to pages 227-229 of this chapter for advice.

5 Generate ideas using manual methods and media and materials including wireframing and divergent thinking strategies. Refer to Gestalt principles of visual perception when designing composition and arranging elements.

6 Develop concepts further using digital means. Take wireframing ideas and produce low-fidelity digital prototypes.

7 Share and critique prototypes within a group to obtain feedback.



Figure 7.30 Pavilion Gallery, London, 2022. As part of London Design Festival INTO SIGHT, a life-sized media platform was installed, where Sony Design played sensorial effects. The design included visual and audio dimensions that continuously evolve through the interactions of guests.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

8 Use convergent thinking to select and refine, specifically tweaking design elements and principles as well as the smooth useability of the design.
9 Refine the selected concept further and create a high-fidelity prototype. Invite user/s to interact with the design and collect feedback to test and evaluate the usability and suitability of design concepts.
10 Create the final presentation using one of the following formats:
   - Presentation board
   - Story board
   - Concertina folded presentation.

What might your interactive experience include?

- checkboxes
- radio buttons
- dropdown lists
- list boxes
- buttons
- dropdown menu
- toggles
- text fields
- date and time pickers

What about how your user navigates?

- search fields
- tags
- sliders
- icons

What about information components?

- progress bars
- notifications
- tool tips



Figure 7.31 What will you include in your solution?

Context ideas



Figure 7.32 Information display, touch-screen digital display



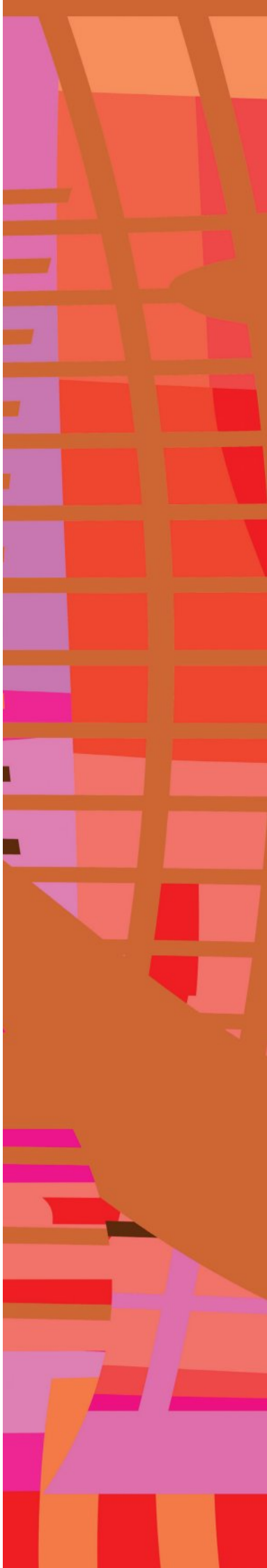
Figure 7.33 Screen for a digital wayfinding map



Figure 7.34 Information kiosk

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Unit 3
Visual communication in design practice



AREA OF STUDY 1
Professional design practice

OUTCOME: On completion of this unit the student should be able to compare the ways in which visual communication practices are used by contemporary designers, using research methods and practical exploration.

AREA OF STUDY 2
Design analysis

OUTCOME: On completion of this unit the student should be able to compare and analyse design examples from selected field(s) of design practice, describing how aesthetic considerations contribute to the effective communication of information or ideas.

AREA OF STUDY 3
Design process: defining problems and developing ideas

OUTCOME: On completion of this unit the student should be able to identify two communication needs for a client, prepare a brief and develop design ideas, while applying the VCD design process and design thinking strategies.

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, pp. 32–5


Harker

Chapter 8
Professional design practice

Unit 3, Area of study 1

What are the visual communication practices used by designers?

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, p. 32

KEY KNOWLEDGE:

- contexts in which contemporary designers work
- practices and processes, including relevant methods, media, materials and conventions used by contemporary designers
- conceptions of good design in selected design field(s) of design practice
  differences between past, present and future professional design practices in selected field(s) of design practice
- distinguishing characteristics and the role of visual language in selected field(s) of design practice
- roles, relationships and responsibilities of designers, specialists and stakeholders when resolving design problems
- techniques used by designers to evaluate design ideas
- decisions made by designers during the resolution of design problems
- technological, economic, cultural, environmental and social factors influencing design practices
- ethical and legal obligations of designers
- appropriate design terminology

KEY SKILLS:

Comparative analysis

- compare contexts in which contemporary designers work
- describe and compare past, present and future professional design practices in selected field(s) of design practice
- analyse and evaluate the characteristics and role of visual language in selected field(s) of design practice
- explain the roles of, and relationships between designers, specialists and stakeholders when resolving design problems
- describe the techniques used by designers to evaluate design ideas
- explain the economic, technological, cultural, environmental and social factors that influence design practices
- identify and analyse design practices that acknowledge ethical and legal obligations
- use appropriate design terminology

Practical exploration

- adopt visual communication practices and processes used by contemporary designers in selected field(s) of design practice
- use visual language to communicate ideas and/or information to specific audiences, and for specific purposes and contexts in selected field(s) of design practice
- incorporate relevant conventions in documentation or presentation drawings in selected fields of design practice
- use presentation formats characteristic of selected field(s) of design practice
- adopt conceptions of good design aligned with selected field(s) of design practice
- apply legal and ethical obligations relevant to selected fields of design practice

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, p. 33

ISBN: 978-1-009-33999-5 Patterson & Sandie
© Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Today, designers across a range of disciplines continue to shape the way people live.

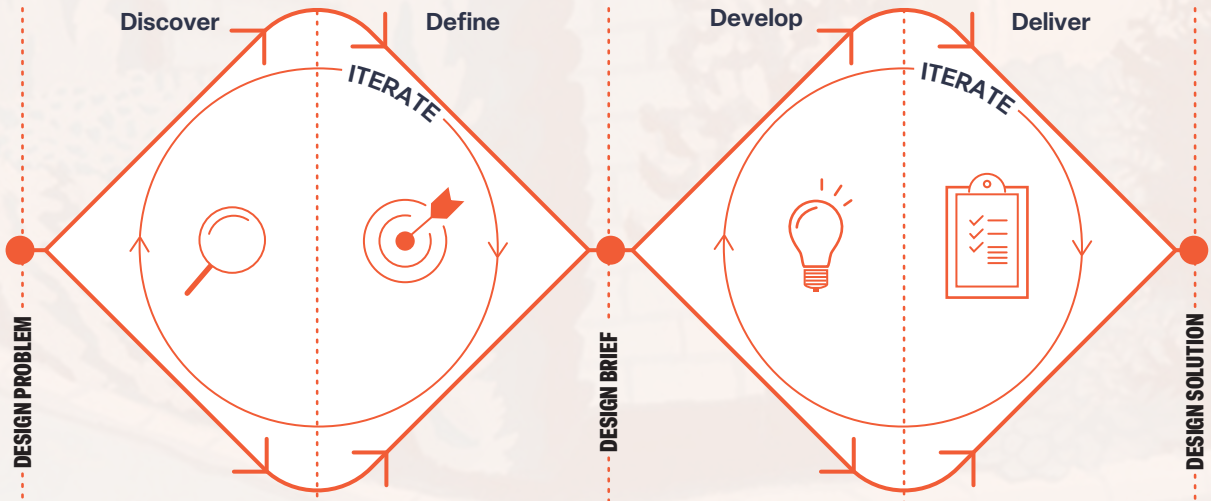
Michaela Webb, Creative Director, Studio Round, co-president of AGDA, Victoria

OVERVIEW

In this area of study, you will look at contemporary designers working in one or more of the following fields of design practice: messages, products, environments or interactive experiences. Contemporary designers use cyclical design processes to discover, define, develop and deliver solutions to design problems, using a visual language to communicate ideas. You will have the opportunity to compare the contexts in which designers work and explore the ways that designers collaborate with stakeholders including the user or target audience. Understanding how design factors influence design decisions including sustainable and legal practices will assist you in your Unit 3 folio work.

This area of study provides the opportunity to engage with practical activities to experiment with methods, media, materials, conventions and associated techniques.

This chapter references all stages of the VCD design process.



Divergent Thinking
Gather insights
Apply research methods
Explore stakeholders' needs, perspectives & experiences
Suspend judgement
Keep an open mind

Convergent Thinking
Synthesise data
Review, categorise and summarise information
Re-frame & target problem
Establish design criteria

Divergent Thinking
Gather & analyse inspiration
Brainstorm
Generate imaginative ideas
Draw and make
Create, recreate, experiment

Convergent Thinking
Critically evaluate ideas
Refine concepts
Test, iterate, evaluate
Resolve final features & details
Choose presentation formats

VCD DESIGN PROCESS based on the UK Design Council Double Diamond model

ISBN: 978-1-009-33999-5 Patterson & Saville
© Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

8.1 Fields of design practice in comparison

This study looks at how visual communication is used across various fields of practice to design messages, objects, environments and interactive experiences. All designers undertake a design process where they undertake in-depth research to discover and define problems, they collaborate with stakeholders including experts from various fields and often work in multidisciplinary teams. Each of the four fields of design practice studied in Visual Communication Design have specific and common characteristics. Tables 8.1–8.4 provide some examples of characteristics so you can compare the different fields, projects and communication needs, practices and processes and the contexts in which designers work.

Distinguishing characteristics of the fields of practice

Messages

This field will see projects undertaken in areas including graphic design, art direction, illustration, fashion illustration, photography, information design, digital and web design, animation or visual effects, advertising, print publication, book design and type design.

Designers who evolve messages use visual language to resolve problems and design messages through image and type to influence how people experience, engage or interact with the design.

Table 8.1 Consider the following characteristics when designing messages

Communication needs	Conventions	Methods	Contexts
• Brand strategy • Web design • App design • Package design • Typeface design • Wayfinding • Marketing and advertising • Potential presentation formats might include: — print or digital – examples — concept board — logos and visual –identity — poster — postcard — package — signage — billboard — signage — book, magazine cover or zine — album design — swing tags — web page/site • Final presentations may be accompanied by a written rationale	• Typographic conventions • Grids and layout • Packaging nets • Printing conventions • Conventions for documentation drawing; for example, perspective	Methods can include but are not limited to: • Drawing (all types including digital) • Printing (manual, digital and professional) • Collage: manual and digital • Photography • Model making • Prototyping including high and low fidelity	Designers may work: • in a large studio environment • independently in a small studio • online or in a physical space • with a range of design specialists • freelance

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Objects

This field will see projects undertaken in areas including industrial design, product design, model making, jewellery design, textile design and fashion design.

Designers who develop objects use visual language during their design process as a way to communicate ideas and concepts to clients and the target audience, to assist in building engagement with and understanding of new objects.

Table 8.2 Consider the following characteristics when designing an object.

Communication needs	Conventions	Methods	Contexts
• Products • Packaging • Furniture • Fittings • Homewares • Transport • Appliances • Tools • Machinery • Costumes • Toys • Devices • Displays • Potential presentation formats might include: — Concept board with 2D and 3D drawings — Digital presentation — Models — Brochure with 2D and 3D drawings — Set of instructions • Final presentations may be accompanied by a written rationale	• Orthogonal drawing conventions • Dimensioning • Scale • 3D drawing conventions • Line styles • Symbols • Labelling	Methods can include but are not limited to: • Drawing (all types including digital, 2D and 3D, technical flats) • Printing • 3D processes including model making • Prototyping including high and low fidelity • Collage: manual and digital • Photography	Designers may work: • in a large workshop or factory environment • independently in a small workshop • online or in a physical space • with a range of design specialists

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Environments

This field will see projects undertaken in areas including architecture, interior design, set and event design, exhibition design, game design, concept art, animation, visual merchandising, exhibition design and landscape design.

Environmental designers use visual language during their design process as a way to communicate ideas and concepts to clients and the target audience, to assist in building engagement with and understanding of spaces.

Table 8.3 Consider the following characteristics when designing environments

Communication needs	Conventions	Methods	Contexts
• Indoor spaces • Outdoor spaces • Virtual spaces (environments for films and video games) • Commercial or residential buildings • Interior design • Performance and exhibition spaces • Parks • Streetscapes • Gardens and landscapes • Potential presentation formats might include: — Floor plans and elevations — Presentation board — Digital presentation — Models • Final presentations may be accompanied by a written rationale	• Floor plans and elevations • Dimensioning • Layout of drawings • Scale • Labelling • Symbols • Line conventions (thicknesses and styles) • Symbols and labelling conventions	Methods can include but are not limited to: • Drawing (all types including digital, 2D and 3D, development drawings and schematic diagrams) • Printing • 3D processes including model making • Prototyping including high and low fidelity • Collage: manual and digital • Photography	Designers may work: • in a large studio environment • independently in a small studio • online or in a physical space • with a range of design specialists

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Interactive experiences

This field will see projects undertaken in both the physical and online worlds, where users engage with a product, system or service.

Interaction designers use visual language to facilitate interactive experiences that are efficient, intuitive, satisfying and accessible.

Note: in VCD, students design visual interfaces as static design solutions.

Table 8.4 Consider the following characteristics when designing interactive experiences

Communication needs	Conventions	Methods	Contexts
• Display • Layout • Icons and symbols • Images • Type • Sound • Animation • Interactive wayfinding • Web design • App design • Marketing and advertising • Potential presentation formats might include: — Digital signage — Web page/site — App design on a concept board — Story board • Final presentations may be accompanied by a written rationale	• Typographic conventions • Grids and layout • Resolution, file sizes and types • Accessibility	Methods can include but are not limited to: • Drawing (all types specifically digital, 2D and 3D and story boards and wireframing) • Printing • Prototyping including high and low fidelity and specifically digital examples • Collage: manual and digital • Photography	Designers may work: • in a large studio environment as part of team of other designers • independently in a small studio • online or in a physical space • with a range of design specialists, specifically, UX designers

8.2 Roles, relationships and responsibilities

The collaboration between designers and stakeholders, including clients, users and other design specialists, can vary depending on the field of design practice and communication need. Many designers work in a multidisciplinary studio, where different design specialists take on specific roles during a project.

A client may:

- approach a designer with a communication need and have limited thoughts and ideas on how they want the design to proceed
- come to a designer with a prepared brief containing specific requirements (for example, a specific typeface), and specific constraints (such as a limited colour palette, timelines and finance)
- provide a designer with ideas and concepts in the form of sketches, photographs, previous designs and annotations
- have limited involvement during the design and production of the requested outcome
- be involved in all stages of the design and production of the requested outcome.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

A designer may:

- work in a large design firm or studio, or they may freelance
- work under a senior creative director and therefore have limited contact with a client
- undertake small design projects and therefore undertake much of the production side of the design process (for example, they may take their own photographs and complete all three-dimensional work if required)
- work with many specialists such as photographers, model makers, embroidery experts, textile printers, printers, illustrators and so forth
- have to prepare a brief or write a return brief
- communicate with clients including 'pitching' or presenting their ideas to a client in person and/or electronically.

Other specialists may:

- work within a large design firm or studio. For example, an illustrator may be employed to undertake all illustrative work in a design studio
- accept contract work or work freelance
- need to have an understanding of the design process and the pressure of working with a designer to meet a client's needs
- have limited or no involvement with the client
- work with the designer and have some involvement with the client. For example, a designer may set up a meeting with the printer and the client to discuss the project.

8.3 Design decisions

SEE CHAPTER FOUR

Designers make decisions every day during the development and production of designs, including the choice of materials, media, methods and the design elements and principles. Other design factors that influence design decisions include economic, technological, cultural, environmental and social factors. Indeed, design can also impact these factors. More information about design factors can be found in Chapter 4.

Design decisions may include:

- finding ways to work within a tight budget, such as using recycled materials and designing ways for a solution to have several purposes instead of creating two or more presentations
- designing a solution that can be used easily on a digital interface
- selecting and including appropriate imagery for a religious organisation or imagery relevant to children
- selecting typefaces and font sizes appropriate for the vision impaired
- making conscious choices to use recycled media and materials
- managing copyright and legal obligations, such as purchasing the legal right to use a specific typeface from a type foundry, and using resources such as photo stock companies and appropriately applying their guidelines and acknowledging all borrowed imagery.

8.4 The interviews with designers

INTERVIEW with a designer 8.0
Jesse Leeworthy

The following pages contain interviews with designers from different fields of design practice related to this study. All of the interviews were conducted specifically for this textbook.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

INTERVIEW WITH A DESIGNER 8.1

Precious Plastic Melbourne

Precious Plastic Melbourne, founded in 2019 by Piers and Kayla Mossuto, provides a range of methods to help businesses and community groups improve their plastic recycling practices.

They recently worked with Converse to create a range of recycled surfaces for the store fit-out – these included shoe display shelves, bench tops and a round 'hero' plinth. Video 8.1 describes their process for doing this.

Eight burning questions with Kayla Mossuto



Figure 8.1 Kayla Mossuto



Figure 8.2 Ocean plastic waste

1 What is circular design?

Circular design takes into consideration the impact of how a product or material is manufactured, how it will be used, and what will happen when the product or material is no longer needed or wanted. The first principle of the circular economy encompasses designing out waste and pollution, inviting strategies and innovation. Strategies can vary widely, from product life extension to material choices, or even removing product ownership altogether in lieu of rent/sharing solutions.

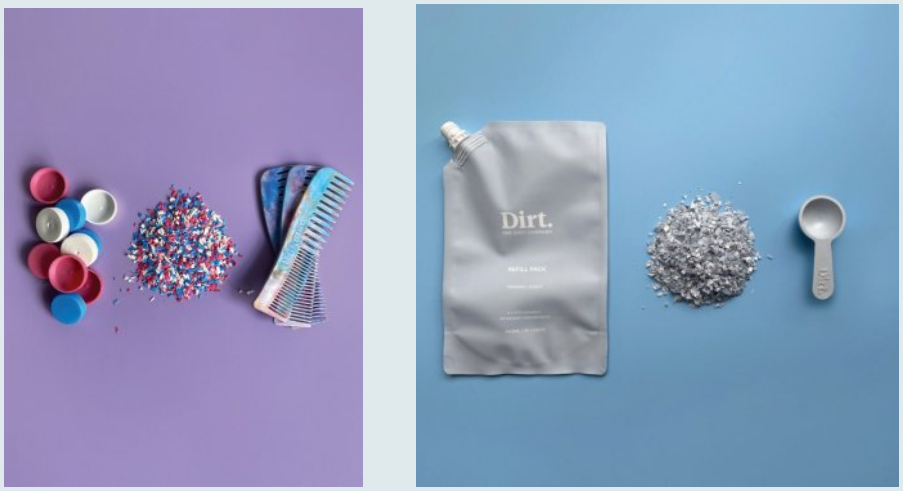


Figure 8.3 Circular design at its best: Milkman's comb (left), Dirt Company scoop (right)

2 **What did the collaboration with Converse look like?**

We worked predominantly with a brand experience agency representing Converse, and additionally, also spent some time with the Converse team directly. Whilst Converse already had a rough concept in mind, we worked closely together to adapt the plan to meet our capabilities, moving through a staged approval process at set milestones.

3 **Were there any constraints for the brief?**

The key constraints were the various product specs – final sizes were a firm component of the brief. Additionally, working within the brand colour palette was of course also a key requirement.

4 **Did you need to draw or create mock-ups?**

The brand agency provided the mock-ups, working closely with our team to ensure viability.

5 **How important is the choice of materials when it comes to design, our planet and client needs?**

First and foremost, reducing the resource requirements of a design – using the minimum amount of materials possible – should be a key consideration. When it comes to material selection, choosing materials that are circular ensures that the product fits within the circular economy. Reusability should always be a top priority where possible.

6 **You have so much knowledge around recycling and sustainability in design. What advice would you give our design students?**

At PPM, we actually consider recycling to be an end-of-the-funnel solution – I would strongly urge design students to familiarise themselves with, and work by, the Zero Waste Hierarchy. We should not be creating short-lifecycle products with recycling as the core solution, we must do better. And where more sustainable solutions are simply not achievable, this is where we can utilise processes such as remanufacturing, prioritising outcomes that create more value from 'waste' (upcycling) rather than less (downcycling).

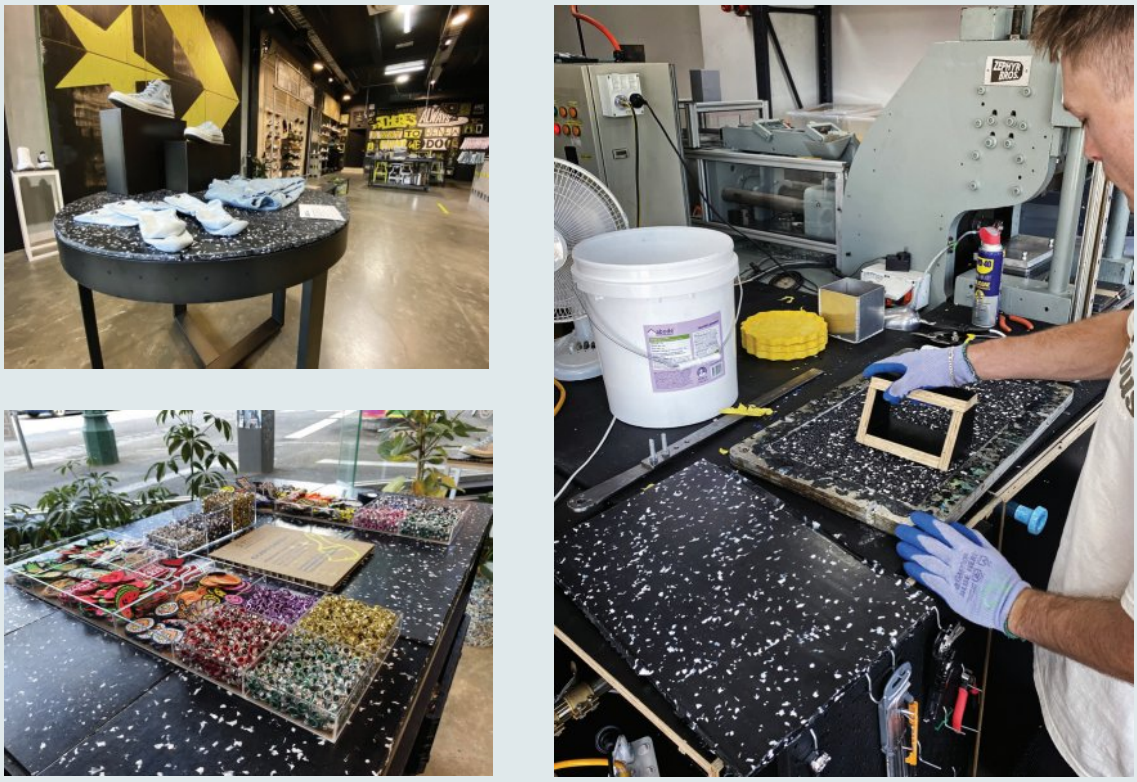


Figure 8.4 Precious Plastic Melbourne and Converse collaboration

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 8.5 Jenga blocks (left), pots and saucers for plants (right)

7 **Can our design students change their approach to a design process that is more sustainable? Can you give us some examples? Some students create folios in environmental design and communication design as well as product design.**

The Zero Waste Hierarchy and the principles of a circular economy (eliminate, circulate, regenerate) are both excellent places to start when looking to design in a more sustainable way – students can explore approaches such as reuse, sharing, remanufacturing and refurbishment. From simply using less, to using waste as a resource, students can explore systematic solutions for tackling our current, flawed 'take, make, waste' linear system.

8 **What tips would you give our VCE design students?**

Think big and follow your passion. Young people will be required to run a wide variety of rapidly emerging industries – these opportunities will require innovative minds, changemakers and circular economy champions.

Video 8.1
The Converse store fit-out

SEE CHAPTER FOUR



Figure 8.6 Kayla and Piers Mossuto, the founders of Precious Plastic Melbourne

FURTHER READING 8.1

Circular design

Read more about circular design in Chapter 4.

Discover more about circular design in:

- the Circular Design Guide
- and the work of Ellen Macarthur.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

INTERVIEW WITH A DESIGNER 8.2

Nicole Monks

Nicole Monks, a Yamaji Wajarri woman with Dutch and English heritage, is a multi-disciplinary artist and designer. Her work is informed by her cross-cultural identity, and she uses storytelling to communicate concepts and messages to connect the past and present.



Figure 8.7 Nicole Monks

Born in Western Australia, her family came across the Nullarbor when she was three months of age to settle in a small town called Pacific Palms. Her upbringing provided the perfect background to art and design, with her father being a builder and her mother very much into designing spaces and practising painting and craft. Monks grew up in a world of being able to draw things on paper and then take them into the 3D realm. She studied interior design and worked as an interior designer for around 15 years. While working in this field, Monks became aware of the issue of sustainability, as much of her work was around redesigning and updating cafes and clothing retail stores. Clients would spend hundreds of thousands of dollars on a new interior design, every couple of years, that was purely trend driven. Although the fittings and materials were still structurally sound, it was the need to update the aesthetics of the interiors dictated by current trends that did not sit right with Monk's values.

At around the same time, National Sorry Day was established, to recognise the resilience of Stolen Generations Survivors and contemplate our collective role in fostering healing within our community and nation. Although this day holds profound meaning for the Stolen Generations and the Aboriginal and Torres Strait Islander communities, it is also commemorated by people throughout Australia.

Monks shifted her focus to investigating her cross-cultural heritage, and became interested in using her knowledge and skills in storytelling in different ways. She felt that working in interior design, you were telling a story for the client.

Today, Monks is very much a cross-discipline designer. She undertakes public art projects, works in collaboration with other designers including architects and developers, often alongside Elders to incorporate Indigenous concepts into the built environment. She continues to work on her own personal projects and is the recipient of many awards and commissions, including being the winner of UNSW Art & Design Indigenous Professional Development Award, the NSW Aboriginal Design Grant, Vivid Design competition (furniture) and Sydney Design Award (Textile and Surface Design) and, more recently, The Design Fringe: First Nations Commission. Nicole's work is collected nationally, including the National Gallery of Victoria, the Powerhouse, Museum of Applied Arts and Science (MAAS), Art Gallery of WA and the Museum of Art and Culture in Lake Macquarie.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

A project – 'Marlu'

Monk's furniture collection – titled 'Marlu', which means kangaroo in her language – is comprised of several pieces that are inspired by her Yamaji Wajarri heritage. Family connections are important; her family is part of the Stolen Generations and they have been making stronger connections since 2008 after Sorry Day. The story behind the furniture collection started after a visit with Auntie Dora Dann, where she learnt about her great- grandmother's famous kangaroo stew. Rather than honouring her great-grandmother in the kitchen by making the kangaroo stew, she decided to unpack the story and use it as a concept behind her furniture series. Monks uses her design skills to tell the story of lived experiences, a transfer of knowledge through storytelling.

The three-piece furniture set comprises 'wabarn-wabarn' (bounce), 'walarnu' (boomerang) and 'nyinajimanha' (sitting together).



Figure 8.8 The 'wabarn-wabarn' chair
Courtesy of Australian Design Centre, Photo: Boaz Nothman

The concept behind the first chair was inspired by Monk's pregnancy, taking cues from the idea of the warmth and nurturing environment of a joey in a pouch. The chair includes a huge kangaroo-like blanket that can be wrapped over the person sitting in the chair to provide a feeling of being nurtured.

The design for the second chair came from the hunting boomerang. The shape of the chair is based upon the repetitive movement of the boomerang as it goes through the air. The chair is a huge throne where two people can fit comfortably. The large scale is designed to provide the feeling of an empowered warrior that hunted.



Figure 8.9 The 'walarnu' chair
Courtesy of Australian Design Centre, Photo: Boaz Nothman



Figure 8.10 The 'nyinajimanha' setting
Courtesy of Australian Design Centre, Photo: Boaz Nothman

The third chair in the series is a set of six and tells the story of everyone coming together and creating a community. An aerial view of the seats around the table is reminiscent of the shape of the icon often used in Indigenous artworks to represent a seated person.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

The set depicts the whole journey of the kangaroo, the hunter and everybody in the community and coming together. It is a story that was to pay honour to her great, great granny Laurie.

Monks wanted to design something that people were attracted to and would want to be engaged with. When the set of furniture was exhibited, people would run up to the kangaroo chair and just want to sit in it, instantly emotionally engaged with the design. Once people read the story behind the furniture, they become emotionally engaged. Barriers between cultures begin to break down, and the yarning could start to take place. Design can help start conversations about the places and spaces where we live.

Collaboration

> Networking, collaborating and community – if we all work together, we are stronger. It doesn't have to be a competition, there is enough out there for us all.
>
> Nicole Monks

Monks often works in collaboration with not only western and commercial artists and designers, but also with Indigenous community artists to bring about cultural connections. A recent project that she was part of was the design of the Campbelltown Hospital. Monks collaborated with artist Erica Secombe, architects, designers, and the local community to inform the design of the new Campbelltown hospital. The model of a yarning circle in Figure 8.11 was created in one of the workshops led by Monks. Monks' role was to act as a type of conduit to tell the story of the local people and to create meaningful opportunities for connection with land and culture and the built environment. Monks worked closely with the local Dharawal people to capture their ideas, which informed the design of the new hospital building interiors and exteriors.

Monk's involvement assisted in embedding the Dharawal culture within the building design which included:

- a welcome stone, a rock from Country which they selected, a beautiful pink sandstone
- large lyrebird feathers fabricated from metal suspended in the hospital foyer
- a healing circle, because it is a hospital.



Figure 8.11 A Yarning Circle model created by participants of the embedding culture workshop, 2019 led by Nicole Monks, Campbelltown Arts Centre. Photo by Nancy Trieu.



Figure 8.12 Lyrebird feather fabricated from metal, hanging in the foyer of Campbelltown Hospital.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 8.13 'Terra Omnia', an artwork by Nicole Monks at Sculpture at Barangaroo, 2017.

With her background in interior design, Monks could talk to architects and builders and would find opportunities to embed Aboriginal culture into the built environment. She talks about holding space, which refers to protecting spaces and/or opportunities to embed Indigenous culture.

Another collaboration Nicole worked on was at Sydney's Sculpture by the Sea in 2018: she talks about this in Video 8.2.

Copyright and cultural appropriation

There is a lot of work being undertaken in cultural appropriation and intellectual cultural rights. This is referred to as Indigenous Cultural and Intellectual Property (ICIP). Monks encourages people to tell their own stories, as each person's story is unique. For example, her chair 'walarnu' is made of native timbers with a gold, copper and silver finish, because those materials are found on Country. Colours and materials link back to her mob's Country. Monks chooses materials that are local so that she knows her work is sustainable. She is a big believer in custom made, to avoid the mass production of items that end up sitting in a warehouse.

Video 8.2
Sculpture by the Sea

> Every decision that you make in the design process, keep taking it back to your own story or what is you know what the most genuine thing for me would be to use if I'm telling my story.
>
> Nicole Monks

If you want to reference Indigenous artwork or design work, it is important that you dig deep to find the actual artist, although Monks admits this may be hard at times. If using ideas or artworks that are from her heritage, she will always put the Elder's name/s at the beginning out of respect because they are knowledge holders in these projects.

FURTHER READING 8.2

Intellectual and cultural property

Read about the work undertaken by lawyer Terri Janke regarding Australian Indigenous cultural and intellectual property rights.

Indigenous Cultural and Intellectual Property (ICIP) refers to Indigenous peoples' rights to their cultural heritage based on the fundamental right to self-determination. Cultural heritage includes all aspects of cultural practices, traditional knowledge, resources and knowledge systems developed by Indigenous people as part of their Indigenous identity. This includes:

- Artistic, literary and performance works (copyright)
- Indigenous Languages
- Different types of knowledge (e.g. plant and spiritual knowledge)
- Tangible and intangible cultural property
- Indigenous ancestral remains and genetic materials
- Cultural and environmental resources
- Sites of Indigenous significance
- Documentation of Indigenous heritage and histories.

Terri Janke and Company, 'Indigenous Cultural and Intellectual Property (ICIP)', Terri Janke and Co., Lawyers and Consultants website, © Terri Janke and Company

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

INTERVIEW WITH A DESIGNER 8.3

BoardGrove Architects

BoardGrove Architects was established in 2016, and is based in Melbourne. Their work has won awards in Australia and Europe. They have worked on projects ranging from objects to buildings to outdoor environments.

Video 8.3
Stool Dolly

In 2020, their chair design, the Stool Dolly, was commissioned and used by MPavilion 2020 to support social distancing at events. It won a Good Design Australia award in 2021 – see Video 8.3.

> The reason that the Stool Dolly is such a genius response is that from a distance you can immediately get a sense that things are going to be safe, you can immediately assess your own willingness to think about risk in this Covid environment, but it does it with joy and it does it with happiness.
>
> Sam Redston, MPavilion CEO, MPavilion 2020 Stool Dolly, BoardGrove Architects website

Seven burning questions about the Stool Dolly

How did you come up with the idea for the Stool Dolly?

We were invited to a competition to design a stool for a series of varying MPavillion events. At the time we were in lockdown due to coronavirus and a question we kept coming back to was, how does the stool work with social distancing? So, we took a step back from sketching ideas and asked ourselves what references we could find that suggest or create social distancing, outside of pandemics. We thought about how a person can create separation through spatial means, and we started thinking about hoola hoops, skipping ropes, enormous Renaissance skirts, umbrellas and the simple diagram of a person with their arms out. This last diagram got us thinking about paper dolls – something that children make through cutting coloured paper to create long strings of people all with their arms apart. We then wanted the stools to have two states, because not everyone at an event needs to be socially distanced (e.g. parent and child). Therefore, we set off designing a stool that works in two states, apart and together, based on the paper doll reference. We imagined that on any given day they would be used in multiple ways, collectively forming different types of layouts. As an object it is a simple functional stool, but as 30 stools arranged with their arms hugging or outstretched it is a unique installation in itself.



Figure 8.14 Initial concepts of the Stool Dolly came from paper dolls

Do you make design decisions based upon influences like political, social, cultural, environmental factors?

Many aspects of life can influence the design of a building, interior or object. At times, briefs written by clients can encompass these things. It really comes back to the project – its brief and opportunities within the design. For instance, Stool Dolly was the result of us analysing a social condition. The NGV Triennial Outdoor Dining Pavilions responded both to a unique social situation and were influenced by multiple environmental factors – not disturbing the ground, not cutting tree branches, ensuring shade to all diners from summer sun.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 8.15 Initial concept drawings of the Stool Dolly in context

What does a design process look like for you?

In the concept stage of projects, Pete and I often generate our own design response to projects independently. We then present our ideas to each other and go away again to continue refining ideas. We then settle on one or two options which we develop together. These ideas can be generated in different ways. We both like to draw and we both enjoy making models. We find it particularly useful to model furniture at 1:1 scale and we also explore buildings through sketching and testing ideas about internal space and external form through models.

How important is collaboration between client, designer and audience?

We find the most successful outcomes come from projects where clients are engaged in the design process along the way. Their knowledge and experience are incredibly valuable. The client could be a residential client or someone in hospitality or events. Their influence on the project will be very different and result in unique outcomes. For instance, we once had a brief for a house which was very personal and talked about the things they loved to do together as a family and how they wanted the house to relate to the garden. This personal narrative by the client really enriches the design process. Every year the family would grow tomatoes and one weekend a year, together with their extended family, would make heaps of passata. As such, we incorporated this ritual into the design. We designed a multi-use covered outdoor space that could be used for large family rituals, such as passata-making and children's birthday parties, while also being able to be a carport or play space. Giving this space additional head height and positioning it so it faced north with access to great sunlight and the garden helped elevate it from a utilitarian place to store the car. Further to this, an in-built bench, quality ground surface and festoon lighting helped add comfort and invite inhabitation from the occupants.

VCE students study the way designers work, together with other specialists, to resolve design problems. Do you work with other design specialists? For example, when you are working on an architecture project, do you work with a landscape designer?

We are currently working on two very different scales of project. One is a very small project for a residential client and we are also part of the team for the new NGV Contemporary. On the small residential project, we have worked with a structural engineer, a fire engineer, a landscape architect, an energy assessor and a building surveyor. This project is only a small

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

extension and internal refurbishment. The NGV Contemporary has an incredibly large team with varying consultants ranging from urban design, to interactive design to wind, waste and façade specialists. The consultant team will easily exceed 30 different specialist consultants. Beyond the design team we will also engage with different trades to gain specific knowledge in materials, products and construction details. This will range from flooring to walls, lights, joinery and specialist metalwork etc.

What ethical and legal obligations do you follow?

Legally, as an architect in Victoria, you have to register with the Architects Registration Board of Victoria. To do this you have to have qualifications in architecture, minimum of 2 years practical experience post-graduation and go through an examination process. Once you have registered as an architect, you have to maintain standards of professional conduct and follow a Code of Conduct that is tied back to the *Architects Act*: i.e. if you don't follow the Code of Conduct, you are breaking the law! The Code of Conduct sets out very clear ethical and legal requirements around how you must behave. It is the only profession in the building industry to have such a high level of ethical and legal obligations. In the practical sense of designing a building, there are many layers of legal obligations including local planning requirements, building regulations and Australian Standards that must be understood and complied with.

What type of sustainable design practices do you adopt?

Our approach to sustainability is project specific and driven by opportunities within the brief and site conditions. Below are a couple of examples:

- **NGV Triennial Pavilions** were realised with an approach of minimal means – minimal material usage, minimal waste and minimal site disturbance. Designed with each component's life cycle in mind, it was the intention that the parts that made up the whole would contribute to circular economy – timber pallets



Figure 8.16 The Stool Dolly in context at the Pavilion in the Queen Victoria Gardens in Melbourne

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

could be returned to the pallet maker and reused as pallets, timber frames could be recycled, fabric canvas roofs could be repurposed or if unsuitable can decompose, fixtures and fittings were borrowed and/or purchased with future usages in mind, and custom tables were designed to be flexible (multiple length opportunities given the module interconnected design) as well as demountable and stored as flat pack for reuse in future events. The impact on the natural environment was minimal as no existing mature tree branches were cut and the ground was minimally disturbed.

- **Summit Crescent**, a new single-family dwelling we designed in North Ringwood, approached sustainability firstly from a high-level position – in that the family home for 4 was rigorously kept as minimal in footprint as functionally feasible, a total of 135 sq m. This restraint of footprint reduced both the quantity of materials, and associated embodied carbon, that were required to construct the project, along with minimising the ongoing maintenance and operational carbon present in the built outcome. The project had an underlying ambition of ensuring it was designed for longevity – durability and flexibility were paramount to the design approach – a house that would well suit a young family not just in the present, but in 30+ years' time when the family dynamic and inhabitants had shifted. It was very well insulated, reducing heating and cooling costs, thermal bridges were eliminated in the design of the envelope, the house was fully electric (no gas), and renewables and rainwater collection were present.

Best tip for VCE design students?

The climate and bio-diversity emergency should be at the forefront of all our minds in the twenty-first century. It is a monumental challenge to re-think how we design, build, use and/or occupy the things around us. There is an enormous amount of information and ongoing research and development into how to help make meaningful change. Part of the challenge for designers is finding ways to easily and quickly uncover relevant knowledge that exists in order to integrate it into design thinking, problem solving, making and building.

As an example, a great podcast that discusses many climate issues is the Powerhouse Museum '100 Climate Conversations'. While any given conversation within this series is not directly design related, the information and thinking that is articulated can be used as knowledge to influence future design opportunities.



Figure 8.17 The Dolly Stool in context at the Pavilion in the Queen Victoria Gardens in Melbourne

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

INTERVIEW WITH A DESIGNER 8.4

Carolyn Hawkins

Carolyn Hawkins is a Melbourne-based artist, working across the fields of graphic design, illustration, animation, printmaking and painting, as well as various music and writing projects. Her work is embedded throughout the Melbourne creative community in both visual and music fields. As well as being a practising designer, Carolyn plays in the bands Parsnip, School Damage and Chook Race. Her art and design work are featured across gig posters, album covers and commissioned design projects and illustrations.

Carolyn wears lots of different hats, working mainly in illustration and graphic design, where a lot of her work is informed by her fine art practice, which includes printmaking, painting, ceramics and collage. The type of projects that Carolyn undertakes includes gig posters, album artwork, music videos (which took off over COVID because it was something she could still do) and stop-motion animation.

Carolyn also receives commission work, which includes illustrations of people's homes and urban landscapes.

Video 8.4 'Turning over a new leaf', animation by Carolyn Hawkins

Style

The notion of having a personal or specific style has always plagued her. She does do a lot of different things, but when she talks to people, they remind her that they can always tell her work by her style. Carolyn finds it satisfying that people can see a style and come to her because they like something that she does. Although clients seek her out because of her style and portfolio of work, Carolyn will still ask clients to give her one or two examples of her work that they had in mind for the direction of the project, so that everyone is on the same page.

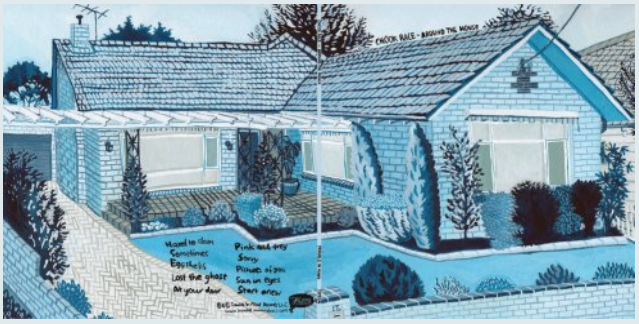


Figure 8.19 'Around The House' by Chook Race, album cover, 2016, gouache painting and layout

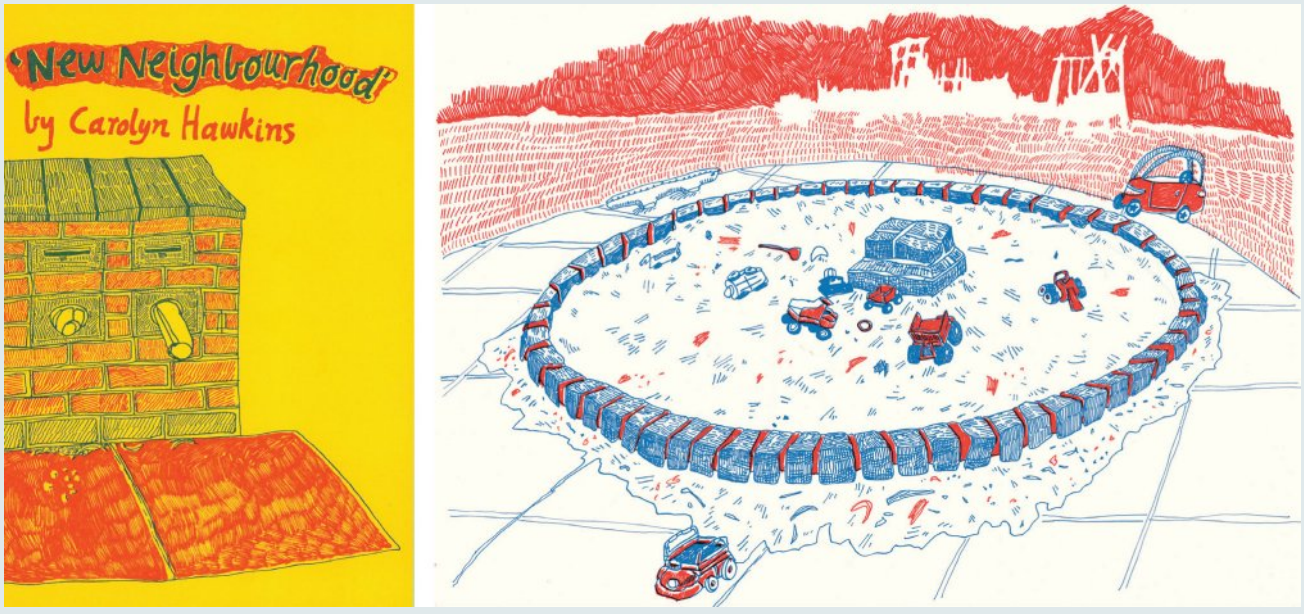


Figure 8.18 *New Neighbourhood*, 2019. This zine documents her various wanderings around Thornbury. Published by Helio Press in January 2019

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

It's always good to ask those questions before you get into the job otherwise you might end up working in a different style.

Carolyn Hawkins

Physical and digital spaces

A lot of Carolyn's work doesn't end up printed, as many design briefs require that she create work for online spaces. For example, many of her band posters are for the digital realm. She often produces artworks that are made up of both physical and digital collages.

The Australian Music Vault (The Arts Centre) contacted Carolyn regarding the posters she had created for bushfire fund raisers in 2019/20. They were interested in using her work as part of a collection and asked if she could supply some physical copies of her work. Carolyn explained that all work was digital; the posters she created were a combination of physical and digital images that don't exist in the physical world. The type of work that designers produce and the context for the final work is increasingly becoming popular in the digital space.



Figure 8.20 School Damage poster, 2017. Physical and digital collage techniques

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 8.21 Bushfire recovery fundraising posters

Even when Carolyn is working digitally, there is always a yearning for the tactile nature of things; she wants her work to look as though it could have been created by hand (even though it is created through digital means), to have that feeling that it is something you can reach out and touch. She doesn't want her work to look two-dimensional.

RRR Radiothon 2021

RRR provided a detailed brief with lots of information via a written email. The brief included examples of the previous Radiothon artwork to show how all the different elements work together including the **hero image**, the text at different hierarchies

hero image very large image on a website – often at the top of the page, or filling the screen

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

and the way that sponsors' logos are to be included.

Other information in the brief included the formats they required, including A3 poster, Facebook image, Instagram tile, avatar for social media and the request for specific file types. This detailed information helped Carolyn determine her workflow. For example, will she work in InDesign or Photoshop? How will she set up her files and the layers?

Sometimes clients may want Photoshop files because their inhouse designers are going to take certain elements out of the artworks to use in marketing or branding campaigns. If this is the case, she will need to set up her layers in Photoshop accordingly, with her colour work on a different layer to her line work so that they can be used separately. She also needs to know if the client wants black and white and colour versions. Carolyn is wary of handing over final Photoshop files to just anyone, as she has created the artwork to appear in a certain way and she doesn't want someone taking her work and re-designing it. With RRR it was different, as she knew how they would use the different elements. For example, her design was a collection of different characters dancing on a rooftop, and she made her file so that RRR could pull out separate characters and use them in different formats. There was a lot of initial communication at the beginning of the project between Carolyn and RRR so there was a good working relationship of trust.

The RRR brief also included the following:

- Style – what they liked, which included examples of her work that they liked and why: for example, lots of detail and lots of colour and a bit of edge
- The assets that needed to be included – slogan, the copy and text sponsors
- How the files were to be supplied, including exact specifications of Instagram tile etc.
- A timeline.
- Design work requirements:
  - to be warm, bold, colourful, featuring an eclectic community of people depicted in an abstract way and, importantly, with a bit of edge
  - lots of different people and figures represented in an abstract way, not using realistic skin tones
  - design to be inclusive and representative of the community.

RRR's culture is based upon independent music, community based, funded by subscribers, presenting music shows that cover every genre imaginable and a wide range of varied specialist talk programs. Carolyn's research included making a Pinterest board and creating mood boards to look at environments, characters, fashion and illustration styles that she was interested in exploring.

Carolyn emphasised how important it is to undertake research into the profile of the typical person belonging to the demographic you are targeting. In the case of the RRR project, she was the demographic, so there wasn't too much of a mental shift. When creating the image of people dancing on the roof, she had to think about what kinds of people they were going to be. She wanted the target audience to see themselves in the design. When undertaking research into a target audience, Carolyn recommends imagining a day in the life of the person you are targeting, even the most boring stuff.

> What music do they listen to? If you opened up their bag what would be inside it? What shops do they go to? What music do they listen to? What do they do on the weekend? What kind of car do they drive? Do they catch public transport? Ask a whole bunch of things to get inside their head space. Large design companies do massive market research, but students can still easily utilise the process.
>
> Carolyn Hawkins

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

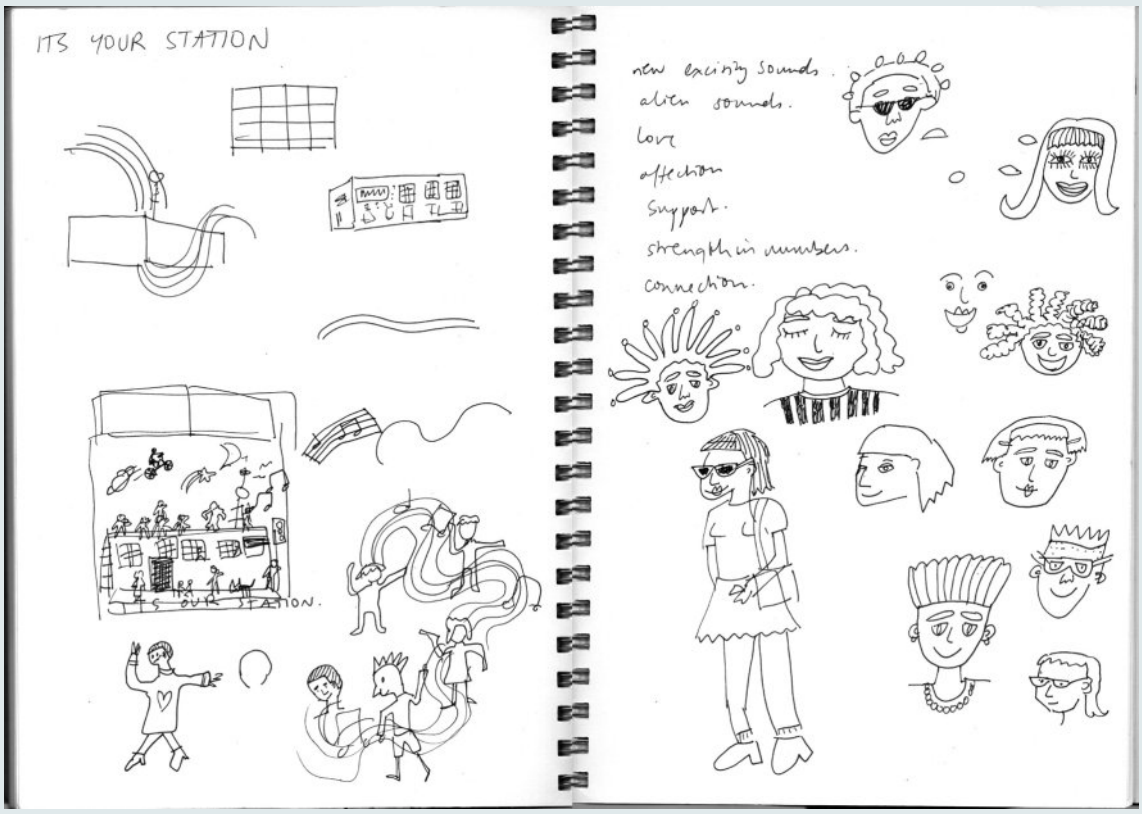


Figure 8.22 Pages from Carolyn's sketch book

Planning was important in this project because of the complex illustration, and therefore Carolyn was in regular communication with RRR as she didn't want to complete huge amounts of work to only to realise it wasn't what they wanted. She commenced the design work with sketches in her visual dairy and on her iPad which were sent through to RRR for feedback. Once she received feedback Carolyn was confident in her direction and undertook a more involved layout, continuing to work on an iPad, using Procreate, due to the ease of making changes. Early on, she made a stylistic decision to do everything handmade, including the typeface. She didn't feel as though she would get the same effect by using a digital typeface.

Although Carolyn worked manually and in Procreate, her illustrations ended up

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

in Photoshop as Procreate has limitations regarding file size and the artwork needed to be formatted to suit a range of file sizes, including one for a billboard.

When critically reflecting and evaluating her work, Carolyn refers back to the brief. She will look at her work in the mirror to allow the composition to be viewed from a different direction. Taking time out from the project to review the work with fresh eyes is also important. Sharing her work with friends who are on the same 'creative wavelength' for feedback and, of course, getting feedback from the potential audience. Carolyn knows when her work is meeting the needs of the brief because 'it clicks'. This usually happens when she starts adding colour as things start to come into focus. There is a point when she feels it is the right style of illustration.

> It's an intuitive thing ... when you know what the next step is rather than feeling like you don't know what you are doing. Even in the initial stages of thumbnailing, you know you are getting it right when you get the focus and feel the purpose kick in and you feel like that you are starting to address the need.
>
> Carolyn Hawkins

Tips for VCE students

When it comes to your Year 12 folio, do something that you are actually really interested in. Put effort into brainstorming the ideas around the topic and pretend that it is a real thing that you are going to see in the real world. If you are not excited about what you propose to do, it is going to be a drag. If you find something that you are really excited about and trick yourself into thinking it is real, then it will be fun to do it. Just ask yourself ... what am I interested in? Does it have to be serious? Why shouldn't it be something fun?



Figure 8.23 RRR 2021 Radiothon poster

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

INTERVIEW WITH A DESIGNER 8.5

Wood Marsh Architecture



Figure 8.24 Randal Marsh and Roger Wood

Wood Marsh Architecture is a multi-disciplinary practice established in 1983 by Roger Wood and Randal Marsh. Their work encapsulates many types of building typology – from private homes to multi-residential towers, educational buildings, commercial buildings such as art galleries, wineries and nightclubs, to extensive urban infrastructure projects. Their design and vision are considered unique and exciting. To get an idea of the diversity of their work, visit the Australian Centre for Contemporary Art (ACCA), Port Phillip Estate Winery, and Coburg, Moreland, Bell or Preston train stations.

The work of Wood Marsh has received both national and international recognition for its great conceptual strength and clarity, with over 50 recognised Australian design awards.

The philosophy behind the practice

The ideas behind the architecture of Wood Marsh are often inspired by their interest in other art forms rather than simply architecture. This results in strong sculptural qualities in the design of their



Figure 8.25 Port Phillip Estate

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

buildings. The simple forms of American sculpture from the 1960s and 1970s have been influential, and this can be appreciated in their building designs, which are about the form and the material. For example, a residential house is not seen as a house on a block but rather as a chance to look at form, to think about the space available, and to challenge the context that it will be built in.

Another example is the Australian Centre for Contemporary Art. ACCA was designed as one building – a monolith to house contemporary art. Intentionally designed with no front or back door, the sculptural style was designed as a building in the round. Part of the brief was that ACCA had to fit in with the existing Malthouse Theatre and this was achieved through creating an outdoor amphitheatre between the two buildings. The colour of the corten steel material used is a visual connection with the red bricks of the historic 1892 Malthouse building, and a reference to the industrial history of the area. The corten steel was also chosen because of its velvet-like, tactile qualities – a building that people would want to touch.

Q & A with Wood Marsh

Wood Marsh is a large architectural design practice. Who works there?

The office consists of many people with varying skill sets and experience. We have directors that manage the office, project architects that manage projects, architects and interior designers, graduates, and students that design and document the projects. Within all skill sets, there is a strong collaborative effort to ensure projects are delivered successfully.

What type of external specialist practitioners (such as landscape architects) do you work with?

Buildings are complex outcomes. Architects work with and coordinate numerous consultants, each with their own special set of skills and knowledge that contributes to the project. The main consultants we usually work with are:

- Land surveyors – they provide information about the existing conditions of the site
- Planners/local council – they check the building complies with planning schemes and strategies



Figure 8.26 Australian Centre for Contemporary Art

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

- Building surveyors – they provide independent oversight of buildings and ensure they are safe, accessible and energy efficient, by ensuring they comply with legislation and regulations
- Engineers – structure, mechanical, electrical, hydraulic, environmentally sustainable design
- Quantity surveyors – they ensure the projects are within the budgets set.

Defining a problem. Do you need to define the problem/need with the client? Is this a lengthy process?

The client first needs to understand what an architect does. Architects design and document buildings and may be involved in some or all stages of a building from conception to construction.

This varies considerably depending on the project and client. Usually, clients come up with a brief, or the architects help the clients create one. This is usually defined through multiple meetings and workshops. The brief includes what the building requires, who the occupants are, budget, size, what they like and don't like and when they want it done by.

If the client has a very straightforward brief and a clear idea of what they want and don't want, it can be a very simple process, but if there are multiple stakeholders, with multiple problems/programs in a large building, it can be a lengthy process.

What does a design process look like?

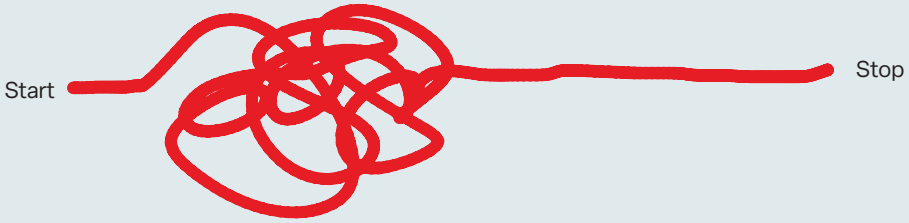
The design process is rarely ever linear. There is no absolute right or wrong way to design. It is a creative approach that usually has more than one solution. It is a complex back and forth that takes time and experience to develop. It can be visualised as below.

Peninsula House: Discover, Define, Develop and Deliver

Peninsula House is a curvaceous residential dwelling located in Flinders on the Mornington Peninsula.

The eastern elevation of the house comprises of a continuous rammed earth wall that reaches up to a monumental 10 metres high and hides the mass of the house from the driveway. The main entry punctures this rammed earth wall in the middle. The home uses a restrained and robust selection of materials such as rammed earth, charred timber cladding and glass, allowing the contemporary form to be expressed without distraction.

The home is split into three distinct wings and is anchored by a central light well filled with greenery. This allows light to radiate into the interior whilst also acting as a focal point. The main wing of the house hosts the living, dining and kitchen spaces, which opens to expansive framed views across the rural landscape of Flinders and Bass Strait beyond. Part of the living space connects to the outdoor terrace for entertaining with a pebble-shaped pool. The master bedroom and ensuite are located on the second floor accessed by a grand staircase beside the entry. The other two wings host bedrooms and ancillary spaces such as the garage, lounge room and recording studio (the client is a musician).



Designing never really ends, it just reaches a point where we're happy with it and must stop

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 8.27 Peninsula House



Figure 8.28 Peninsula House

Discover

How do you gather insights into the needs of the client?

A client usually comes to Wood Marsh because they are familiar with our body of work and understand the style and appearance of our buildings. Our client for Peninsula House went to Port Phillip Estate Winery and had been impressed by the rammed earth walls that concealed the building from the entry and expansive glazing overlooking the vineyard.

What type of research methods do you undertake?

We workshop with the client what they like and don't like (shape, form, materiality), and we study the context and site to position and form a design for the project. Like a jigsaw, these factors are considered organically and concurrently to form the design response.

Peninsula House is organic and sinuous in form, loosely referencing previous work such as Port Phillip Estate, Flinders House and Portsea House, which in turn reference Serra and Smithson. The spaces have been situated and oriented contextually in a playful balance of drama and views of the rural landscape and Bass Strait beyond.

Where does inspiration come from?

The work of Wood Marsh uniquely approaches architecture as art, experimenting with form and materiality to create evocative forms that have built up upon previous work. Both Roger and Randal have a longstanding interest in fine art (painting, sculpture, photography, film, and fashion) and immersed themselves in the local creative scene since the inception of their career.

Beyond the Melbourne art scene, Roger and Randal have been inspired by the works of Richard Serra, Robert Smithson, Mark Rothko, Christo and Jeanne Claude.

How important is it to think divergently whilst searching for new ideas (suspending judgement, open minded)?

Design is often a personal approach; it requires authenticity and truthfulness in your identity and interests. As you grow as a person, being exposed to new ideas and experiences, so does your approach – part of growing is being able to take on these new ideas but also being able to understand what is you and what isn't you.

Peninsula House dares to be different from the traditional idea of a house. It is a dark, organic, evocative result that reflects the continuous exploration of architecture as art evident in the previous work of Wood Marsh.

Design decisions are often influenced by social, cultural and environmental factors. Can you tell us about any of these factors that have influenced design decisions/choices in the project mentioned in this case study?

Peninsula House is designed with minimal windows on the northern façade and overhangs on the western façade to reduce

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

heat loadings. Rammed earth and concrete screed throughout the house act as thermal mass stabilising the internal temperature. Charred timber battens were selected as an external cladding for its robust properties and low maintenance in the harsh coastal context of Flinders.

Rather than referencing traditional notions and elements of a house, Peninsula House defies this in all aspects of form, materiality and feel. The resulting outcome is completely contemporary and unconventional.

Define

After collecting research and inspiration, what happens next? How do you make sense of research and inspiration?

Like a puzzle all this information and inspiration is factored together to inform the design response.

Do you have to reframe the problem for yourself and the client? Is this when you develop a brief?

Once we understand the brief and constraints of the site, we create a return brief which outlines the problems and the way in which we will address it with our design. This is a live document that we update if the client wishes to change or add things.

In a brief, what are typical or common types of constraints?

- Site – location and regulations
- Budget – cost
- Program – time
- Scope – spaces and ideas that define the building.

Develop

When generating and developing ideas, is this done manually (drawings) or digitally or both?

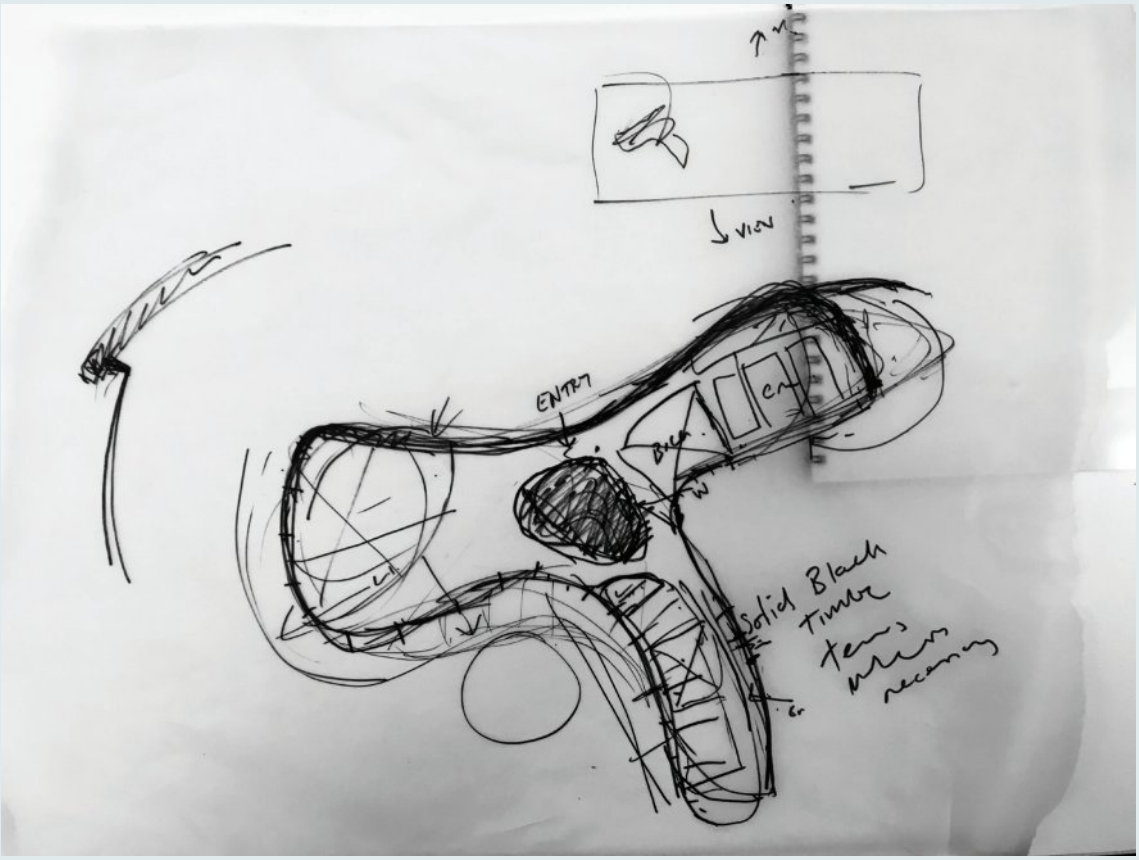


Figure 8.29 Schematic drawing

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Initial ideas are usually done by hand in rough drawings or by making models. This is then further developed digitally using 3D modelling on design/architecture software, where the design can be further refined, and realistic renderings produced. We use these realistic renderings to present and explain the design to the client. A client may not be experienced in reading plans, so a render helps them to understand what the building/space will look like.

Is generating and developing ideas done individually or as part of a team? What does this look like? Can you share some images?

The lead architect will usually come up with an overarching concept that is then

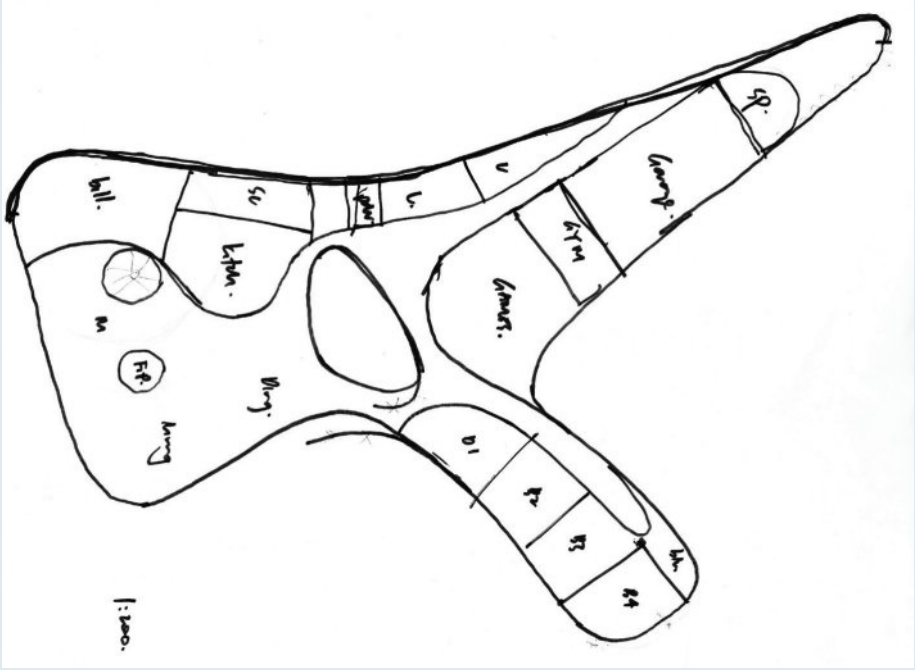


Figure 8.30 Schematic drawing – ideating spaces

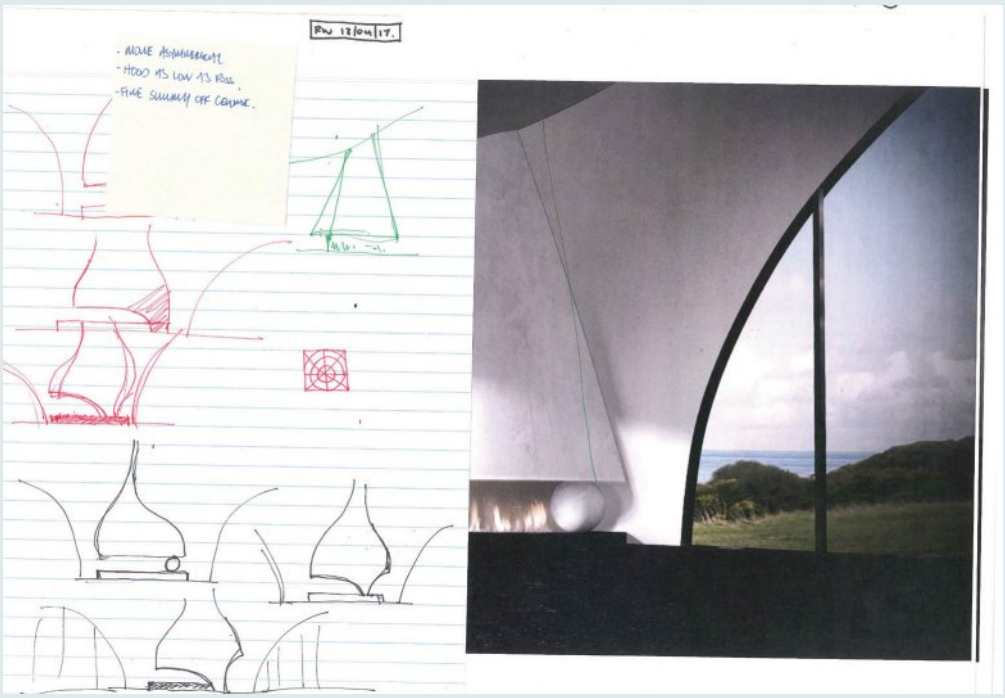


Figure 8.31 Peninsula House window design

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

materialised and further developed by the project team in the form of architectural drawings that document and detail the building.

How do you evaluate your concepts? How do you know you nailed it?

There is no right or wrong in design; however, ensuring the client is happy with the design is always important and a good indicator.

Deliver

Is testing and iterations still important at this stage?

Yes, buildings are complex in their nature and a design is often never fully resolved. During construction, it is common for problems to arise or for design to continue with the knowledge and experience of a builder.

How do you present ideas to the client? Is the architectural model still a relevant presentation format?

We often present the ideas through presentations and workshops showing sketches, drawings (plans, sections, elevations) and renders, diagrams, material boards, and physical models.

What type of legal obligations do architects need to be aware of or follow?

Architects must abide by regulations and code of conducts that underpin the profession. Architects must follow the law and act honestly, ethically and competently. They have a responsibility to serve the public interest and advance the field in a way that conserves and respects the natural and cultural environment.

How do architects protect their designs (IP) from being copied?

Australian copyright law automatically grants the creator of drawings and designs certain rights. This alongside proper contracts and licensing protects the interest of architects. However, as with many aspects of design and art, ideas can be inspired by previous work without infringing on copyright.



Figure 8.32 Peninsula House exterior



Figure 8.33 Peninsula House interior

Design brief ideas

Students could undertake a design of a house located on a specific site. A house would be a great architectural typology to study as it is something that everyone has experience and a general idea of. There is plenty of information and inspiration online and in books regarding residential architecture. They can experience and analyse their own and other people's houses, what works and what doesn't. It can be as small or as big as a student would like it to be, and has common programs and requirements such as kitchen, living spaces, dining, bedrooms, bathrooms and outdoor areas. Important factors to consider are: program, scale (is it human scale or too big/small), materiality, light, context (site, light, views, neighbouring buildings), theme (historical, social, environmental influences). Students can develop design thinking skills as well as technical skills such as sketching, model making, software (Photoshop, sketch-up, rendering) and presentation.

INTERVIEW WITH A DESIGNER 8.6

Alpha60

Our motto is to keep your feet on the ground and your head in the clouds.
Georgie Cleary



Figure 8.34 Georgie and Alex Cleary

Alpha60 is a Melbourne fashion label supported by a strong brand that draws inspiration from art, design and the culture of Melbourne. Behind the label are a brother and sister duo, Alex and Georgie Cleary. Starting a fashion label was not the initial career path for either: Alex studied aeronautical engineering and Georgie graphic design. The spark for starting a fashion brand came after Georgie screen-printed a shirt for Alex with an image of Mick Jagger, which became popular amongst his friends. Soon she was printing more and a business was born. Alpha60 was officially launched in 2005 at the National Gallery of Australia's Vivienne Westwood retrospective.

The goal is to never get a real job.
Georgie Cleary

In 2016, Alex and Georgie opened a concept store and exhibition space on Flinders Lane. They now operate 10 boutiques across Australia in Melbourne, Sydney, Perth and New Zealand.

The name for the label was inspired by Jean-Luc Godard's 1965 sci-classic film, *Alphaville*. Alpha60 is the name of the computer in the film that 'controls society without love or creativity', says Alex. 'Dark,



Figure 8.35 A poster for Jean-Luc Godard's 1965 sci-classic film, *Alphaville*

What are the visual communication practices used by designers?

beautiful, mysterious.' Although the duo never met Godard, they have woven his talents and style into their own brand.

Alpha60's achievements and accolades include: solo events at the Australian Fashion Week and Melbourne's Fashion Festival; two nominations in the Tiffany and Co designer award; and showrooms in Paris and New York. Alongside these significant achievements is Alpha60's two garments that have been added to the permanent collection of the National Gallery of Victoria. These garments were featured in the highly respected *200 years of Australian Fashion* exhibition. Georgie and Alex's interest in the arts has led them to work with institutions such as NGV, MPavilion and curating garments for the Museum of Old and New Art (MONA).



Figure 8.36 Outfit: Broken flowers collection, spring–summer 2016
Alpha60, Melbourne (fashion house)
Georgie CLEARY (designer)
Alex CLEARY (designer)
National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living Australian Artists, 2016
© Alpha 60

Q&A with Georgie and Alex

Who works at Alpha60's studio?

Alpha60 is made up of a small team of staff who work from a creative studio in Collingwood. The light-filled studio is made up of design workspaces for staff surrounded by collections of art and design books, journals, indoor plants and spaces for collaboration. The first level incorporates a photography studio with the warehouse just a short walking distance away.

Although the staff are multi-skilled and work in a collaborative manner, each of them do have assigned roles.



Figure 8.37 Alpha60 studio team

> Everything talks to everything.
>
> Georgie Cleary

Kelvin – Digital Strategy. Kelvin is responsible for the Digital Strategy behind Alpha60. This is the company's online presence that includes how the business flows through to the back end. His responsibilities include processes, procedures and fulfilment of a collection's

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

development and production. This can also include changes made to the design of a garment through to how it is packaged in the warehouse. Kelvin is responsible for all the digital advertising including Instagram posts and he also works as a stylist assisting with photoshoots. He is very multi-skilled which is valuable in a small business. The bigger the company gets, the more defined the skills and jobs become.

Ellie – Production Manager. Ellie is responsible for taking the collection from idea to reality. Ellie will take a first sample and make a tech spec which includes specifying fabrics, details that may change through the process, all the trims and qualities. Ellie also manages the transport and shipments to arrive at the warehouse. It is a huge job with so many moving parts. Ellie also manages the accessory production and helps with creative ideas in this category.

Jordie – Production Assistant. Pattern making is digital, drawn up in a similar way to drawing on a large sheet of paper, but undertaken in Adobe Illustrator where attention to detail includes scale. The cutting and construction of garments is undertaken in their factory. A major aspect to Jordie's role is working on the technical specifications sheet which is undertaken before the patternmaking. Her job is extremely technical as she needs to produce exact information for the specification sheets including sizing, instructions for cutting and construction, and ensuring her digital drawings are to-scale. This role requires the production manager to understand every part of the process to be able to create the specification sheets and packs. This includes measuring prototype garments to ensure that they are technically accurate (within a 2mm tolerance).

Jess – Designer. Jess works on all the creative and design aspects. Jess was previously the production manager so that previous knowledge is so useful when designing. Jess works on garment design, bag design, shoe design and photoshoot ideas. She also makes the design tech spec, which is a very detailed digital pattern and garment construction. Jess does the buying for the stores as well as designing and creating fabrics.

Emmy – Graphic and Digital Design. Emmy is responsible for everything that is visual which comes out of the studio including creating concepts for the photoshoots, planning how the shoot will happen, and taking the photos. Planning includes what is to be modelled, and content such as the backgrounds for the photos. Emmy is part of creating the story of the brand behind the garments. In the last few years, Alpha60 have been going a little deeper in the direction of storytelling by doing profiles on people with whom they have been working. Artists such as Patricia Piccinini and Lucy McRae are two recent examples. This is an approach that allows Alpha60 to share a little more about their story, and a great way to celebrate their clothing. Emmy's role is bigger than just graphic design, it is art direction as well as communicating messages and their story.

Can fashion be more than fashion?

Alpha60 designs garments, but they also do a lot of work around the brand. The culture that they want to build and tap into includes

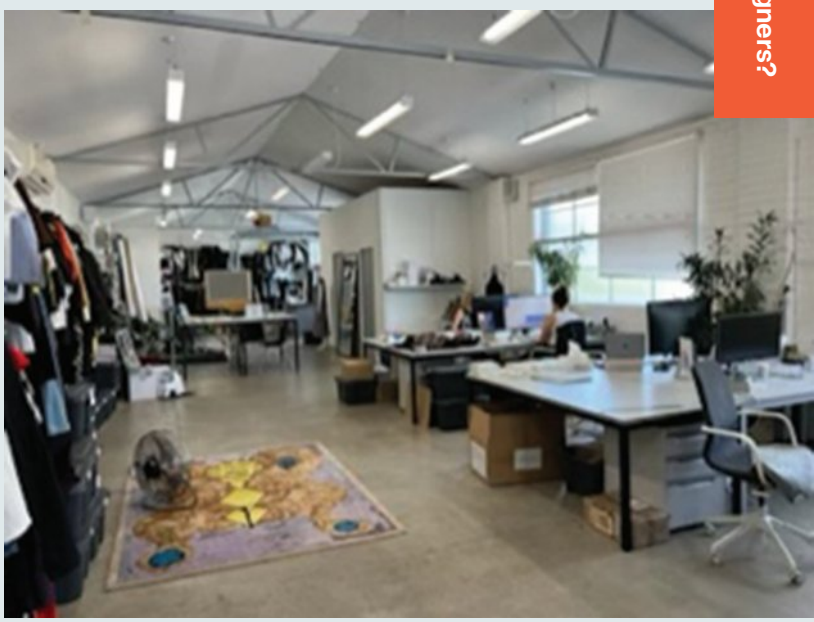


Figure 8.38 The Alpha60 studio

working and collaborating with artists, hosting music events at the Chapter House building, and celebrating art and fashion which creates an atmosphere to support the brand and an experience for the customers. They love creating garments but there is so much more to their business including store designs, photoshoots, the music in the stores, the art direction, the content and the accessories. When attending the Melbourne Art Fair opening, they saw many people wearing Alpha60, including gallery owners and curators, which reminded them of their target audience. The space at Chapter House allows Alpha60 to host events and invite people and artists to use the space for exhibiting or performance.

The Alpha60 brand is more than fashion. Every album the brother-sister duo hears, a film that they see, an artist that they discover, or a strange object they acquire can be a potential starting point for a collection. They are always looking for new directions.

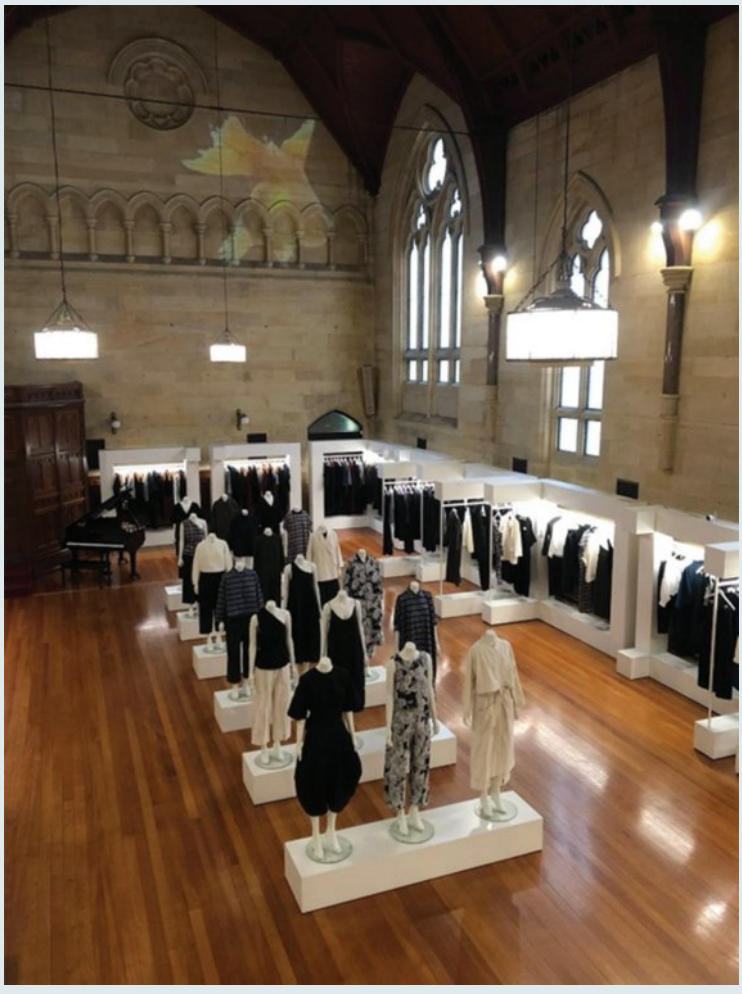


Figure 8.39 Chapter House, Alpha60. This space is used not only for fashion, but for exhibitions and performances

> What's important, is not just the dresses that come out of the studio. It's the look that's been created after years of growth, which changes from season to season, but it still has the same feel with the garments.
>
> Alex Cleary

What is the Alpha60 design process?

> Everything is problem, process, and solution from designing a great pair of pants to working out how to run the business.
>
> Alex Cleary

At the time of the interview, September 2022, Georgie was about to start designing the Winter 2024 collection, to go into stores in February 2024. Early in the design process, Georgie undertakes research and garment design, whilst Alex looks after the business. They have settled into these roles as the business has grown, but both are still very much involved in making the decisions. They both have the same goals, and their aesthetics are similar, and align closely to their brand, so therefore their partnership works. Their skills are complementary and a synergy happens where things are aligned.

It's quite a process, working to deadlines with eight collections a year, four at one time. For the 2024 collection, Georgie has worked independently on research with the NGV as a starting point, going to Melbourne galleries, looking at what is around her including music, city events and popular culture. Inspiration is not based on fashion trends, rather it comes from the external world that Alex and Georgie live in.

Next steps are sketching, where Georgie works with Jess the designer sitting down and discussing ideas together. Jess takes

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Georgie's sketches and constructs the patterns in Adobe Illustrator. A single sample of each garment is made and then fitted and refitted to get it right; there are a lot of technical details to address to ensure each garment is perfect, with many steps aligned to internal deadlines. Georgie uses a sketchbook, which is filled with sketches, printed inspiration and collages.

There are mood boards in the studio, which include images of textures, patterns, colours and, at this moment in time, pigeons and a snippet of a renaissance painting. Other mood boards might include snapshots from films, collages and her drawings. It is interesting to note that the mood boards don't contain images of fashion items and garments.

How do you evaluate your work?

Alex and Georgie are grateful for deadlines as these provide a time to stop; with design you can just keep going and going. They mentioned that as the business has developed over the years, they have become



Figure 8.40 Details from Georgie Cleary's sketchbook



Figure 8.41 Mood boards include photos, fabric swatches and textures

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

more experienced at knowing when to stop. The garments are tested amongst the staff in the studio, and at some point they may have 200 samples made that are put into stories to allow critical feedback from the team. Georgie and Alex look at historical data and at what has been successful in the past. They are careful to balance looking at their data and knowing what has worked with creating something new.

> You must be brave to come up with something new.
> Cut the cord, show people things that they don't even know they want yet.
>
> Alex Cleary

When evaluating initial ideas, Alex and Georgie are aware that they want to give people something that they don't know they want yet. For example, their geometric designs were popular and, in an effort to try something new, Alpha60 turned this concept on its head: their Freya Silk Scarf design features *Donnie Darko*'s rabbit heads with swimming tulips. They keep moving forward with their designs, yet know when they need to stop.



Figure 8.42 Frank from *Donnie Darko*



Figure 8.43 The Alpha60 Freya Silk Scarf is a square scarf that features a custom designed print.

What are the influences on design?

One of the most important influences on their approach to design is their inspiration from art and popular culture, including specifically music and film. However other factors can impact the choices that they make. Creating fashion in a sustainable and ethical environment is very important. Alpha60 works with only one factory in China, and in turn the factory works solely with them. In that sense, they have created a safe environment for process of manufacturing where they can manage ethical processes.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Alpha60 has a strong belief in the philosophy of good design; designing and creating well-made garments that stay in people's wardrobes. They use AirRobe (which helps people pass on unwanted garments), so their designs need to be of good enough quality to be passed along and worn by someone else.

Legal obligations in the fashion world can be difficult. It's not like fine art where there are many things to consider and ways to create original work. In fashion, the basis of what is clothing, including typical items such as dresses, tops and pants, is what features on any fashion store's online drop menu. Although fashion designers can create their variations on these items, it is important to know that you can be influenced and inspired but you are not to imitate. Georgie and Alex do look at other fashion brands and know what's trending in fashion and this drives their interest to design all their own prints and manufacture their own fabrics, such as the fabric for the scarf in Figure 8.43. The fabric of this scarf includes Georgie's collages of clouds and tulips along with the *Donnie Darko* image. There is a balanced approached taken when they use existing popular culture imagery; an approach they have been using for many years as a method for storytelling. When Georgie's mood boards, with all her photos, collages and imagery, are used as part of a social media campaign, instances occur when she must remove some of the images because she cannot reference them. It's important to be able reference everything.

Have there been collaborations with other artists?

There have been several occasions where Alpha60 worked alongside another artist to create something new. It would be easy for Alpha60 to take an artist's work and put it on a dress. Instead, true collaboration for Alpha60 is when they work with an artist to do something that is different for both the artist and Alpha60. An example is the new processes and skills that were developed when they worked with Patricia Piccinini to create blankets. The idea to make blankets with Patricia took time, new knowledge and skills.

> It is about having that bounce and landing on something that both people are happy with, that's a little outside of their usual process.
>
> Alex Cleary

A collaboration with Brendan Huntley, a painter and ceramicist, involving working together to make carpets, was something that neither the artist or Alpha60 had done before. Collaboration means Alpha60 and the artist making new things together and extend the way that both artist and Alpha60 work. Working collaboratively means listening to each other and learning; it's not just about a single person's expertise.

> There is a real creative high that is achieved through collaboration. You really feed off each other's excitement, and it gives you courage to take the next step, a little bit further.
>
> Georgie Cleary

Alpha60's passion to work with other people extends to their current work with Social Studios, whose work with young people from refugee and migrant backgrounds provides educational and other opportunities in fashion.

What advice would you give students?

Georgie and Alex have left you with some advice:

> There are lots of ways to get into fashion. You can learn the skills and then step sideways.
>
> Georgie Cleary

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Video 8.5
Collaboration with Patrica Piccinini

Video 8.5 Collaboration with Patrica Piccinini. See QR code

Although Alex studied engineering, he has created a career in the fashion world.

Engineering is still problem solving. Although there is lots of maths, there is still problem solving and creativity. Problem solving is in so many things including engineering and running a business.
The process means getting around the problems; some of it is analytical and some is pure creativity.

Alex Cleary

You don't have to really lock in anything. If you are interested in something, follow that path as it could lead you anywhere, especially in design.
Design is so multifaceted these days that you can easily do something and become an expert in a specific area whilst at the same time giving you an insight into other areas of design.

Alex Cleary

Keep an open mind and stay curious.

Georgie Cleary

INTERVIEW WITH A DESIGNER 8.7

Veneziano Coffee Roasters

Rocky Veneziano and Craig Dickson founded Veneziano to lend their two decades of coffee knowledge to support cafes in discovering better ways to work. Today, Veneziano is a powerful force for positive transformation, making continual and consistent changes that improve everyday lives. They have grown from a small batch to a talented and growing team, committed to making a positive and meaningful impact to coffee businesses across Australia. It's the talent, determination and sheer passion of this team that makes Veneziano so special.

Veneziano website, 'About'.

Their brand essence is coffee with significance, which is about making sure that they are protecting coffee for future generations. The brand essence is very important because it is behind a lot of the business decisions. Are they speaking to the core values of their brand?

Slogan: Everyday Evolution

Mantra: Make. Achieve. Discover. Evolve.

Questions with Sarah Eagles, Brand Strategist for Veneziano

Sarah Eagles has been with Veneziano for seven years. The marketing team was quite small when she joined, but it has now grown to five people working in marketing including digital, content and training. Sarah looks after the brand. She is responsible for developing the brand strategy, which is the strategic part of who Veneziano are, what they stand for, their mission and values which, in turn, informs their visual identity. She also ensures these standards are upheld across all projects undertaken, including any partnership the company enters.

How important is a brand?

A brand is important and requires you (the company or business) to understand who you are. A brand is critical to the success of a company. Sarah reminds us of Simon Sinek's well-known quote:

People don't buy what you do; they buy why you do it.

Simon Sinek

During the process of their rebranding, Veneziano was required to think and reflect on their 'why' and to develop a strong sense of self throughout the project when updating their brand. These key points really influenced the visual aspect of the updated branding.

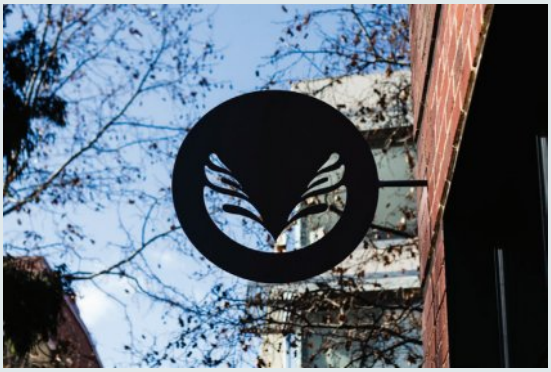




Figure 8.44 Brand application on signage and packaging

We have many 'touch points' across the business nationally, including cafes, and wholesale teams. Everyone is out there talking about Veneziano, and if you aren't talking about the same thing, you lose impact; the message gets diluted. If everyone is talking about the same philosophy, buying into the same vision, the brand becomes stronger.

Sarah Eagles

The rebranding design process

Initially, Veneziano went through a process to find the right agency. Once they selected an agency, Pop and Pac, they involved all the key stakeholders in the business as part of the initial work to understand what they wanted their brand to represent. This included pulling the brand right back to find out who they are. What did they stand for? The project was to be more than just a visual rebrand and needed to include capturing all the sentiments of the business in what they stood for … it was a long process.

The brief to the creative agency was that Veneziano needed to understand who they were and then to create a brand that spoke to that strategy and philosophy. They wanted more aspiration in the brand and to start talking to consumers. Originally, they were a wholesale business, selling to cafes and online, but didn't have the tools to talk to the general consumer. It was about building a brand and visual identity to then engage with and connect with consumers. They wanted flexibility and brand stretch.

The stakeholders, including the customers, were involved in different stages. The tag line or slogan '*everyday evolution*' is a significant element of their brand and, led by the creative agency, was developed by the whole team. The slogan features on everything from packaging, cards and the website and provides options for using their logo in different ways. After workshops with stakeholders, Pop and Pac pulled together the information produced and distilled what they had collected, which is where the slogan 'everyday evolution' came from. The slogan refers to the habitual daily coffee and the small everyday changes we can make to create an impact on everyday life. When the design process got to the stage of designing coffee bags and packaging, they involved customers for feedback.

The original logo with navy blue wings was quite one-dimensional and provided limited opportunities for the company to market its core qualities and who they really are. Every time that Veneziano went to create a new project, they struggled to come up with something new and fresh and interesting. The updated branding provided a solution to this communication need as there is now different elements to the brand that can be utilised in different ways, whether it be the wings, the typeface or the lines/ribbons found in the imagery.

The elements of Veneziano's brand

The updated brand is strongly based on the design elements of line, form and colour. Early stages of research included looking at Veneziano's cupping wheel, which is used for tasting and articulating flavours and colours.

Time was explored as a concept by the creative agency as it reflected the idea of evolution, which is a big part of Veneziano's message. Thinking about evolution, achievement, success, and the company's mantra, *Make. Achieve. Discover. Evolve.*, the creative agency developed the concept of a line or ribbon that speaks to movement and evokes evolution.

The duplicated lines, symbolise coming together, shared aspirations and goals, a dedicated team with ground-breaking ideas. The idea of things banding together refers to Veneziano being a people-driven business, with scale and connection that offers them strength and flexibility, which in turn, enables Veneziano to provide and achieve coffee with significance.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

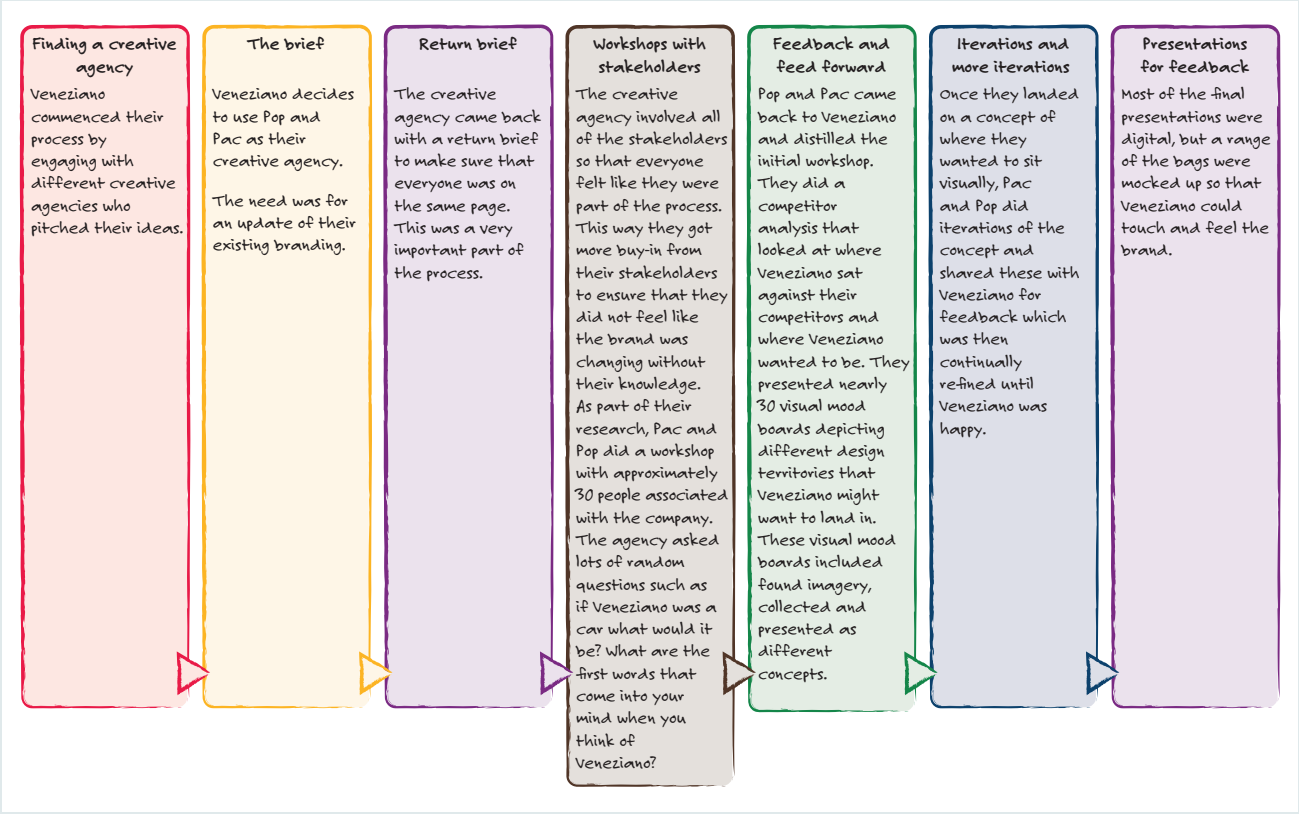


Figure 8.45 The process that Pop and Pac took Veneziano through

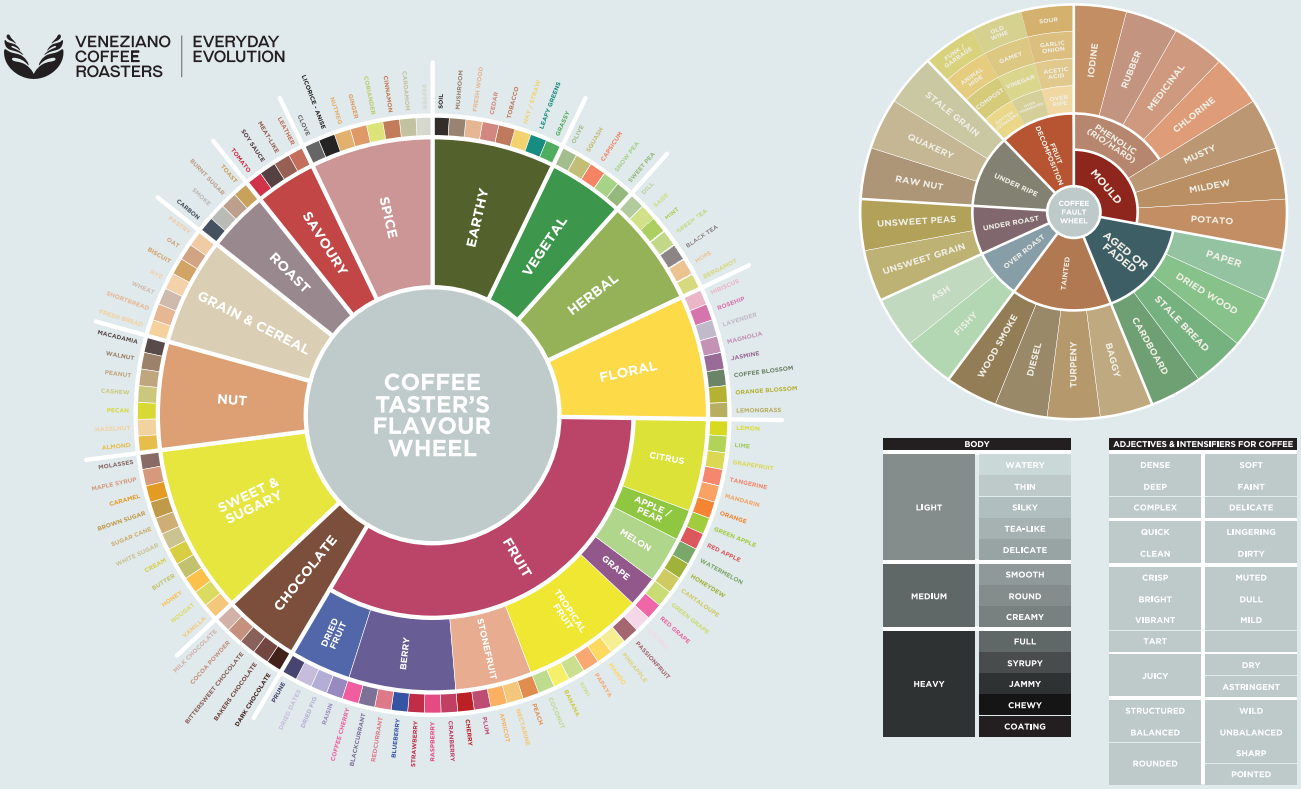


Figure 8.46 Coffee cupping wheel. An iconic resource in the coffee industry since 1995, based upon large collaborative research, the wheel is a guide that provides common vocabulary for industry professional tasters.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

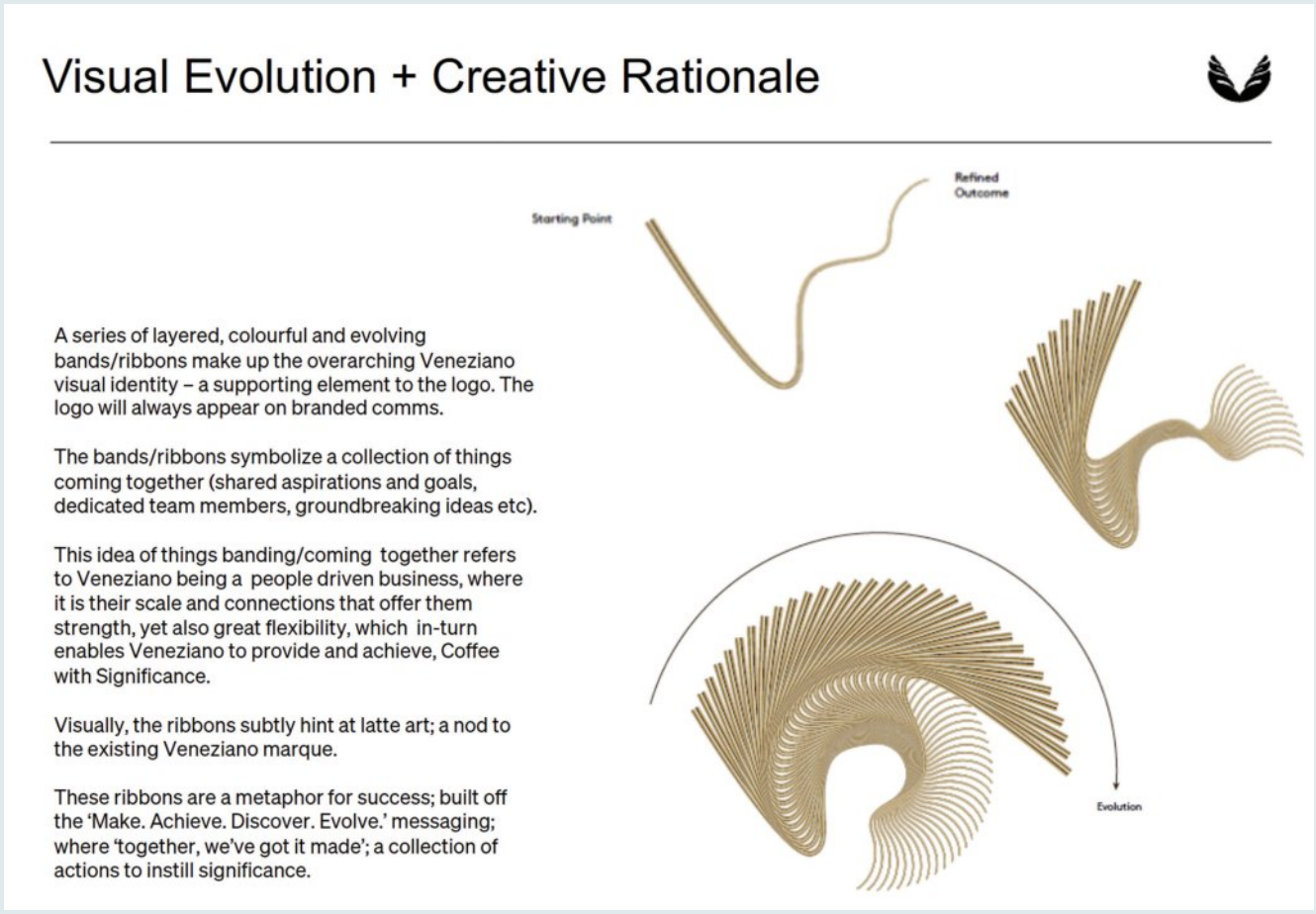


Figure 8.47 The use of line is a dominant design feature in the branding



Figure 8.48 The microlots feature a map of origin, using the repetitive lines/ribbons that are a strong element of the brand

The manipulated lines become a motif for each of the flavours. The microlots (coffee belonging to a specific region) lines are formed to indicate the country of origin of the beans. The other flavours are all blends, each having their own signature colour.

When updating the brand, Veneziano wanted to keep something of the old brand so that their customers could still connect with what they knew. Although they changed the names of the blends, the colours used on the packaging remained

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 8.49 The updated branding of the blends includes a new name which is illustrated by a unique image made up of the repetitive lines. The colours used are from the previous branding, and relate to the original flavours

VENEZIANO COFFEE ROASTERS | EVERYDAY EVOLUTION

Figure 8.50 Updated logo and typeface – look at the playful treatment of the crossbar on the letter A.

from the original branding, reflecting the original flavours, which did not change.

The creative agency selected two new typefaces for Veneziano, including a custom typeface to go with the wing's icon. The type is contemporary with bespoke elements such as the curved crossbar of the letter A.

The updated branding included three-dimensional elements such as the texture on the clear plastic covers of the menus. The many new elements of the upgraded brand allow Veneziano to create new stories using the range of visual elements.



Figure 8.51 The lines/ribbons of the logo are a textured feature on the clear plastic menus and the business cards

What are the visual communication practices used by designers?

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 8.52 Many possibilities to tell new stories through branding, including t-shirts, takeaway coffee cups, tissue paper and packaging

Design decisions

When designing the brand for Veneziano, the history and culture of the original brand were taken into consideration, as well as creating an original brand that would sit well within the culture of the coffee industry.

Thinking about the environment and making decisions around sustainability were addressed, such as ethically sourcing their beans and the carbon-zero footprint of their Richmond store in Melbourne.

Initial research included making decisions around legal obligations. Having an original typeface designed meant that there were no legal obligations to be addressed. Extensive research (mainly around coffee and coffee products) was undertaken when choosing the names for their coffee blends to make sure that no one else was using the names. For example, Veneziano were interested in looking at days of the week or times of the day, but this direction was too close to other coffee brands. To protect their creative design work, Veneziano have trademarked their logo, their slogan, 'everyday evolution' and their mantra: Make, Achieve. Discover. Evolve.



Figure 8.53 M.A.D.E. – clever marketing using the company's mantra: Make. Achieve. Discover. Evolve

INTERVIEW WITH A DESIGNER 8.8

Astrid John

Astrid John is currently in her final years of studying architecture at The University of Melbourne. She has also been working as a student architect at Metier3.

Studying architecture

What subjects did you study at Uni?

My first year had quite a broad design curriculum where we learnt the basics of manual and digital iteration and presentation. This included hand drawing and being introduced to 2D and 3D modelling softwares. We also started our studies of architecture history and construction, which has continued to be part of the curriculum. The most important class that is conducted almost every semester are the design studios, where we undertake architectural design projects, after being given a brief and set of deliverables. The tutors and peers work with each other to resolve a design problem and present it in both practical and inspiring graphical modes.

There are other subjects trickled through the course that focus on different aspects of architectural design, such as environmental sustainability. There was a subject called Environmental Building Systems that left a profound impact on my design knowledge and ambitions. It covered building services such as heating, cooling, lighting, water, sewage, insulation and how to design a residential and commercial building to have the least impact on the environment, to use the least amount of energy and resources and how to achieve the various building rating certificates for sustainability.

What type of projects do you undertake at Uni? Written, practical?

We undertake all types of projects including written tasks such as essays, posters, tests and exams as well as practical tasks such as hand and digital drawings, real life and digital models, and a large amount of visual and oral presentations. The written tasks are mostly undertaken in the history or non-design subjects and the practical tasks are undertaken in the design-based subjects. However, you still have to be able to dictate your ideas, argue for them and have legitimate theory behind them.

MacArthur Place Project: a design process

What was the brief?

Students were asked to explore the relationship between urban landscape, cohabitation, the dynamics of dwelling and density to produce a project that involved the intensification and densification of a heritage neighbourhood. We were required to design the schematic spatial organisation and massing of three neighbouring house plots on MacArthur Place in Carlton. One of these houses then had to be developed into a compact and adaptable multigenerational dwelling. The design outcome had to show a deliberate attention to historical and heritage sensitivity of the area, urban morphology, sustainability and neighbourhood ecology.

What did you do for inspiration? What type of research did you undertake?

We were given a list of precedent projects to study as inspiration and reference for our projects. This is often a part of our studio process as we are able to get a true understanding of building scale, proportion and design by studying plans, sections and elevations of a successful project. I also found a lot of inspiration by walking around the area in Carlton and looking at the features of the old buildings. This is where my arc shapes came from, as I saw many arched windows, doorways and decoration in the surrounding buildings. Aside from this, I like to look at websites such as the Local Project or Arch Daily for inspiration.

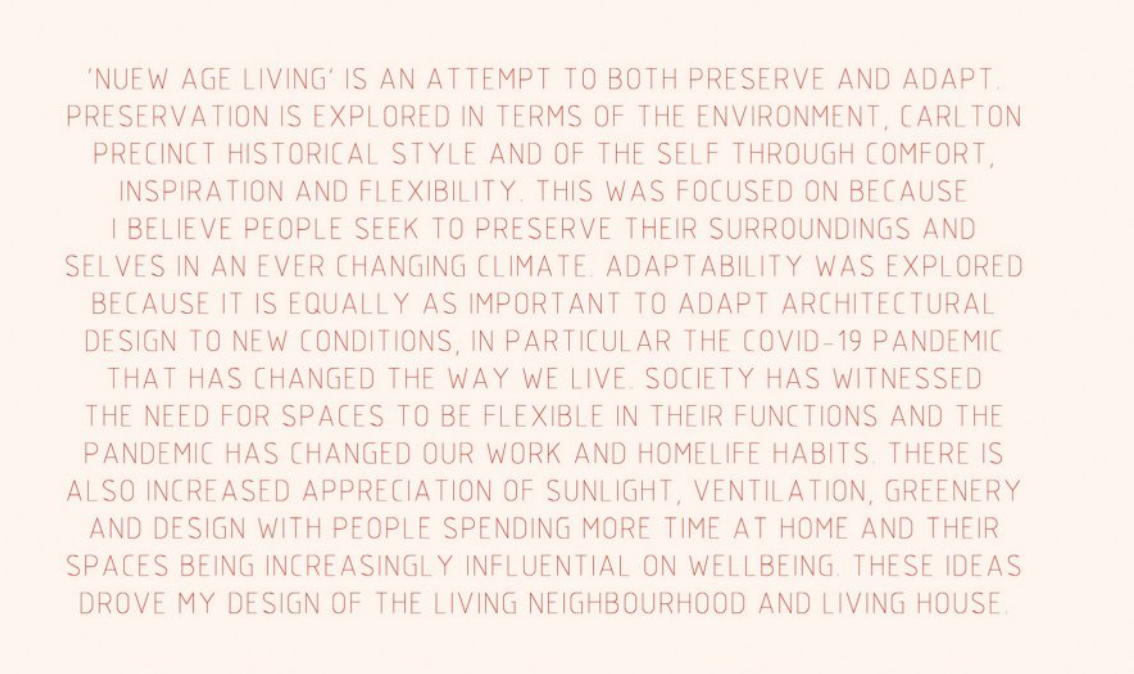


Figure 8.54 Introduction to Astrid's MacArthur Place Project

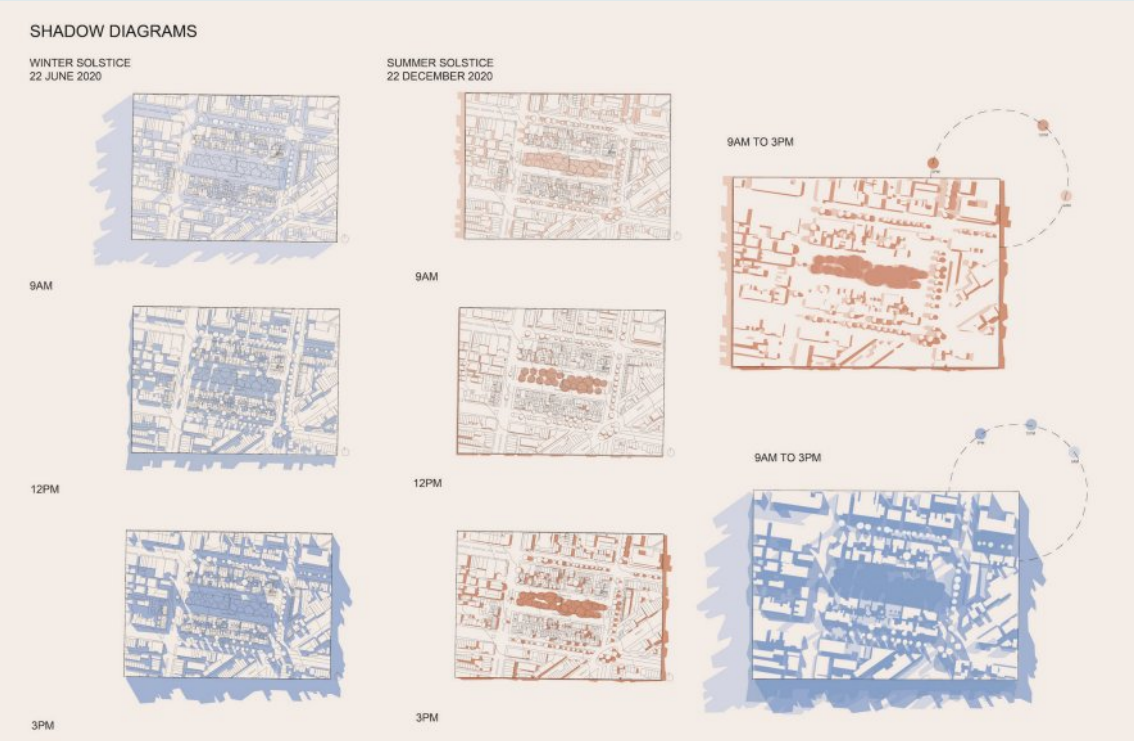


Figure 8.55 Researching light and shadows for the MacArthur Place Project

Pinterest can be helpful, but I find most things on there are just following trends and the ideas tend to go out of fashion quickly.

During your process did you do both manual and digital work?

I did a few sketches at the start of the project. However, most of it was completed digitally because of the time pressure. Consequently, I was able to start producing versions of the final work quickly, and spend time doing iterations and fine tuning. I used a 3D software called Rhino to produce a digital model of my building, which I then took into a 2D drawing software called AutoCad to fine tune the linework.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 8.56 Research of existing ecological features for the MacArthur Place Project

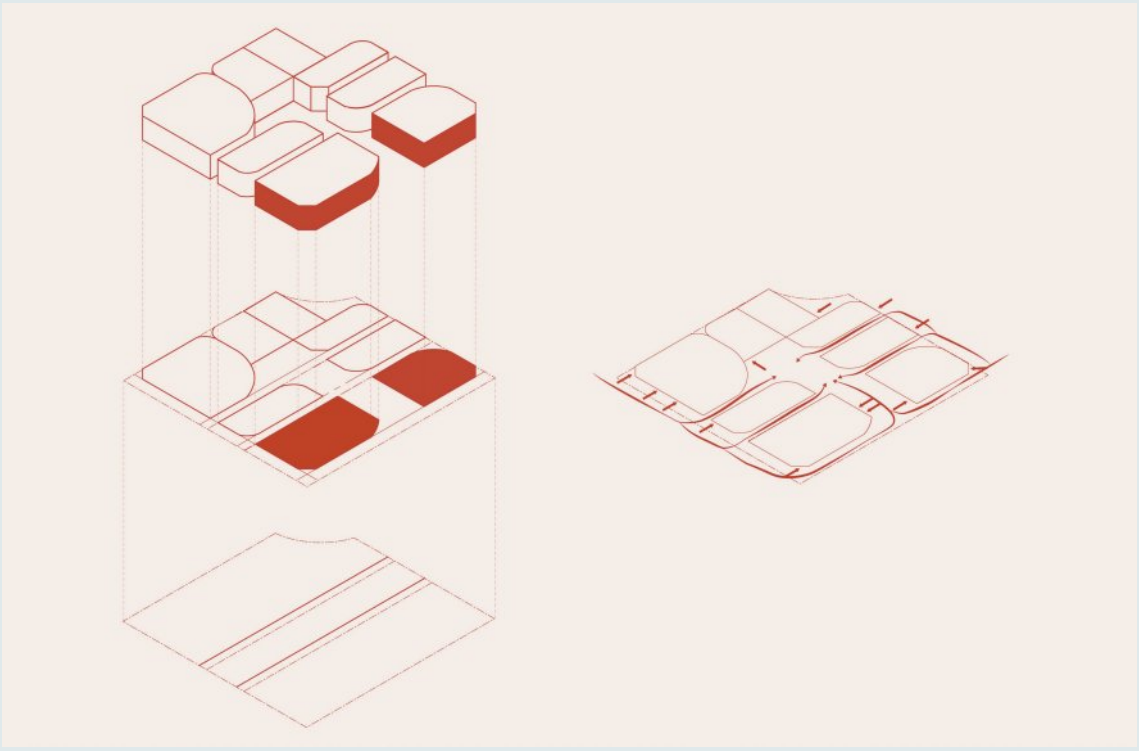


Figure 8.57 Looking at massing and circulation – MacArthur Place Project

As this project was completed in COVID lockdown, we didn't have access to our usual university resources such as the laser cutters or 3D printers, so we had to complete the models by hand. I printed out the stencil of my building and traced around them on pieces of box board or the relevant material. I then cut the pieces with a Stanley knife as accurately as I could and glued them together with other accent materials for features such as the mesh balustrade and timber facade.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

The design process and design thinking. Did you use a similar design process?

I would say we used this process unconsciously because we continuously go between exploring ideas and concepts to fine tuning and analysing them. We always have an interim submission during the semester where we present a first draft of our projects. We then get critiqued and go back to create iterations and fix design problems before fine tuning the presentations once again.

Influences on design decisions

Can you comment on things that influence architectural design? For example: political, social, cultural, etc.

I would say almost everything influences architectural design. Architects have to think about how culture, the environment, urban morphology, law, engineering, politics and many more topics affect their buildings.

How much of an impact do you think culture has on design – especially the built environment?

Culture can either validate or dismiss certain types of architecture, and in the same way architecture can either celebrate or offend culture. It is extremely important to think about the cultural surroundings of a building because it is what gives the design sensibility.

Do you consider historical contexts (history of design) when completing your university course?

History is a major part of studying design. If you aren't actively learning or writing

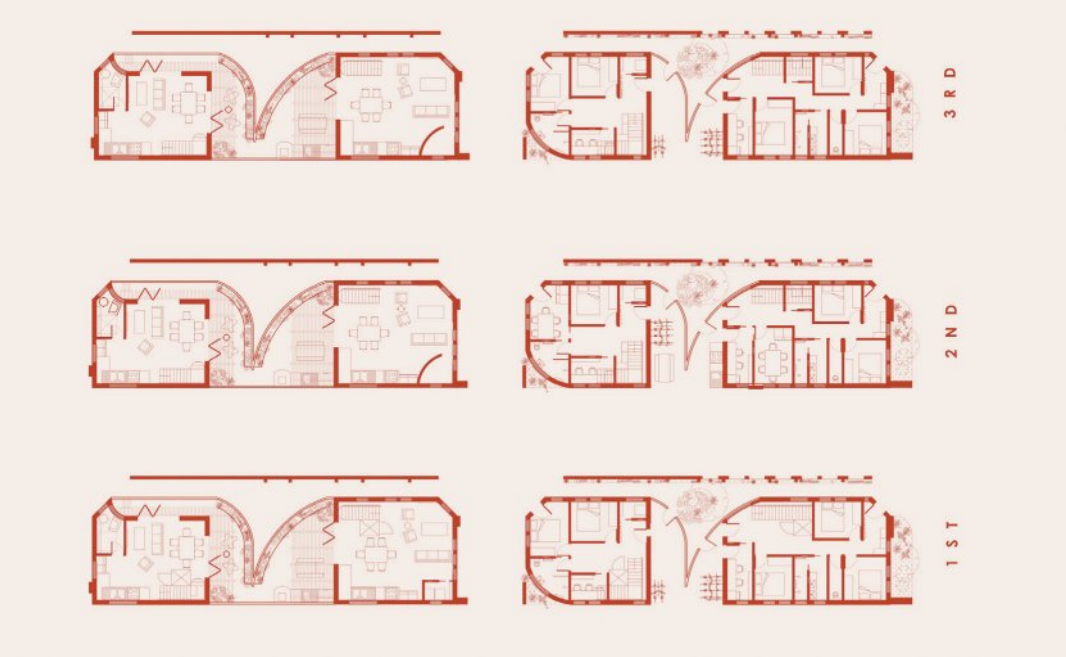


Figure 8.58 Adaptability for floor plans – MacArthur Place Project

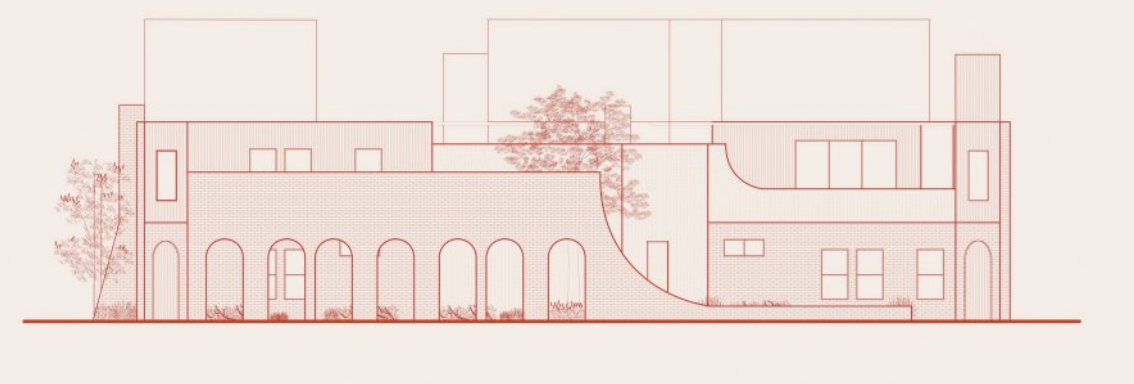


Figure 8.59 East elevation – MacArthur Place Project

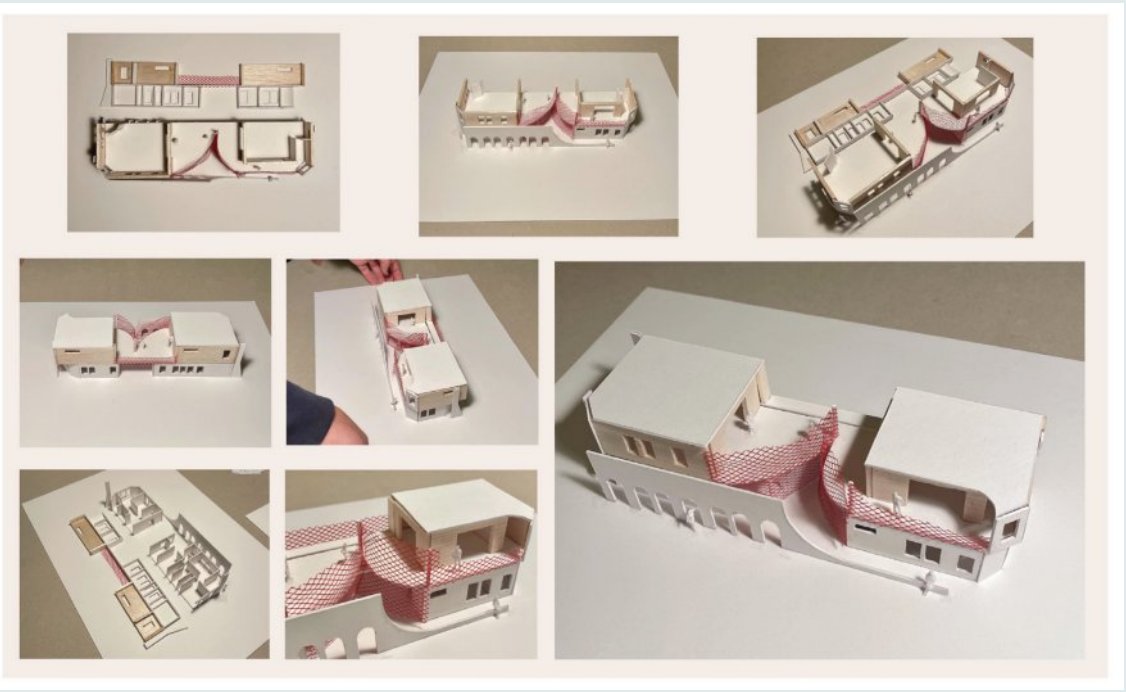


Figure 8.60 1:100 sectional model

an essay about it, you are using historical precedents to aid your design. Looking at past buildings helps us identify mistakes, characteristics and opportunities in our work. This is especially helpful when looking at how design and structure can deteriorate overtime and how to prevent our buildings from doing the same.

Collaboration

Collaboration – is this a requirement in class? Do you get assessed on this?

Collaboration has been a key part of my degree, although in different forms. During the first year or so, we did group assignments or presentations frequently to learn how to share ideas, to come up with a design proposal and share workload. However, the most important part of collaboration we partake in is discussion and critique with other students and our tutors during class, particularly our studio classes. We have to constantly question and give feedback on each other's work and this is assessed as part of our class involvement. It is also a key way we learn in a university environment, we have to bounce off each other's ideas and skills as we are not given as much guidance as at school.

Words of wisdom

What advice would you give students in Year 12 who want to follow a career in architectural design?

Architecture isn't just about designing buildings, it is also about cultural awareness, political awareness, engineering, maths, social awareness, sustainability, economics, the law, art and human physiology. When studying or practising architecture, you have to think about how all these things could enhance or limit your design and at the same time looking to the past, the present and the future. Architecture can be a daunting and tough career path; however, if it is, or you think it could be your passion it can be extremely rewarding.

When I was doing my VCE I had no idea what career path I wanted to pursue. I did a range of different subjects because I couldn't figure out what I enjoyed the most, and it was very helpful to keep my options open. In fact, when I was applying for uni my top two preferences were architecture or science because I still couldn't figure it out. I am so glad I chose architecture in the end because I get to study all these topics at once and satisfy my desire to design.

8.5 Practical exploration

In Unit 3, Area of Study 1, you have the opportunity to adopt practical visual communication practices and processes used by contemporary designers in your selected field/s of practice. On completion of your written comparative analysis, you will complete two practical design exercises which will provide you with an opportunity to engage with your emerging skills, before undertaking your School-assessed Task (SAT) folio. The practical applications will give you an insight into how a designer created and manipulated their work, and ways to use visual language, including design elements and principles in developing effective design solutions.

The following Embark activities provide potential design exercises that you may undertake to complete the practical component of Unit 3, Outcome 1.

EMBARK 8.1

Messages

These design exercise ideas can be mixed and matched. The exercises are not designed to address an entire design process.

Exercise	Deliverables
Design a logo for a company including a colour palette and typeface.	• Present your ideas for feedback as a digital concept board • Final design solutions are not required
Design a package including the packaging net and surface graphics.	• Submit a low-fidelity prototype of the package form along with a concept board of a flat packaging net depicting the surface graphics
Design a wayfinding system for an Australian zoo.	• Folio pages including: brainstorm and research, ideation, development and exploration of media, materials and methods, development and refinement using the design elements and principles • Folio pages to show evidence of divergent and convergent thinking • Present your ideas for feedback as a digital concept board • Final design solutions are not required
Look at the work of Charley Harper. Select an object, food item or animal and use the design elements and principles to design an illustration in the style of Harper's work. Explore both manual and digital methods to create textures and collages.	• Folio pages to show the develop and deliver phases of the design process • Digital illustration

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Exercise	Deliverables
Look at the work of Noma Bar. Select a political, social or cultural theme to illustrate in the style of Noma Bar. Alternatively, you might like to choose a fairy tale or fable to illustrate.	• Folio pages to show the develop and deliver phases of the design process • Digital illustration
Create a mock-up for a poster for a music gig	• Folio pages to show consideration of: — type conventions — grids and layout — Gestalt principles of visual perception • Folio pages to show the develop and deliver phases of the design process • Digital mock-up
Create an explanatory diagram to either: • teach young children how to tie their shoe laces • show the life cycle of tomato plants (seed through to compost).	• Folio pages to show: — story boarding to show planning of layout — type conventions — Gestalt principles of visual perception • Folio pages to show the develop and deliver phases of the design process • Concept board of final ideas for feedback
Design a repetitive pattern to be printed onto fabric. The fabric will be used to make tote bags for the local fruit and veg shop.	• Folio pages including: brainstorm and research, ideation, development and exploration of media, materials and methods, development and refinement using the design elements and principles. If time permits, you might explore/trial manual screen printing methods • Folio pages to show evidence of divergent and convergent thinking • Present your ideas for feedback as a digital concept board. Final design solutions are not required
Re-create an iconic logo. As part of your research, look at the following logo redesigns: • ANZ bank • Crumpler.	• Folio pages including: brainstorm and research, ideation, and refinement using the design elements and principles • Folio pages to show evidence of divergent and convergent thinking • Present your ideas for feedback as a digital concept board • Final design solutions are not required
Design a poster for Dieter Rams' 10 Principles of Good Design.	• Folio pages including: brainstorm and research, ideation, and refinement using the design elements and principles • Folio pages to show evidence of divergent and convergent thinking • Present your ideas for feedback as a digital concept board • Final design solutions are not required
Design the surface graphics for a wrist band and a ticket for a music festival, sporting event or a comedy festival.	• Folio pages including: brainstorm and research, ideation, and refinement using the design elements and principles • Folio pages to show evidence of divergent and convergent thinking • Present your ideas for feedback as a digital concept board • Final design solutions are not required

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

EMBARK 8.2

Objects

These design exercise ideas can be mixed and matched. The exercises are not designed to address an entire design process.

Exercises	Deliverables
Draw a series of handheld juicers from observation. SCAMPER the drawings to change the purpose. Present your final solution as a rendered two-point perspective.	• Series of observational drawings • SCAMPER exercise • Two-point perspective rendered drawing
Design a modular seating option for a large school café.	• Brainstorm, ideation drawings • Use of divergent thinking strategies • Use of convergent thinking strategies • Orthogonal drawing with dimensions • Low-fidelity prototype
Complete a study of a pencil sharpener.	• Isometric drawing • One-point and two-point perspective drawings • Orthogonal drawing with dimensions
Purchase a garment from a secondhand shop. Pull apart the garment by unpicking seams. Using the fabric available, design a new garment or fashion accessory.	• Brainstorm of ideas • Ideation drawings • Design drawings • Technical flats of the front and back of new garment
Design a carry bag for a small pet, such as a kitten, rabbit or ferret, that can be worn around the house whilst undertaking daily activities.	• Brainstorm of ideas • Ideation drawings • Design drawings • Technical flats of the front and bag design • Set of diagrams to show how to use the bag
Design a speaker for a bike.	• Brainstorm, ideation drawings • Use of divergent thinking strategies • Use of convergent thinking strategies • Low-fidelity prototype
Design a small bag to keep personal items, such as keys and phone for a bike.	• Brainstorm of ideas • Ideation drawings • Development drawings • Technical flats of the front and bag design • Diagram of how to attach the bag to a bike
Design a product that provides both sleeping and scratching options for a cat.	• Brainstorm, ideation drawings • Use of divergent thinking strategies • Development drawings • Use of convergent thinking strategies • Scaled orthogonal drawing with dimensions • Rendered isometric drawing

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Exercises	Deliverables
Design the body and strap for a smart watch.	• Brainstorm, ideation drawings • Use of divergent thinking strategies • Use of convergent thinking strategies • Orthogonal drawing with dimensions • Rendered two-point perspective
Design a device that automatically releases liquid disinfectant.	• Brainstorm, ideation drawings • Use of divergent thinking strategies • Use of convergent thinking strategies • Low-fidelity prototype
Design a piece of footwear.	• Brainstorm, ideation drawings • Use of divergent thinking strategies • Use of convergent thinking strategies • Orthogonal drawing with dimensions • Rendered perspective drawing
Design chairs based on Australian animals, e.g. the koala chair	• Brainstorm, ideation drawings • Use of divergent thinking strategies • Use of convergent thinking strategies • Low-fidelity prototype
Design a kitchen utensil for people with arthritis, e.g. a vegetable peeler	• Brainstorm, ideation drawings • Use of divergent thinking strategies • Use of convergent thinking strategies • Low-fidelity prototype
Design a stylish and functional container for the kitchen to collect food scraps for composting.	• Brainstorm, ideation drawings • Use of divergent thinking strategies • Use of convergent thinking strategies • Low-fidelity prototype

EMBARK 8.3

Environments

These design exercise ideas can be mixed and matched. The exercises are not designed to address an entire design process.

Exercises	Deliverables
Design a concept for a gallery foyer.	• Folio pages that show evidence of divergent thinking strategies to brainstorm and develop ideas • Schematic drawings • Dimensioned floorplans and elevations • 3D drawing such as perspective or planometric • Potential concepts submitted for feedback on a concept board
Re-design the floorplan for your local café.	• Folio pages that show evidence of divergent thinking strategies to brainstorm and develop ideas • Schematic drawings • Dimensioned floorplans and elevations • Planometric drawing of interior • Potential concepts submitted for feedback on a concept board

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

(*Continued*)

Exercises	Deliverables
Create plans for a landscape design for the NGV Grollo Equiset Garden.	• Folio pages that show evidence of divergent thinking strategies to brainstorm and develop ideas • Schematic drawings • Site plan • 3D drawing rendered perspective drawing • Potential concepts submitted for feedback on a concept board
Design the exterior of a gallery inspired by the folds and drape of fabric.	• Folio pages that show evidence of divergent thinking strategies to brainstorm and develop ideas • 3D drawing rendered perspective drawing using digital collage techniques • Potential concepts submitted for feedback on a concept board
Design an interior based on a design style. Review Chapter 5 for ideas.	• Folio pages that show evidence of divergent thinking strategies to brainstorm and develop ideas • Mood board/s of design style • Schematic drawings • Dimensioned floorplans and interior elevations • Planometric drawing of interior • Potential concepts submitted for feedback on a concept board
Use paper or card and create a paper sculpture (see Figure 8.61). Undertake a series of observational drawings of the paper sculpture – look at the direction of light and cast shadows. Take one drawing and SCAMPER it to create a new outdoor space.	• Paper model – low-fidelity prototype • Observational drawings • Ideation and development drawings that incorporate divergent thinking activities, such as SCAMPER and Forced Associations • Floorplan and elevations • Perspective drawing showing potential context
Design an external wall for an outdoor space. Choose a theme and the context; for example, external wall of a lifesaving club where public outside showers are located. Create a sea-themed experience and aesthetic.	• Research and brainstorming pages • Ideation and development pages • Planometric drawing showing the wall in context • Floorplan with one elevation • Present your final concept as a 3D model
Design a viewing platform for an animal enclosure at a local wildlife sanctuary.	• Folio pages that show evidence of divergent thinking strategies to brainstorm and develop ideas • Schematic drawings • Dimensioned floorplans and interior elevations • Planometric drawing of interior • Potential concepts submitted for feedback on a concept board

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Exercises	Deliverables
Design an amphitheatre for outdoor theatre and opera events.	• Folio pages that show evidence of divergent thinking strategies to brainstorm and develop ideas • Schematic drawings • Dimensioned floorplans and interior elevations • Planometric drawing of interior • Potential concepts submitted for feedback on a concept board
In late 2022, it was discovered in Melbourne there are 580 statues and only 1.5% celebrate real women. Design a statue/shrine that includes options for seating and shelter to recognise a significant Victorian female.	• Folio pages that show evidence of divergent thinking strategies to brainstorm and develop ideas • Schematic drawings • Dimensioned site plan showing the statue/shrine in context • Perspective drawing • Potential concepts submitted for feedback on a concept board
Design a concept for a children's park. Research the Ian Potter Children's Garden for inspiration.	• Folio pages that show evidence of divergent thinking strategies to brainstorm and develop ideas • Schematic drawings • Site plan • 3D drawing rendered perspective drawing • Potential concepts submitted for feedback on a concept board
Create a lighting design for an outdoor garden.	• Folio pages that show evidence of divergent thinking strategies to brainstorm and develop ideas • Schematic drawings • Site plan • 3D drawing rendered perspective drawing • Potential concepts submitted for feedback on a concept board
Design a space for an online game. Choose a type of game, theme and environment. The game cannot be one that already exists.	• Folio pages that show evidence of divergent thinking strategies to brainstorm and develop ideas • Schematic drawings • Dimensioned floorplans and interior elevations • Rendered perspective drawing • Potential concepts submitted for feedback on a concept board
Find an alley or narrow street and redesign to include café and outdoor eating options.	• Folio pages that show evidence of divergent thinking strategies to brainstorm and develop ideas • Schematic drawings • Dimensioned floorplans and interior elevations • Planometric drawing showing the streetscape • Potential concepts submitted for feedback on a concept board
Redesign the internal space of a warehouse to accommodate smaller studio spaces for artists.	• Folio pages that show evidence of divergent thinking strategies to brainstorm and develop ideas • Mood board/s of design style • Schematic drawings • Dimensioned floorplans and interior elevations • Planometric drawing of interior • Potential concepts submitted for feedback on a concept board

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

EMBARK 8.4

Interactive experiences

These design exercise ideas can be mixed and matched. The exercises are not designed to address an entire design process.

Exercise	Deliverables
Create a set of icons for one of the following: • the four phases of the VCD design process • the four seasons • menu items at a cinema.	• Evidence of divergent thinking strategies to Discover and Develop • Folios pages that show evidence of the Develop and Deliver phases • Evidence of convergent thinking strategies • Present icons on a concept board in black and white
Design the interface and interactive experience for an online ordering app.	• Evidence of divergent thinking strategies to Discover and Develop • Evidence of wireframing during the Develop phase to plan the experience • Evidence of type and layout conventions • Evidence of using the Gestalt principles of visual perception when designing the layout • Potential solution submitted on a concept board with steps shown as a story board
Design a proposal for an interactive experience for a gallery app – choose your artist and exhibition.	• Folio pages including: brainstorm and research, ideation, and refinement using the design elements and principles • Evidence of divergent thinking strategies to Discover and Develop • Evidence of wireframing during the Develop phase to plan the experience • Evidence of type and layout conventions • Evidence of using the Gestalt principles of visual perception when designing the layout • Present your ideas for feedback as a digital concept board • Final design solutions are not required
Create a concept for an interface for people with vision problems for a smart watch.	• Evidence of divergent thinking strategies to Discover and Develop • Evidence of wireframing during the Develop phase to plan the experience • Evidence of using the Gestalt principles of visual perception when designing the layout • Present your ideas for feedback as a digital story board • Final design solutions are not required

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Exercise	Deliverables
Redesign the elevator interface in a hotel lobby.	• Research of existing elevator panels using convergent thinking to assess options • Evidence of divergent thinking strategies to Discover and Develop • Evidence of using the Gestalt principles of visual perception when designing the layout • Present your final idea on a concept board for feedback
Update a well-known fast-food chain's self-service digital menu.	• Evidence of divergent thinking strategies to Discover and Develop • Evidence of wireframing during the Develop phase to plan the experience • Evidence of type and layout conventions • Evidence of using the Gestalt principles of visual perception when designing the layout • Present your ideas for feedback as a digital story board • Final design solutions are not required
Design an app to help customers find the right pair of jeans without having to try them on.	• Evidence of divergent thinking strategies to Discover and Develop • Evidence of wireframing during the Develop phase to plan the experience • Evidence of type and layout conventions • Evidence of using the Gestalt principles of visual perception when designing the layout
Design an app to let you see and interact with your pets while you are not home.	• Folio pages including: brainstorm and research, ideation, and refinement using the design elements and principles • Evidence of divergent thinking strategies to Discover and Develop • Evidence of wireframing during the Develop phase to plan the experience • Evidence of using the Gestalt principles of visual perception when designing the layout • Present your ideas for feedback as a digital concept board • Final design solutions are not required
Design an app for ordering a cup of coffee at your school canteen.	• Folio pages including: brainstorm and research, ideation, and refinement using the design elements and principles • Evidence of wireframing during the Develop phase to plan the experience • Evidence of using the Gestalt principles of visual perception when designing the layout • Present your ideas for feedback as a digital story board

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

(*Continued*)

Exercise	Deliverables
Design a wake-up app for when you fall asleep on the train.	• Folio pages including: brainstorm and research, ideation, and refinement using the design elements and principles • Evidence of wireframing during the Develop phase to plan the experience • Present your ideas for feedback as a digital story board
Design a 404-error page and the next steps to provide a better experience.	• Folio pages including: brainstorm and research, ideation, and refinement using the design elements and principles • Evidence of wireframing during the Develop phase to plan the experience • Evidence of using the Gestalt principles of visual perception when designing the layout • Present your ideas for feedback as a digital story board

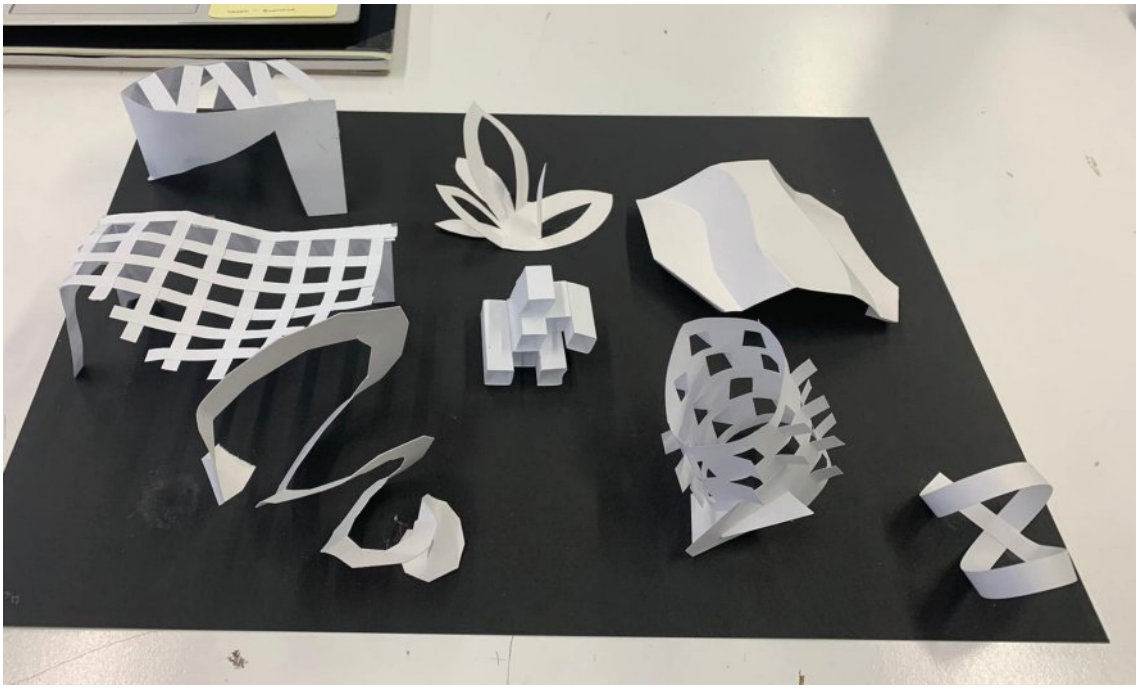


Figure 8.61 Paper sculptures – turn one into an idea for an outdoor space

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Chapter review and tasks

Summation

Designers work in a range of formal and informal settings. They work in teams, independently, face to face and online. Designers work with other specialists; for example, a graphic designer may employ an illustrator to complete part of a design project or outsource some photographic work. An architect will work with an engineer and an industrial designer may work with a specialist in model making. It is not uncommon for design companies to work collaboratively on the one project. A graphic design company may work alongside an exhibition design company to complete a large project (such as the VCE Season of Excellence).

This study looks at fields of design practice associated with messages, objects, environments and interactive experiences. Each of these fields has specific roles and skills required by a designer. The design process model can be used as a framework to analyse and describe the design work produced by these designers.

Multiple-choice questions

1 Which field of design practice does the design in this photograph belong to?
   - **A** environments
   - **B** messages
   - **C** objects

2 Designers use different methods to evaluate their work. Which example below is not the most useful way to evaluate design work?
   - **A** internet research
   - **B** generate mock-ups
   - **C** consult with client

3 When conducting research, you need to be aware of where your information comes from. Sometimes if information is secondary (not from the source) it may have been altered or changed and be inaccurate and unreliable. Which of the sources below would be the most likely to contain secondary information?
   - **A** websites
   - **B** magazine articles
   - **C** blogs

4 Sustainable design refers to:
   - **A** how long the ink used in printing will last
   - **B** how long a logo will stay in fashion
   - **C** designing with respect to the environment





Interactive

Mini task: collaborative scenarios

The list below has seven different potential working relationships between designers.

- graphic designer and illustrator
- graphic designer and photographer
- architect and engineer
- architect and landscape designer
- industrial designer and model maker
- graphic designer and coding specialist
- interactive designer and user experience designer

1 Briefly discuss how each would work together.
2 List four other collaborative combinations and discuss.

Extended task: legal obligations

1 Define intellectual property.
2 Define copyright.
3 Define trademarks.
4 You often hear people saying that you are allowed to copy 10% of someone's work. Is this true?
5 Are fonts free? Discuss.
6 Explain when you are, and when you are not, the copyright owner of the design work you produce.
7 Not all company names can be registered as a trademark. Discuss.
8 When completing design work for a visual identity or branding, there are two main areas that you will need to be careful with: these are generating names for a company and the creation of a logo.
   - Explain why these two areas are of concern.
   - Propose a plan to avoid any problems with these two areas.

Essential question – Unit 3, Area of Study 1

What are the visual communication practices used by designers?

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 32

1 Use mind mapping to explore and record the communication design practices used by designers.
2 Use the Venn diagram in Figure 8.62 after brainstorming your ideas to assist in analysing and comparing the fields of design practice.
3 Using the Venn diagram, choose two fields of design practice to complete your VCAA Unit 3, Outcome 1 assessment task.

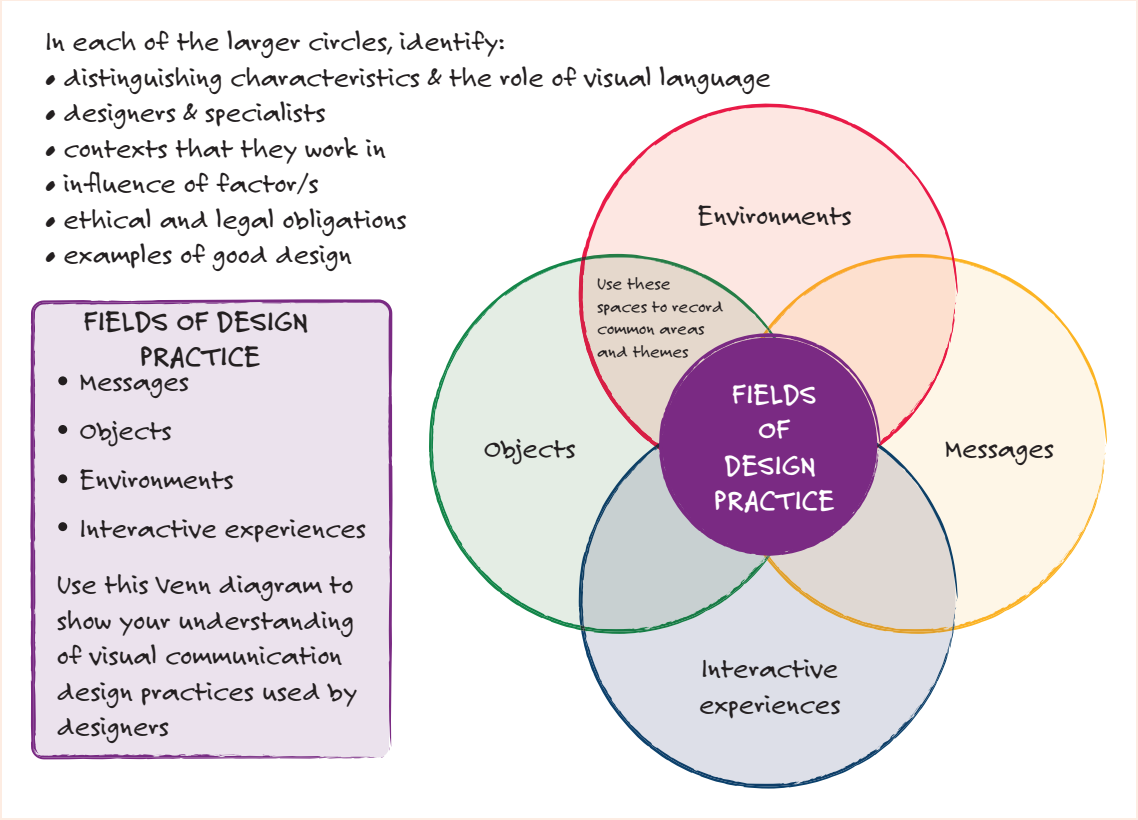


Figure 8.62 Fields of design practice Venn diagram

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

VCAA assessment
Unit 3, Outcome 1

> On completion of this unit the student should be able to compare the ways in which visual communication practices are used by contemporary designers, using research methods and practical exploration.
>
> To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.
>
> VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 33

This VCAA outcome requires you to complete:
- a written comparative analysis
- two practical exercises

When undertaking the **comparative analysis**, you will look at how two designers use a design process to meet the needs of their stakeholders. This will require you to reflect on all four stages of the process.

When undertaking the **two practical exercises**, you will use the Develop stage of the design process along with divergent design thinking strategies.

Comparative case study

When comparing the working practices of designers, you can choose from one of the combinations below:
- Designers working in the same field of design practice but in very different contexts, such as a multidisciplinary agency, small studio, freelance or in-house for a company or brand.
- Designers working in the same field of design practice whose methods, materials or processes are very different to one another.
- Designers working on the same project, but from different fields of design practice.

Compare the ways in which visual communication practices are used by contemporary designers, using research methods and practical exploration.

Complete a comparative case study of designers in selected field(s) of design practice presented in one of the following formats:
- a written report
- an annotated visual report
- a response presented in a digital format, such as an online presentation or interactive website.

Steps

1. Complete the Venn diagram activity in the essential question task to decide which two design fields you want to address.
2. Using the case studies in this book (or investigate your own designers) collect the following information about each of the two field of design practice.
   - What type of designer/s work in this field?
   - What are some examples of clients, projects and communication needs?
   - Identify the type of contexts they work in
   - Outline a typical design process
   - How do they use a visual language to communicate ideas?
   - What type of collaborations occur between the designer and stakeholders?
   - Identify any influences of technological, economic, cultural, environmental, and social factors.
   - Identify the impact of ethical and legal obligations including issues of ownership and intellectual

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

SEE CHAPTERS 4, 5, 6, 7

Practical exercises

Complete two practical design exercises documenting emerging skills in selected field/s of design. Select from the following exercises or refer to the many examples throughout this book.

Refer to Chapters 4 and 5 for technical drawing conventions. For information on interactive experiences, refer to Chapters 6 and 7.

The following exercises address all four fields of design practice, around the theme of an art gallery. Select two different fields of design practice and two exercises. Or you can select two design exercises from the one field.

The Heide Musuem of Modern Art is located on Birrarung/Yarra River set amongst traditional Australian landscape gardens. Heide features several gallery spaces including an outdoor sculpture park.

For their latest exhibition, they require:

- A wrist band and coffee cup with branding that reflects the current exhibition (Message)
- An outdoor sculptural sign (Object)
- An update to their existing outdoor café (Environment)
- An app that can be downloaded onto the phones of visitors with a map and guide of the exhibition (Interactive experience)

Messages

Heide requires imagery for their café's takeaway cups and identification wrist bands.

You are required to design a **type-based** logo and surface graphics (including pattern and colour palette) that will be used during the exhibition for entry to the exhibition spaces during exhibition period.

You will need to consider the context of the museum and target audience of art and design patrons. The final design work will be applied to a **coffee cup** and a **wrist band**.

Consider the following design exercises:

Brainstorm

Complete one page of brainstorming – use both text and imagery. When finished, highlight key words and images that stand out for you in relation to your context and target audience.

Forced Associations

1. Choose two key words from your brainstorm.
2. Sketch ideas for your pattern/surface graphics based on the two words.
3. How many times can you repeat this?
4. Annotate this work.

Elements and principles

Complete one A3 page of ideas using development drawings with annotations to explain your design thinking.

Complete a second page of ideas that deliberately focus on the design elements and principles – for example, use colour, use point, use line, add texture, change the shape, create a contrasting pattern.

Type

Research examples of type that would be suitable for this brief.

- Complete one page of manual drawings exploring a range of ideas for a typeface.
- Complete a second page of ideas which are further developed using a software program like Adobe Illustrator.
- Ensure that you explore options for tracking and kerning.
- Annotate your work to explain your design thinking.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Media and materials

Over two pages in your visual diary, explore a range of methods, media and materials to generate your surface for both the loyalty cards and coffee cup.

- You are encouraged to explore a variety of methods including painting, printmaking, drawing, photography etc. When you use a variety of methods, you will find yourself using a range of media and materials.
- You may start manually but may end up in a digital world.
- You may use any software including Photoshop, Illustrator or even Procreate on an iPad.
- Annotate your work.

Prototype

Complete one A3 page showing a mock-up of your coffee cup and wrist band. Use grids and layout conventions including rule of thirds and Golden Ratio to test and refine your concepts.





Figure 8.63 Coffee cup and wrist band based on the Barbara Hepworth exhibition at Heide. Design work by Eve Beccia (top) and Ella Stephens (bottom)

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Objects

Using design thinking and collaboration with your peers, you are required to design a three-dimensional sign for an exhibition at the **Heide Museum of Modern Art**.

These exercises require you to produce industrial design drawings using manual and digital methods. You will have the opportunity to apply drawing methods and associated conventions used in the design of objects.

Consider the following design exercises:

1. Complete a range of **manual collages with ink and thread** as a form of primary research to think about design elements and principles.
2. Complete a written brainstorm along with ideations with annotations (use word association, action verbs or SCAMPER).
3. Complete a two-point perspective drawing.
4. Complete an isometric drawing. You should include rendering. This task may be completed digitally or manually.
5. Complete a third-angle orthogonal drawing with dimensions.

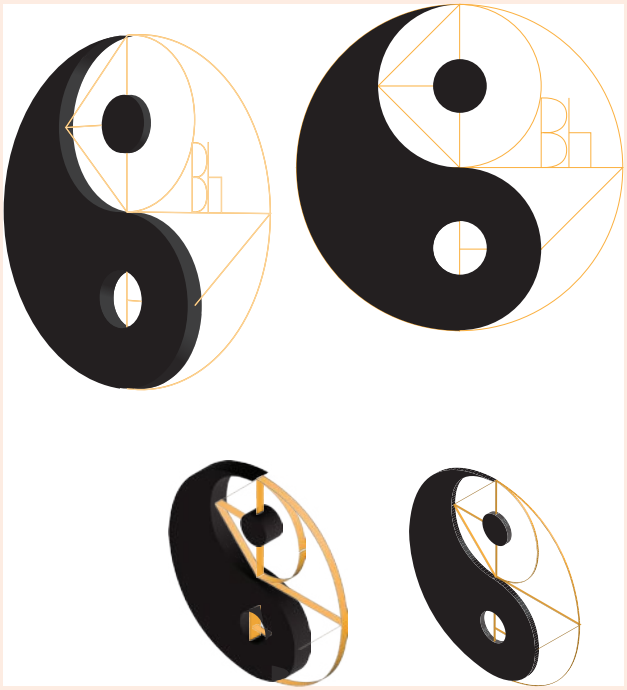


Figure 8.64 Signage design for the Barbara Hepworth Exhibition. By Alex Duske

Environments

You are required to redesign the café at Heide. The café will serve takeaway drinks and food along with a small area to dine in.

Consider the following exercises:

1. Complete a series of 3D explorations using paper. Experiment with cutting, folding, weaving, scoring and connecting paper and card. Arrange all of your explorations onto A3 black paper.
2. Using the exploration from above, create a paper structure. Photograph your design from different angles. Include a photograph from the top view and four side views.
3. Arrange photos onto an A3 sheet and add or change your design further by using pen on top. Tracing paper overlays can also be useful. Produce one A3 page of freehand two-point perspective drawings using your photos and model as a guide.
4. Next, manually or digitally render your two-point perspective drawing, using black and white or colour.
5. Complete a dimensioned floor plan, with four elevations using appropriate drawing conventions. This task must be completed using a software program like Adobe Illustrator.
6. Produce a planometric drawing of your gallery that also indicates the landscape. You should indicate the style/type of plants and pathways. This task may be completed digitally or manually.



Figure 8.65 Paper sculptures. By Charles Horne

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Interactive experiences

You are required to design an app for visitors of the Heide Museum of Modern Art.

The app needs to include:

- Map of the exhibition, including identification of key artworks, along with information
- Map of the grounds of Heide that indicates toilets, the café, the gift shop and parking entrances/exits
- Function to book tickets ahead
- Function to order and pay for coffee and food.

Consider the following exercises:

1. Generate ideas for:
   - the way that visitors can interact with the app
   - icons
   - type and colour palettes
   - images if needed.

   Submit this work in your visual diary.
2. Develop a set of icons – refer to Chapters 6 and 7.
3. Use wireframing to develop ideas – refer to Chapter 7.
4. Use the Gestalt principles of visual perception when developing the composition.
5. Present a concept board containing static drawings of the interfaces of the app. A written explanation may be included to explain the process.

More ideas

Refer to the following Embark activities in this chapter for even more exercises that you could chose to undertake to complete this outcome.

Remember, you need to select two practical exercises from one field of design practice or or two different fields of design practice.

- Embark 8.1
- Embark 8.2
- Embark 8.3
- Embark 8.4



Figure 8.66 Outdoor seating area. By Charlotte Hunt

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Chapter 9
Design analysis

Unit 3, Area of study 2

How do designers use visual language to communicate ideas and information to audiences or users?

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, p. 34



KEY KNOWLEDGE:

- techniques for analysing and evaluating design examples from selected field(s) of design practice
- the role of visual language in communicating ideas and information
- aesthetic decisions made by designers, using the design elements and principles
- the relationships between aesthetic decisions and the purposes, contexts and audiences or users of design examples
- methods, media and materials used to create design examples
- the influence of technological, economic, cultural, social or environmental factors on design decisions
- conceptions of good design
- appropriate design terminology

KEY SKILLS:

- compare and analyse design examples from selected field(s) of design practice
- describe the role of visual language in communicating ideas and information
- analyse influences on aesthetic decisions made by designers
- analyse and evaluate applications of methods, media and materials, and design elements and principles in selected design examples
- use conceptions of good design to evaluate design examples
- use appropriate terminology during analysis and evaluation

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, p. 34

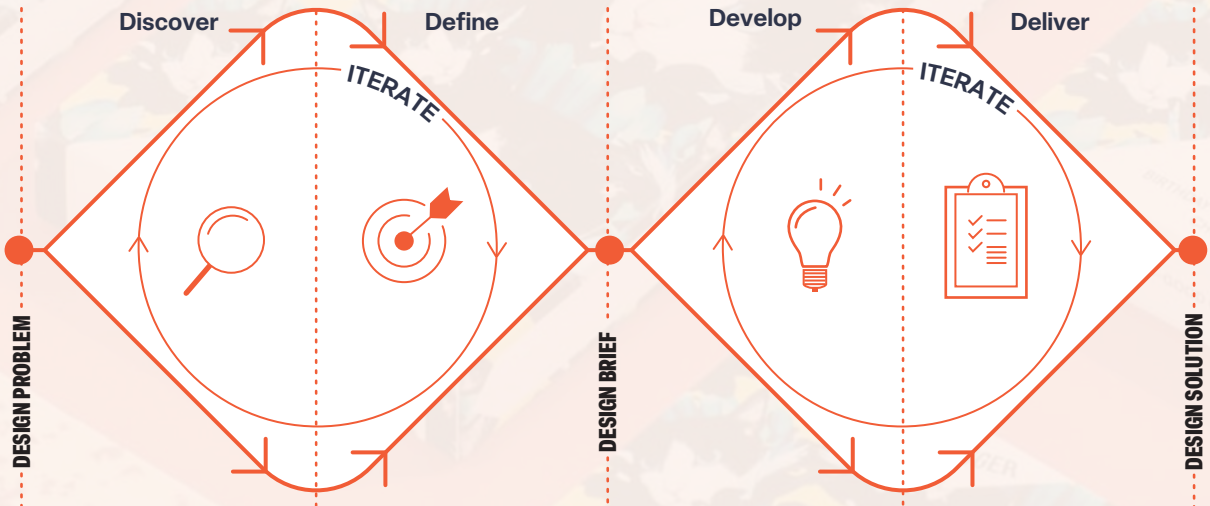
ISBN: 978-1-009-33999-5 Patterson & Saville
© Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Design depends largely on constraints.

Charles Eames, from interview in *Design Q&A*, a short film made in 1972

OVERVIEW

Analysing examples of good design is a way to inform your own design practice. Your design analysis will look at how visual language is used when producing messages, objects, environments, and interactive experiences to engage and maintain the attention of targeted audiences. This area of study requires you to analyse two or more examples of design, considering how designers have used design elements and principles, media, materials and methods. You will look at how designers respond to purposes and contexts as well as make decisions based upon technological, economic, cultural, social or environmental factors. The analysis work you complete must be linked to the fields of design practice you studied in Unit 3, Outcome 1 and can be used as a case study to support your understanding of what good design is, which can then be applied to a design process in the SAT folio.



Divergent Thinking
Gather insights
Apply research methods
Explore stakeholders' needs, perspectives & experiences
Suspend judgement
Keep an open mind

Convergent Thinking
Synthesise data
Review, categorise and summarise information
Re-frame & target problem
Establish design criteria

Divergent Thinking
Gather & analyse inspiration
Brainstorm
Generate imaginative ideas
Draw and make
Create, recreate, experiment

Convergent Thinking
Critically evaluate ideas
Refine concepts
Test, iterate, evaluate
Resolve final features & details
Choose presentation formats

VCD DESIGN PROCESS based on the UK Design Council Double Diamond model

ISBN: 978-1-009-33999-5 Patterson & Saville
© Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

9.1 Visual language and Visual Communication Design

Visual language is a way that designers communicate to their target audience. To put it simply, a visual language is like the designer's toolbox which includes tools and strategies for gaining audience attention, to create a familiar aesthetic. Where a writer uses words to communicate, designers use a visual language with their users.

A visual language can:

- create a style or approach to the design, including the form, that becomes familiar (see Figure 9.1 KitchenAid products)
- create effective connection with the target audience
- create consistent visual language, that will help build and strengthen a brand that may be recognisable in any language, such as the Coca Cola brand in Figure 9.2
- be used by architects to communicate ideas in drawings or to provide visual clues through elements of the building, natural elements or objects such as fixtures and even furniture
- be used when designing a product to create impact and invite the user to engage (a product that isn't designed well does not trigger any feelings with the users)
- be used by product designers to help users to recognise products in an often-overcrowded market.

SEE CHAPTER THREE

Designers use different components of visual language, depending on their field of design practice, when resolving problems, combining imagery and type to influence how users experience, interact and respond with places, systems and things. As part of creating a visual language, designers will make aesthetic decisions using the design elements and principles.



Figure 9.1 Visual elements include the streamlined form and the silver logo band that is classically associated with the brand.



Figure 9.2 Coca Cola has an instantly recognisable brand identity because of the strong use of visual language. The Coca Cola branding is strong because of the consistent visual language, which includes a specific typeface and colour scheme. Regardless of the language that you speak, you will know what beverage is inside the bottle or the can.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

9.2 Analysing visual communication designs

SEE CHAPTER FOUR

Visual communication design is a way of communicating information, ideas and messages to a target audience. Through undertaking an analysis of existing designs, you will gain an insight into why designers choose certain methods, materials and media and the way that design elements and principles can assist in the creation of good design solutions. The aim of analysing the design work of others is to assist you in making your own informed choices when designing for a specific target audience, purpose and context. This section provides techniques for analysing and evaluating design examples from selected fields of design practice.

Some points to be aware of:

- Be objective – don't be influenced by personal feelings or other people's opinions.
- Try not to say 'I like'.
- Be descriptive when you are writing and use critical evaluations (it is about proving a point, interpreting information and suggesting a resolution if you can).
- Use visual communication design terminology, including the correct names of the design elements and principles, methods, media and materials.
- Refer to the designs that you are discussing to support your opinion. This means to back up your opinion by referring to what you see in the designs that has led you to this opinion.

Before you can analyse a design, you need to understand the factors that influence the way information is expressed and what it is intended to do. Designers can be influenced by design factors including technological, economic, cultural, social or environmental factors when making design decisions.

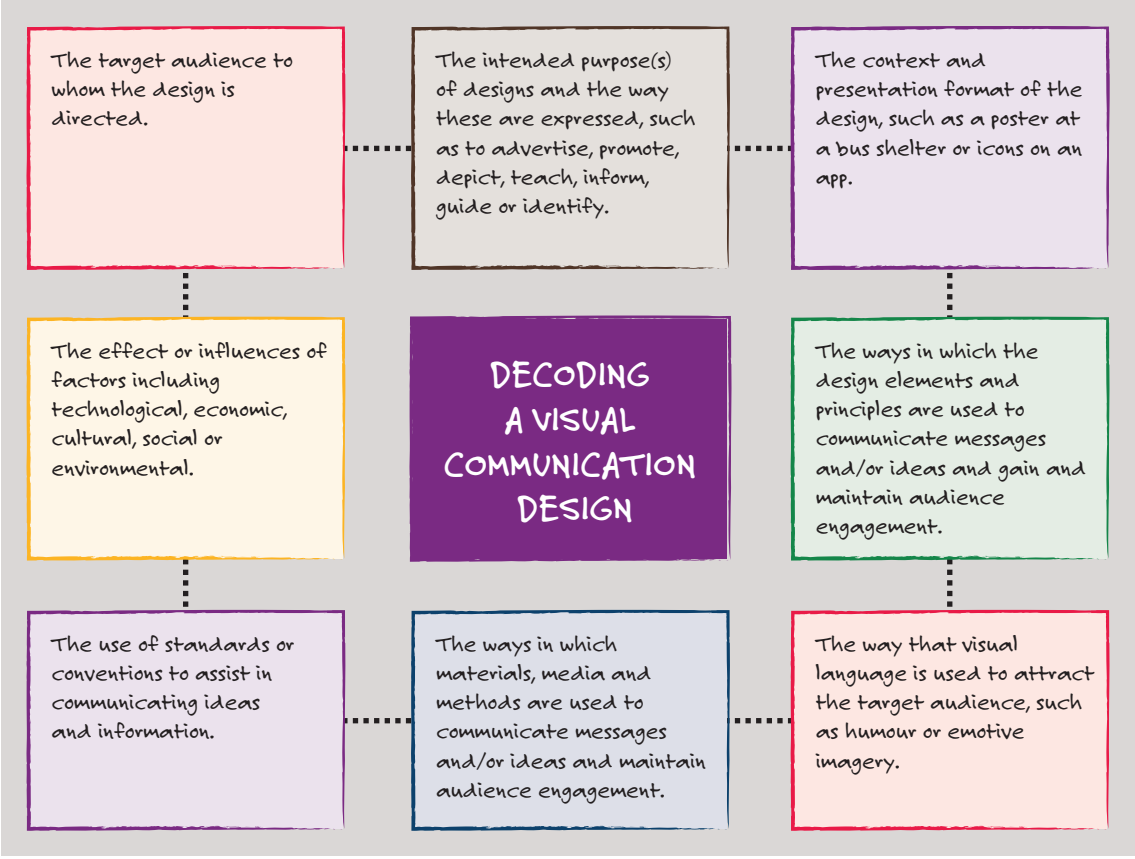


Figure 9.3 Decoding a visual communication design

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Purposes

Every design has a reason or a purpose. Examples of purposes might include, but are not limited to: to influence, educate, inform, identify, guide, depict, promote, advertise, decorate and communicate.

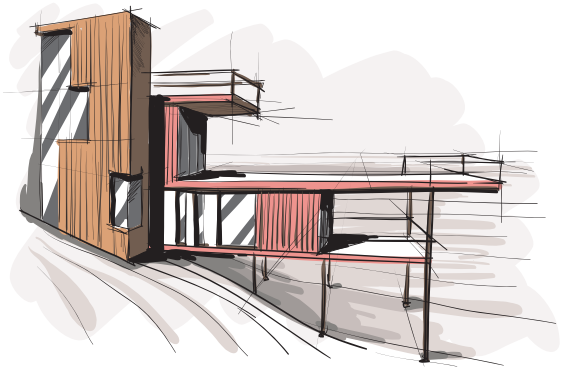
- A product design or environmental design, such as a landscape plan, also serves particular purposes such as a specific function or to provide shelter.
- The function of plans, scale drawings and concept presentations of products serves purposes such as to depict, inform and identify features.
- The primary purpose of a concert poster might be to attract attention. But as a secondary purpose, it might also inform the audience of times and dates.
- A shoebox does not need to promote, as the 'audience' has already made a commitment to purchase the shoes. The primary function of the shoebox is to inform the audience of the shoe style and size.
- The three-dimensional design of a perfume bottle needs to be eye-catching to attract the target audience; however, it also needs to incorporate the logo or name of the product to inform the audience about their purchase. The bottle's label would also contain information such as the volume of perfume and where it was made.
- An interactive experience may have the purpose of informing, communicating or identifying options to interact with.

The way a designer chooses to present information can be influenced by the purpose of the design. A billboard viewed by passing traffic might need to be large and simplified, but a business card could include intensely detailed imagery or a logo and needs to be portable. A children's storybook cover needs to attract the attention of a child so the imagery should reflect this by being colourful, and using simplified shapes and large, bold subject matter.

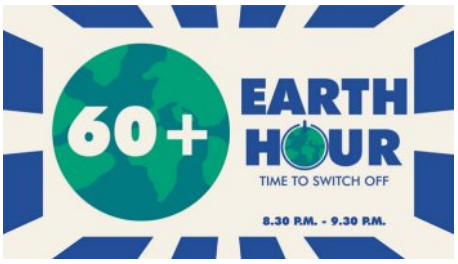
Table 9.1 Different purposes for designs

Purpose	May involve	Examples
Advertising	Marketing or selling a product or service	Illustrations, freehand drawing, signage, multi-media, postcard, packaging, logo, billboard, brochure, poster, publication, clothing, exhibition display or photography  **Figure 9.4** Coca Cola advertising on the side of a truck

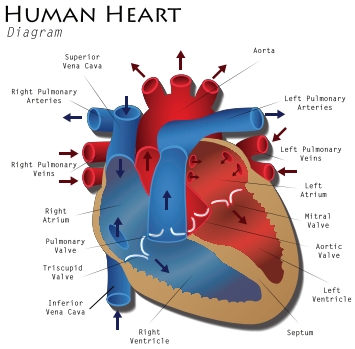
ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Purpose	May involve	Examples
Depicting	Representing or portraying a product or company. Sometimes a designer will want to depict what something looks like to a client or target audience. At times there will be no other agenda, no message to be communicated, simply the illustration or presentation itself.	A map, symbol, chart, illustration, diagram, signage, multi-media, packaging, instrumental drawing, 3D model, brochure, poster, postcard, billboard, publication or photograph  **Figure 9.5** This three-dimensional drawing depicts a concept for a building
Guiding	Establishing a location, providing directions or assisting someone with a set of steps.	A map, symbol, diagram, signage, illustration, freehand drawing, multi-media, brochure or poster  **Figure 9.6** This post has a map of the Flagstaff Gardens in Melbourne. Its purpose is to guide the target audience
Identifying	Providing identification for a person, object, place or even an event.	Examples of designs that identify are a logo, symbol, icon, signage, map, diagram, poster, brochure, web page, multi-media  **Figure 9.7** The logo that is used to identify Twitter

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Purpose	May involve	Examples
Informing	Conveying facts or information to an audience and may include information about an event, concept, process or opinion.	A map, symbol, chart, illustration, freehand drawing, diagram, graph, 3D model, brochure, poster, publication or postcard. The signage in Figure 9.8 informs users of where they are and where to go.  **Figure 9.8** This sign informs users of directions at an airport
Promoting	Encouraging the target audience to participate in an event, organisation or something intangible, such as a belief or philosophy. A simple way to remember the difference between promotion and advertising is that advertising usually ends with the sale of goods or services	Illustrations, freehand drawing, signage, multi-media, postcard, packaging, logo, billboard, brochure, poster, publication, clothing, exhibition display, photography, symbols and icons.  **Figure 9.9** This postcard is promoting Earth Hour. It is not trying to sell anything, it is promoting a concept
Decorating	To decorate is to enhance the appearance or beauty of something by adding ornamental or attractive features, including adding embellishments, accessories and the design elements and principles.	Adding embellishments, accessories, colours, or patterns. Decorating can be applied to various things, including objects, environments and clothes, and to many different presentation formats such as packaging.  **Figure 9.10** A window display for Aesop cosmetics is decorated with a display of floating white face masks that help promote a new product

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Purpose	May involve	Examples
Teaching	Instructing or demonstrating information, so that the target audience will learn something from viewing or applying the information.	A brochure, poster, publication, multi-media, illustration, instrumental drawing, freehand drawing, map, symbol, chart, diagram, graph or 3D model  **Figure 9.11** This diagram assists in learning about the structure of a heart; its purpose is to teach, not advertise

EMBARK 9.1

Purposes

The designs in Figures 9.12 and 9.13 have different purposes. Identify the purpose for each example and explain how the designer has met the purpose. In your response, refer to the use of visual language.



Figure 9.12 What is the purpose of this road sign?



Figure 9.13 What is the purpose of this milk carton?

Contexts

The context of a visual communication design refers to the setting of the communication, or where it can be found. It also refers to the type of design it is, or, as it is sometimes referred to, the carrier. Is it a poster from a theatre or a bus stop? Is it a brochure found at an information desk, or a ticket you get when you pay your money for a show? Is it on a phone or an iPad where the designer will need to take into consideration the size of the screen and the convenience of carrying around the device?

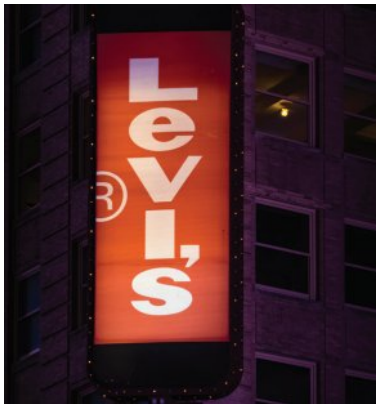


Figure 9.14 The context of this Levi's logo is a billboard

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

The context helps you to identify who the audience for the visual is, because it tells you where and how the visual is to be viewed. The context is very important to a designer, as they need to consider where the design work is going to be seen so that the most impact can be made. The context of a design can affect decisions made by the designer; such as size, materials (weatherproof materials) and what is featured. A context will also help identify the purpose, as the location and carrier will be selected to maximise the purpose it is trying to achieve.

When completing your visual analysis on any design, it is beneficial for you to try to identify specific carriers and locations as this will help you unpack some of the decisions made by the designers.

Examples of contexts include:

- billboard
- bus station
- conference table
- magazine
- newspaper
- shop front
- site
- book
- computer screen, iPad or phone
- digital display in a shopping centre
- café
- street signage.

Confused by contexts, carriers and presentation formats?

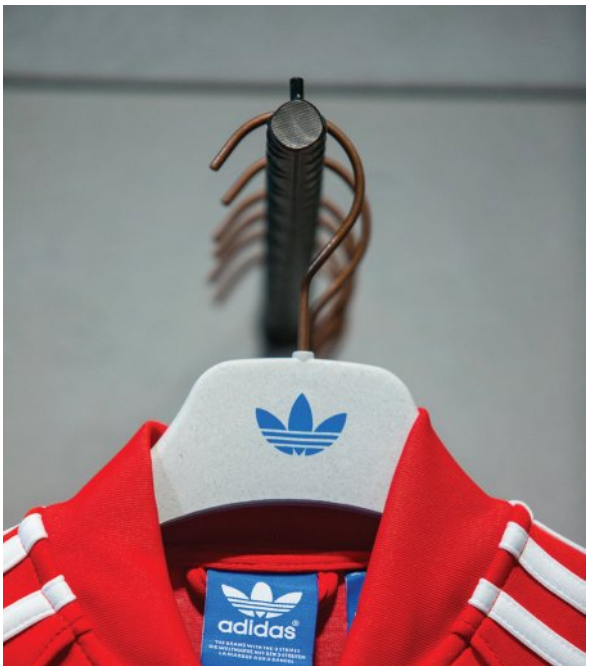


Figure 9.15 The context of this Adidas logo is a clothing tag and coat hanger, located in a store

Table 9.2 The differences between communication needs, presentation formats and contexts can be confusing. Often there is a fine line between them.

Communication need/s	Carrier or final presentation formats	Context and locations
A way to identify a brand and information about a product	Double-sided surfboard-shaped card swing tag	On a t-shirt for sale in a surf shop
To communication and promote a music event	A3 full-colour printed poster	On a wall in a train station
To package and market fish food	Cardboard box package	On a shelf in a supermarket or pet shop
To promote and advertise the design of a new chair	A3 presentation board for client	On foam board in a studio
Surface graphics for a package for an Xbox game	Cover for Xbox in a sleeve designed to fit disc and cover	In a games shop or department store
Plans for a new home	Formal plan on A1 bleed proof paper	In a tube or on a pin board at a building site

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Target audiences

Visual analysis requires you to determine the specific characteristics of the audience and how effectively you believe the designer of that communication has targeted them. Describing an audience as 'the general public' is too broad for most analysis tasks; you need to identify specific types of audiences for different designs. You need to think about the different methods used in these fields, how designs are targeted towards specific audiences and why certain imagery may have been used. The identity of the audience, therefore, is an important factor in determining the way in which the communication is produced. In identifying the target audience in visual analysis, you should try to nominate at least three specific characteristics. In real situations a designer would find this very useful in determining the direction of their work. It also demonstrates that you have analysed the work carefully and have been able to discern more than just one characteristic.

Characteristics of specific audiences

In Visual Communication Design, there are broad categories that can be used to describe a target audience.

- Age: children, teenagers, young professionals, middle aged, elderly.
- Gender: female, male, non-binary, non-gender specific.
- Socioeconomic status: what level of income does the audience have? Is the target audience required to have a specific level of education?
- Location: is the audience primarily city or country residents? Inner-city or suburban dwellers?
- Interests: animal-interest groups, sporting associations, music fans, fashion-conscious consumers, hobbies, etc.
- Cultural and religious background: is the target a specific ethnic culture? Or social groupings, such as large families?

When analysing an audience, it is useful to begin with identifying an age bracket. The age bracket might be broader for a box of Cornflakes, but narrower for a box of Coco Pops. Coco Pops are generally targeted at a young audience and feature a cartoon image of a monkey, while the Cornflakes packaging features more sophisticated imagery and the well-known rooster, targeting an audience ranging from young people to elderly people. These images are readily identifiable by these age groups and assist in creating an identity for the product; subconsciously, people relate to it.

Video 9.1
Target audiences

In environmental and industrial design communications, who the audience is will depend on who is required to view the plan or product concept. Sometimes an audience will need specific qualifications, such as architectural or engineering skills, to have the knowledge necessary to understand the conventions and symbols used in a project's particular designs.



Figure 9.16 This Disney Pixar poster would appeal to children as the figures in the poster are instantly recognisable and familiar to the target audience. The use of bright colours against the white background creates contrast and a strong visual hierarchy

How do designers use visual language to communicate ideas and information to audiences or users?

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Techniques for attracting a target audience

Once you have clearly established the audience and the varied purposes of your designs, it is time to analyse the ways a designer has attracted attention and maintained interest in the design; for example, location, context, humour or emotive imagery. An advertisement for a four-wheel drive vehicle depicting a young family will send a different message to an advertisement featuring a young man crossing a fast-flowing river in the vehicle. An older, more sophisticated woman spraying the latest Chanel No. 5 has a very different impact on a younger female audience preferring the fragrance of Miss Dior. A child's book with significant text on the cover would appeal to older children while a book cover illustrated with cartoons or stylised images is clearly meant to appeal to younger children or preschoolers.

Methods, materials and media

SEE CHAPTER THREE

Methods, materials and media refer to the processes used by the designer to produce a visual communication design. Methods can include but are not limited to drawing, collage, printing, photography, model making and prototyping (both high and low fidelity). Designers make decisions throughout the design process about which methods to employ. Sometimes a designer will be given specific instructions on which production methods to use, as outlined in the brief. For example, a graphic designer might be requested to use only black-and-white photographic images to reduce the cost of the design or because it will provide a link to previous projects. In the initial phases of the design process, designers might rely heavily on ideation drawing when generating ideas, then scan their work and further develop imagery and concepts using programs such as Adobe Illustrator. They might take photographs as a way of recording research, or photograph a 3D model to be included in a brochure design. These photographs may be manipulated further in Photoshop. An architect or draftsperson will use computer-aided design (CAD) software to assist in the development of a house plan to scale with accurate dimensions.



Figure 9.17 Hoshakuji Station, Tochigi, Japan by architect Kengo Kuma & Associates. The structure incorporates an eye-catching geometric pattern of interconnecting wooden shapes that create the form of the interior roof. The architect's choice of materials contrast with the darker materials, creating a focal point in the design

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

A designer will employ a variety of media and materials throughout the design process. A fashion designer might draw a freehand sketch on textured paper using pastels, while an industrial designer might produce a three-dimensional drawing on bleed-proof paper, rendered with markers and pen. A textile designer might use a computer program to generate design patterns and combine this with screen-printing to copy the final design onto fabric by hand. Expensive magazines are often printed on heavyweight gloss paper, while cheaper magazines found at supermarket checkouts are often printed on thin, inexpensive paper to reduce the cost of the magazine, suggesting that the cheaper magazines are targeted at a different demographic. Some products are packaged in simple cardboard boxes, while others have layers made from different materials to make the product more seductive and attractive to the target audience.

Design elements and principles

SEE CHAPTER THREE

When you are evaluating the effectiveness of design elements and principles, you need to analyse a range of them. It is also important that you understand how each of the elements and principles work so you can isolate their use in the sample you are analysing. You should comment on the obvious applications of these. Look at how the elements of design such as shape, colour, line and texture have been used. Is the use of colour dominant and eye-catching? Perhaps line has been used in the background to lead your eye through the design? Line is especially important in architectural or landscape design, as it informs the viewer of specific details that require accuracy and conventions. Is texture used to emphasise something, or to create a more realistic representation of an object?

Look at how the visuals and information are organised and think about the use of the design principles. Is an asymmetrically balanced layout appropriate for the purpose and audience? Does the pattern used attract or detract from the aesthetic? Does the figure stand out sufficiently from the ground? Is the scale appropriate for the purpose?

When you are analysing the design elements and principles you will often be required to do more than list them and say where they are used. You might be asked to discuss how they attract a specific target audience, or how they help to communicate a message or idea. For example, the colour red might be used to highlight a dangerous area on a map. A photograph might be cropped to eliminate unnecessary information. The design element type is not always used just to let you know the name of a product, event or the title of the design. It often has a style or theme that matches the communication required. Type may also be used as a symbol to represent parts, section views, labelling and identifying details. It is also important to identify the differences between describing the use of a particular element or principle and evaluating its effectiveness.

If you are asked to discuss the design elements and principles, you need to do more than just describe where the element or principle exists within the visual communication design. You need to describe and evaluate the element or principle, what it is doing or how it is being used, if it is effective and why. You need to evaluate the effectiveness of the element or principle in conveying information or ideas to attract the specific audience.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

CASE STUDY 9.1

Hey Tiger … how do you use the elements and principles of design?

Hey Tiger's mission is to delight you aesthetically, dazzle your tastebuds, and make chocolate as sweet as it should be for everyone.

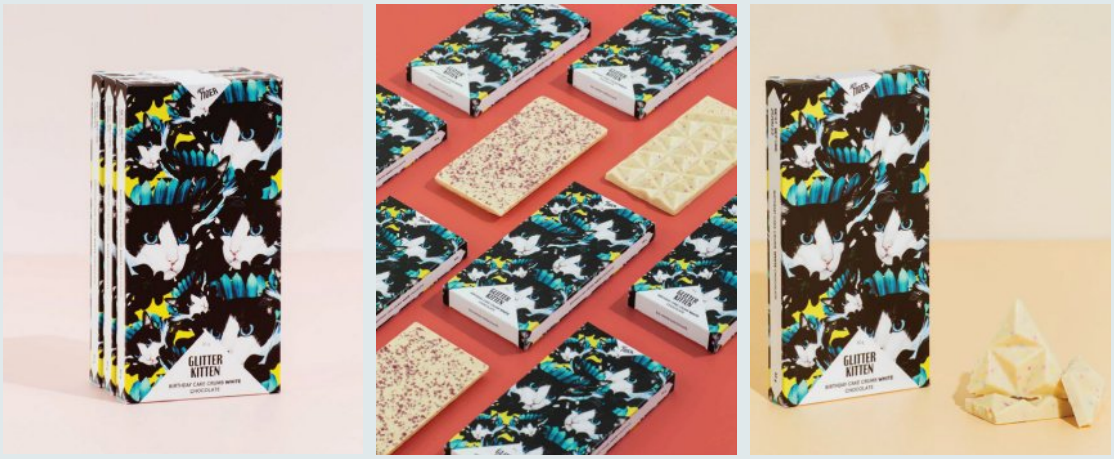


Figure 9.18 Hey Tiger's Glitter Kitten chocolate. The packaging uses a range of design elements and principles as part of their visual language

Question

How has Hey Tiger used the design elements and principles to achieve their mission?

Influences on design

SEE CHAPTER FOUR

As you saw in Chapter 4, a design may be influenced by a range of factors, including economic, technological, cultural, environmental and social.

Some influences may be based on deliberate decisions made by the designer, such as a determination to minimise the environmental impact of their product. Others may be outside their control, such as a limited budget. But whether they are within or outside the control of the designer, these factors will have an impact on the work they produce.

FURTHER READING 9.1

Analysing designed visual communications – literacy toolkit

The Victoria State Government, Department of Education, has a Literacy Teaching Toolkit for VCD students on its website, 'Analysing designed visual communications : https://cambridge.edu.au/redirect/10125.

As it explains, two strategies that can be used to support analysis of designs are:

- Using literal, inferential, and evaluative questions to analyse a designed communication
- Using the Four Resources Model to analyse visual communication and design.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

9.3 Examples of analysis

Each of the fields of design practice have similar and different components to analyse. Differences occur because of purposes, contexts and the use of different conventions. The use of visual language in each field of design practice differs depending on the way the audience is to be engaged or a message and idea is to be communicated. The following pages provide examples of visual analysis.

Messages

INSTRUCT 9.1

Example: analysing a package

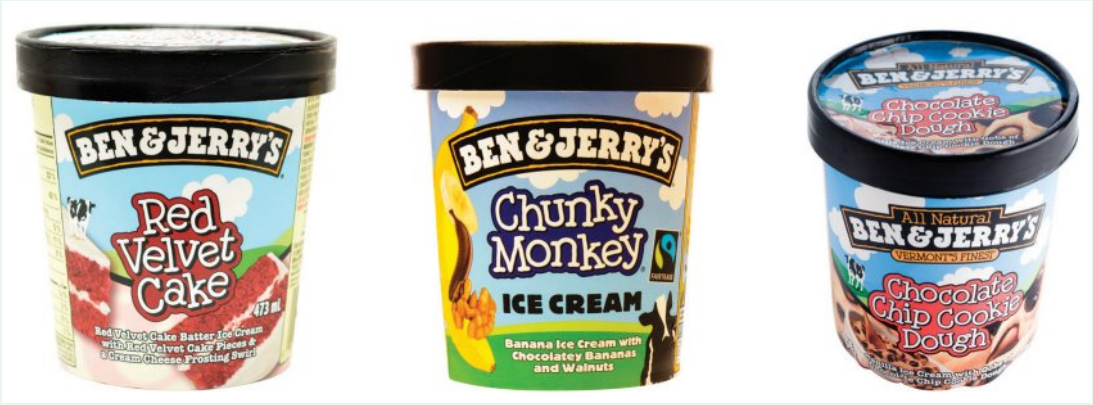


Figure 9.19 Ben & Jerry's ice cream

This visual analysis, will explore the use of visual language that makes Ben & Jerry's ice cream packages stand out on the shelves, captivate consumers, and communicate the brand's values.

The **purpose** of these package designs are to advertise Ben & Jerry's brand of ice-cream. The package also identifies the brand through a distinctive typeface which may be considered as a type-based logo for the brand. Each package informs us of the flavours through bright, eye-catching imagery and text.

The **context** for this range of ice creams would be specialised Ben & Jerry ice cream stores and perhaps cafés and restaurants. Ben & Jerry ice creams may also be found in local or large chain supermarkets, however, would be placed alongside similar upmarket competitors.

The **target audience** for Ben & Jerry's ice cream is broad and diverse, but they primarily focus on a younger demographic, particularly young adults, families and millennials. This group is more adventurous when it comes to trying new flavours and is often willing to support brands that align with their values. Ben & Jerry's social and environmental initiatives, along with their playful packaging and unique flavours, resonate with this age group.

Ben & Jerry's ice cream packaging employs a captivating **visual language, created with the design elements and principles** to convey its brand identity and values. Playful illustrations of cows and fantasy worlds, complemented by a vibrant colour palette, evoke joy and curiosity. The type used on Ben & Jerry's ice cream packages is both bold and friendly and is usually presented in a distinct and handwritten style, reflecting a sense of personal touch and authenticity. The illustrations often depict amusing scenarios, such as cows engaging in human-like activities which add a touch of storytelling to the brand, sparking curiosity and engaging consumers on an emotional level. Despite

(*Continued*)

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

(*Continued*)

the artistic approach, an organised information hierarchy ensures essential details are clear. Overall, the packaging's cohesive visual language strengthens brand recognition and creates an engaging and inclusive experience for a diverse audience.

Ben & Jerry's ice cream package design successfully combines a playful, artistic approach with a clear representation of their brand values and product information. The vibrant colours, imaginative illustrations, friendly type, and commitment to sustainability all contribute to a packaging design that entices consumers to take a closer look and ultimately indulge in an ice cream experience. Beyond merely holding the product, the package serves as a canvas for storytelling, inviting customers into the world of Ben & Jerry's and fostering a connection that goes beyond taste buds.

When analysing design work from the field of messages, you will most likely be analysing type.

When analysing and/or annotating typefaces:

- Briefly describe the font – Does the name of the font give away any clues? Can you talk about shape, form, line, texture or colour? Can you talk about contrast, balance (symmetrical or asymmetrical), scale and proportion?
- Describe the font's anatomy – As a start, is it serif or sans serif? Pick two main anatomical parts to discuss.
- Describe the type conventions used: for example, uppercase, bold, italic, kerning, tracking and leading.
- To complete your analysis, discuss how the typeface will suit your theme and assist in communicating your purpose and context. Will the target audience be engaged?

INSTRUCT 9.2

Example: analysing a typeface

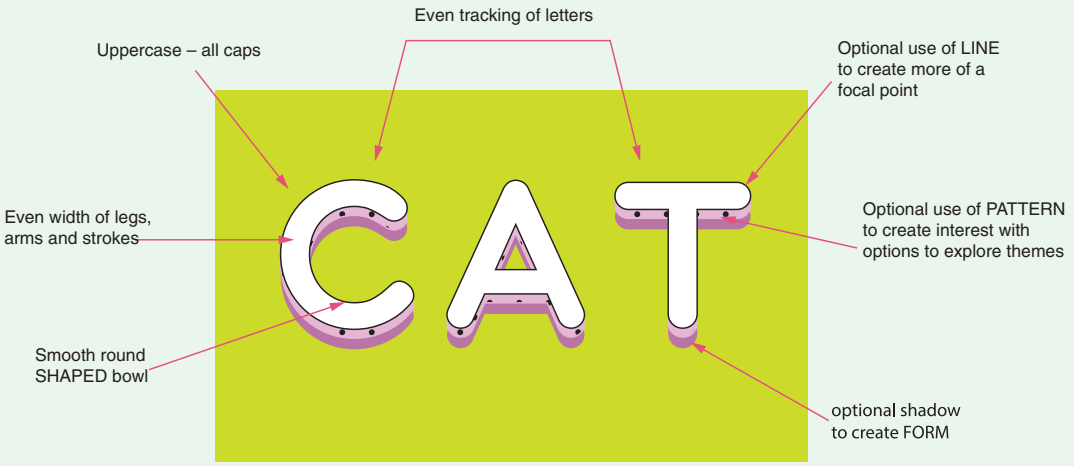


Figure 9.20 Analysis of type

The font is made up of simple round curves that provide an opportunity to incorporate layers to create impact with the bold, and use of both pattern and shadow. The type shapes are smooth, round and in proportion with each other and almost symmetrical in design, which means that the letters work in a uniform way making it easy to read. The clean shape of the letters means that it is easy to create contrast with a different coloured background or using pattern and shadow.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

This typeface would work well in most scales, except very small and when used as text in a paragraph – then it might not be that easy to read.

The font is sans serif with an even cap height, a beautiful round bowl and counters for curved letters like C. The strokes, legs and arms all maintain an even width. This font is shown in uppercase, but options for layering include a pattern and shadow to create a 3D effect. The font appears to be evenly tracked and as there are no lowercase options, individual letters may not require kerning.

Objects

INSTRUCT 9.3

Example: analysing an object

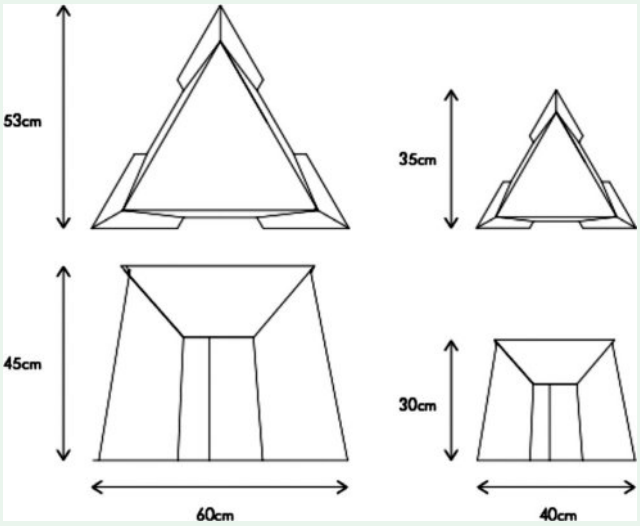


Figure 9.21 Paper Tiger Stool by Anthony Dann – this stool comes flat-packed for the consumer to assemble

The Paper Tiger Stool by Anthony Dann is based on geometric forms and may have been inspired by architectural structures. The **target audience** would be people who are interested in purchasing a temporary stool as these products are made from cardboard. The stools come flat-packed, so would not appeal to those who need to assemble furniture, rather people who require convenient seating for home, work or even events such as assemblies and festivals. The stools are contemporary in form so would appeal to an audience interested in this style of design. As the drawing in Figure 9.21 is a 2D orthogonal drawing with dimensions, the drawing may be targeting those who require information on the scale.

The **purpose** of Figure 9.21 is to inform the target audience of the dimensions of two different stool sizes. The top and front views also identify information about the details of the stool, such as that the stool has three legs. The context may be part of a set of instructions made available when the stool is purchased or as an image featured on a website or brochure providing information to the client about the product.

During the design process, Anthony Dann may have used both manual and digital **methods**. Dann may have used ideation drawing when developing ideas and concepts. He may also have made several models, both low and high fidelity, to assist in refining the style, form and construction process. He have used the computer to produce the final net. The orthogonal drawing uses dimensioning

(*Continued*)

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

(*Continued*)

conventions and the layout is related to third-angle orthogonal drawing as the front and top views are aligned. The technical drawing may have been produced using a vector software program such as CAD. This would have been used in the late development and refinement phases of the design process. The drawing may have been printed on paper as part of the instructions for assembling.

Line and shape are important **design elements** in this technical drawing. A consistent line style has been used to depict the two-dimensional shapes of the top and front views. This drawing may have been produced to scale and indicates that the form is balanced as it appears like an equilateral triangle from the top view. The dimensions are provided to illustrate to the target audience the size of the stool including height, width and length.

The designer has addressed social and economic **influences** as these stools would be cheap to produce and useful and accessible for large events. If the stools were made from recycled cardboard, they would certainly address issues of sustainability and the environment. This stool is an example of good design because of the simplicity of the manufacturing and construction processes and the strong geometric aesthetics that are popular.

Environments

INSTRUCT 9.4

Example: analysing an environment



Figure 9.22 McBride Charles Ryan–the Cloud House

Architectural firm Mc Bride Charles Ryan (MCR) has redesigned the back end of this house to incorporate playful cloud-like elements to create a contemporary design aesthetic which contrast the formal design of the front of the house.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

The architects may have been inspired by clouds, creating a stylised shape and reminiscent of a child's drawing of a cloud – it is quite nostalgic. The **target audience** are the homeowners, who required a renovation with unique qualities. This audience would be of a higher socioeconomic background with a possible interest in architectural design. The curved shape of the roof would not be for everyone. The cost associated with building something that may require custom design and manufacturing would be more expensive. The fact that there are three bedrooms may suggest that this is a family home. The floor plan does not contain complicated conventions or dimensions, which may suggest that this plan is for the owners and not the builders or engineers.

The **purpose** of the floor plan would be to inform the client (homeowner) of the potential concept. The photograph is of the finished building and may be used to advertise the architectural company. The floor plan may have been used in a client–architect meeting. The coloured photograph may be found on the McBride Charles Ryan website to advertise their work and expertise.

The architects would have used a range of **methods** during their design process including specifically drawing and model making and prototyping (both high and low fidelity) in both manual and digital formats. The MCR team may have used freehand drawing when creating schematic diagrams to generate ideas. The team may have used digital photography to take photographs of the site before the design work commenced. They would also have used digital technical drawing (using CAD to draft plans and elevations). The use of technical drawing conventions includes line styles, symbols and scale. Technical drawing conventions are a visual language, a common set of rules used and understood by design professionals. Their use makes it easier to communicate information. By using CAD software during the development and refinement phases, the architects could rely on the many functions of the software to create drawings accurately and with speed. During the refinement phase, it is easy to alter the design when changes are required. The photograph and floor plan may have been screen-based or printed on paper.

As a **design element**, line has been effectively used to convey many conventions associated with architectural drawing. Different line weights are used to represent wall thicknesses and symbols for doors and fitted cabinetry such as the kitchen bench. Pattern has been used effectively to illustrate different areas of the floor plan including the courtyard, decks and play area. The use of pattern in the floorplan to identify area/spaces assists the audience in easily reading the floor plan and differentiating between interior and exterior areas.

In terms of **influences**, the large open-plan design at the back of the house allows for more socialising both inside and outside, and the use of wood panelling provides a connection with the environment. Assuming the wood is sustainable and the large glass windows are glazed, the design will address sustainability factors. The front of the house is a traditional terrace style and there were no changes or additions made to this view due to maintaining the style and cultural heritage of the streetscape. The renovation is an example of good design as it maintains the front exterior design to suit the streetscape while providing an additional extension that is innovative, original and functional.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

INSTRUCT 9.5

Example: analysing a package



Figure 9.23a Carolyn Hawkins – Sydney Road Street Party. Bits and pieces of design for a day of festivities celebrating the sights, smells and sounds of Brunswick. There is also an animated GIF, which you can see by scanning the QR code.

Figure 9.23b Animated GIF for the Sydney Road Street Party

The interface design belongs to a campaign for the Sydney Road Street Party. The interactive experience includes three interfaces for the app, moving GIF, type and icon design.

The **purpose** of this design is to inform users of the program details including, date, times and location. The design work also identifies the theme of the street party through playful shapes, bright colours and handmade type.

The **context** for this design work would be phones, so that people can conveniently interact with the design in any location, to plan their involvement with the event. The target audience would be young people who are interested in participating in crowded outdoor events including parties and festivals. They would be most likely people 18 years and over, although the design work indicates the event may be family friendly due to the bright, bold colours and patterns and lack of adult only detail.

The **methods** used may be collage and drawing and the type appears to be hand generated. The designer may have created patterns and shapes manually prior to putting the composition together into a digital format.

The **design elements** include use of red and a deep pink contrast with the dark blue and white and this contrast is used to make the main text a focal point. The decorative patterns are a strong aspect of the visual language and are successful because of the plain solid background colours. The clarity of the layout is successful because it is not cluttered and the important functions are made evident through the use of Gestalt **principles** of visual perception, such as common region (where elements are placed close together), closure (parts of the design are cropped), figure-ground and focal points.

The designer was **influenced** by the location of the street party, which is a Melbourne inner-city suburb, multicultural and densely populated with a broad range of cultures. The street party is a social event and this would have influenced the designer's choice of a playful, fun and slightly informal visual language.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Chapter review and tasks

Summation

This area of study requires you to analysis designs from two different fields of design practice to develop your understanding of what good design is. When analysing existing designs, you will look at how the design elements and principles, methods, media and materials are used to communicate ideas or messages to a specific target audience. You will look at the different presentation formats used in each of the three fields of design practice and the importance of purposes and contexts. The knowledge and skills developed from the analysis tasks will assist you in the design process undertaken in your SAT Folio.

Multiple-choice questions

Interactive

1 What is the intended purpose of this design?



- **A** to educate
- **B** to identify
- **C** to teach

2 What is the context of this design?



- **A** app design
- **B** website
- **C** digital screen

3 Identify the characteristics of the target audience for this design.



- **A** people who like to play games
- **B** children who like to exercise while composting
- **C** people who like gardening

4 Which field of design practice might this design belong to?



- **A** interactive experiences
- **B** objects
- **C** environments

Mini task: aesthetic decisions

What type of aesthetic decisions are made by designers when producing messages, objects, environments, or interactive experiences?

Complete this task by choosing examples from the different fields of design practice, and identifying decisions made by designers.

Messages	Objects	Environments	Interactive experiences
For example: Choose a typeface that is more legible	For example: Choose a material that has a glossier reflection to appeal to an expensive market	For example: Create a more open plan to accommodate for a small space to look bigger	For example: Provide less options to create an easier and smoother process

Extended task: components of a VCD analysis task

The questions below will help you think about the decisions made by designers when creating visual communication designs. Answer all of the questions, using examples of design from any of the fields of design practice.

1. Describe how a design has been influenced by past and contemporary practices.
2. Describe how a design has been influenced by social and cultural factors such as religion, community values and politics.
3. Describe how design practices have been influenced by technology, economic and environmental considerations.
4. Discuss different design styles of past and contemporary key designers.
5. Describe the ways in which methods, media, materials, design elements and design principles are influenced by past and contemporary practices and cultural and social factors.
6. Discuss the different methods that are used in final presentations in different fields of design practice.
7. Identify specific conventions and why conventions are used to communicate ideas, messages or meanings.
8. Discuss practices that fulfil legal obligations when using type and images belonging to others.
9. Describe different phases of the design process as a framework for organising and implementing design decisions.
10. Identify different research techniques that designers may use to acquire information for inspiration and analysis to generate design ideas and concepts.
11. Discuss why the design is an example of good design.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Essential question – Unit 3, Area of study 2

How do designers use visual language to communicate ideas and information to audiences or users?

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 34

Below are examples of design from the four fields of design practice addressed in this study – messages, objects, environments and interactive experiences.

For each example, describe how the designer has used visual language to communicate ideas and information to an audience or user.

Messages



Figure 9.24 Package design for Veneziano coffee

Objects



Figure 9.25 memobottle™ by Jesse Leeworthy and Jonathan Byrt

Environments



Figure 9.26 Starbucks coffee store in Dazaifu, design by Kengo Kuma

Interactive experiences



Figure 9.27 Interactive experience design for the app for Sydney Rd Street Party by Carolyn Hawkins

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

VCAA assessment
Unit 3, Outcome 2

On completion of this unit the student should be able to compare and analyse design examples from selected field(s) of design practice, describing how aesthetic considerations contribute to the effective communication of information or ideas.
To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 34

Task

On the following page are four examples of designs from the fields of design practice referred to in this study.

Select two examples from this list, or select examples of your own, and complete a comparative analysis, describing how aesthetic considerations contribute to the effective communication of information or ideas.

You may wish to use the same fields of design practice addressed for Unit 3, Outcome 1. Both outcomes can be used to support your application of the VCD design process in your SAT Folio.

Prompts

Use the following prompts in your comparative analysis:

- Describe the design.
- Describe the target audience or users.
- Identify and discuss the purposes and contexts.
- Identify two design elements and two design principles. With reference to the design, explain how they have been used to communicate an idea or message.
- Identify the use of methods, media and materials. Choose one of each to discuss how they have been used to target the audience, purpose and context.
- Discuss how visual language is used to engage the audience and maintain their attention.
- Depending on the field of design practice, how has the designer influenced how users experience, interact, and respond with places, systems and things?
- What factors may have influenced a design decision?
- How would the designer respond to ethical and legal considerations?
- Why is this an example of good design?

Presentation

Present your analysis in one of the following formats:

- a written report
- an annotated visual report
- a response presented in a digital format, such as an online presentation or interactive website.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Messages



Figure 9.28 Sakana means FISH in Japanese. This design uses it as possible branding for a Japanese restaurant. The branding uses a contemporary visual language to engage the target audience.

Objects



Figure 9.29 The Milkman Comb, made from recycled milk bottle lids, Precious Plastic Melbourne

Environments



Figure 9.30 2022 MPavilion by Bangkok-based architecture and design practice, all(zone)

Interactive experiences

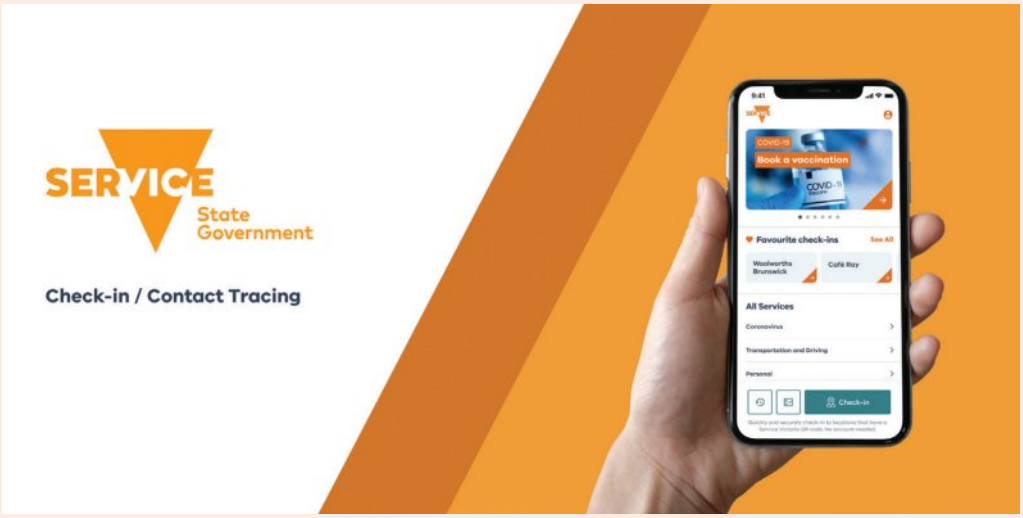


Figure 9.31 Service Victoria Mobile App Check-In Function

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Chapter 10

Design process: defining problems and developing ideas

Unit 3, Area of study 3

How do designers apply a design process to reframe problems and develop ideas?

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, p. 35



KEY KNOWLEDGE:

- the Discover, Define and Develop phases of the VCD design process
- the role of convergent and divergent thinking in the VCD design process
- ethical research methods to identify and analyse a design problem
- the role of the brief in defining communication needs
- methods and techniques used to generate design ideas
- key features and functions of the design elements and principles
- legal and ethical obligations relevant to the designer's work
- techniques for engaging in critiques to present design ideas and both respond to and deliver constructive feedback
- conceptions of good design
- appropriate design terminology

KEY SKILLS:

- apply the Discover, Define and Develop phases of the VCD design process
- use divergent and convergent thinking strategies when defining problems and developing ideas
- use design research methods to define communication problems
- apply legal and ethical obligations relevant to the designer's work
- document a brief defining two distinct communication needs and presenting design criteria including purposes, contexts, audience or user characteristics and design constraints
- generate a range of design ideas drawing on design criteria documented in the brief
- annotate design ideas using design terminology to explain and evaluate design decisions
- use the design elements and principles to develop design ideas
- present design ideas for critique, and both respond to and deliver constructive feedback
- use appropriate design terminology

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, pp. 35–6

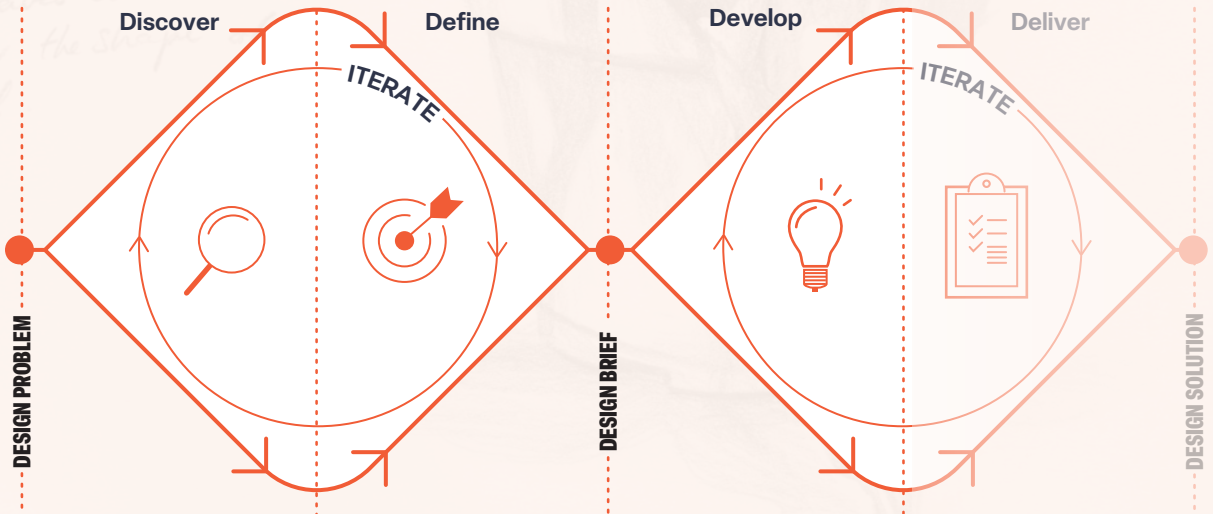
Question the problem before finding a solution.

M Tomitsch & M Borthwick, *Design, think, make, break, repeat*, BIS Publishers, The Nertherlands, p. 128

OVERVIEW:

This chapter addresses the beginning of the School-Assessed Task (SAT) Folio, which is the last outcome of Unit 3. In this area of study, you will address the Discover, Define and Develop phases of the VCD design process. Commencing with the Discover phase, you will use divergent thinking strategies and undertake ethical research methods to identify design problems or opportunities. As part of your research, you will investigate the stakeholders (including target audience/s) perspectives and other influential factors using a range of primary and secondary research. You will analyse and synthesise your research findings using convergent thinking strategies as you progress into the Define phase of the design process, which will result in the preparation of a single design brief, that defines two communication needs. The Develop phase of the VCD design process follows, using divergent thinking as you undertake an iterative process of analysing research and inspiration, brainstorming and generating ideas. This phase will be addressed for each of the identified communication needs. During the Develop phase you will use methods and techniques, along with the design elements and principles, to generate ideas and document potential concepts and share progress of work with your peers for critique.

This chapter focuses on the Discover, Define and Develop stages of the VCD design process.



VCD DESIGN PROCESS based on the UK Design Council Double Diamond model

10.1 Discover

SEE CHAPTER TWO

The VCD design process begins with Discover where you are required to spend time understanding the problem rather than accepting the design problem asked of you. During this phase, you spend time researching the problem to find opportunities, different avenues for what the client might want, and talking with all stakeholders who are involved with the design problem. It is important to discover as much as possible about your design problem. For example, if you have been asked to design a logo, you should find out who the target audience is, where the logo will be placed and how it will be used. To better understand your design problem, it takes research and engagement with the context and stakeholders.

It is our responsibility as designers to analyse and reflect on factors including environmental, social, cultural and ethical values of our design work; to assess the long-term impact of our design solutions. These need to be considered before we begin our ideation and when defining the design problem.

The Discover Phase is where you begin the journey of your SAT Folio. Before you even begin to think about writing a design brief, it is important that you spend time undertaking research to gather insights into potential opportunities where design problems can be identified. Thorough and wide research means you will have a good starting point for your folio, and it will provide a platform for idea generation. Good research is human-centred and ethical and provides you with the opportunity to understand the needs and experiences of the stakeholders. Using divergent thinking and suspending judgement at this phase of the design process will assist you.

Research needs to be selective, but diverse in the sources used. Do not fill your pages with unnecessary images, but rather be selective so it inspires you to develop your own diverse ideas and concepts. It is imperative that the research undertaken be broad, looking at both local and international design, and thorough. The assessment work that you undertook for Unit 3, Outcomes 1 and 2, will help you to decide in which field(s) of design practice you want to undertake your folio. However, further research at this point is a good idea if you are still unsure.

Primary and secondary research

You should aim to have examples of both primary and secondary resources. Accessing information from magazines, books and the internet will usually be forms of secondary research. Primary research is something original and may include going to a site, taking your own photographs, receiving emailed responses from an interview, collecting your own data and drawing from observation. Try to be creative in the way that you collect or undertake research. For example, do you want to create a music logo? Then why not investigate sound waves for inspiration? Imagine visually recording sound waves to then go on and generate ideas from the images recorded. Or perhaps one communication need is to design a stool for better back

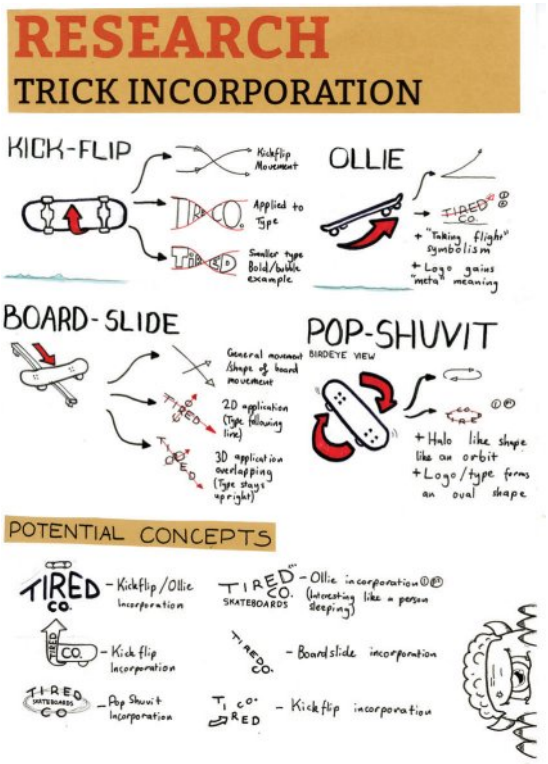


Figure 10.1 This student researched skateboard tricks as part of research for a retail skateboard logo. By Charles Horne

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

support. Why not look at the shape and form of the human spine as a starting point.

The Study Design outcome for Unit 3 Outcome 3 requires to you identify *two* communication needs for a client. You need to undertake research for both of these needs. You may want to have all of your research that relates to both needs towards the front of your folio or have research at the beginning of each design process.

Organising your research into definable categories makes them an easy platform to use when generating ideas when you move into the Develop phase of the design process. For example, you might use categories that relate to the key knowledge and skills of the outcomes in this study or categorise to focus on aspects of the brief such as:

- research specific to the audience
- research of similar designs/products/objects that have similar purposes
- research of materials and media
- research of design elements/principles/media and layouts that inspire you
- research of historical and contemporary design and local and international design trends.

Primary research

Primary research is about collecting data and information directly, rather than relying on someone else's research or information. One of the advantages of primary research is that data collected is first hand and accurate.

Examples can include:

- Take your own photos
- Field trips and site visits – a perfect opportunity to take photos and complete observational drawings
- Complete a survey – open-ended as well as closed questions
- Interview people and take notes
- Observe people interacting with objects, instructions or the environment; refer to Figure 10.1
- Photograph or record observations to do with ergonomics
- Visit the local park to observe the environment and find textures, shapes and form to use as starting points for ideas for a logo. Refer to Figure 10.2.
- Create your own colour palette through photographing and observing the context
- Focus groups – a discussion with a small group of people who are experts in a subject.

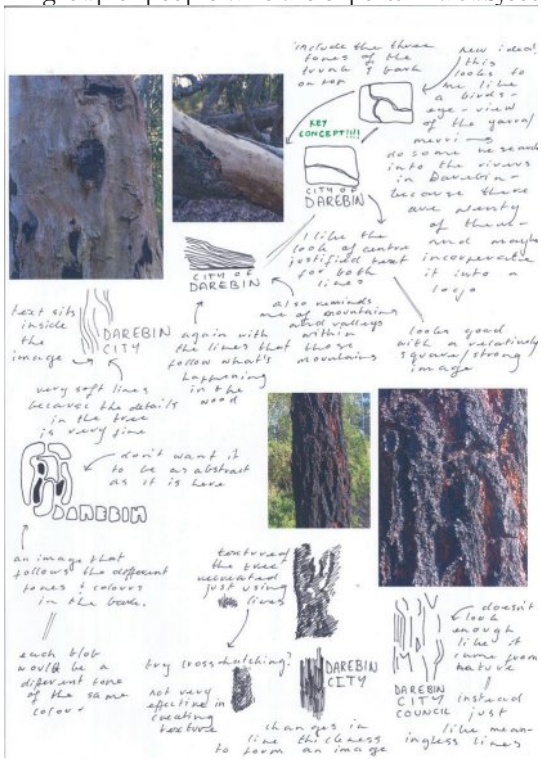


Figure 10.2 Research undertaken at a local park. By Joanna Gibbs

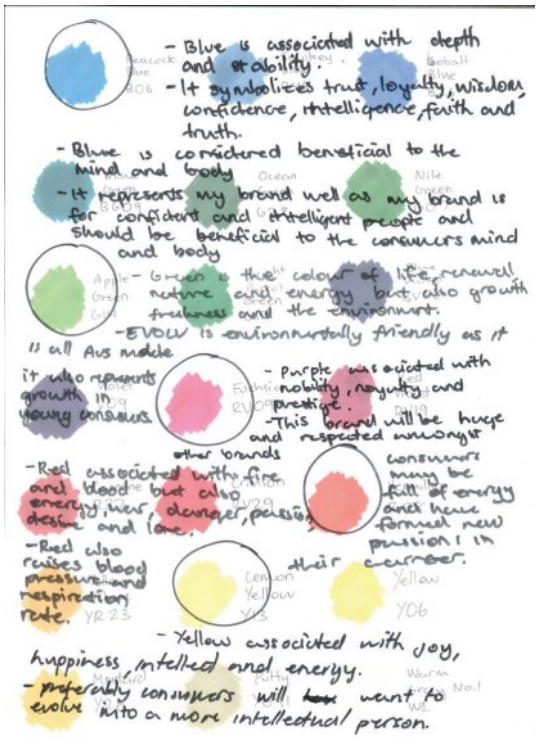


Figure 10.3 This student has analysed their colour research. By Tae Louey

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

INSTRUCT 10.1

Site research

Site research is important to any design project in the built environment, such as architecture. When undertaking site visits make sure you bring along a camera and sketchbook. When visiting the site, you can, observe and photograph the site, create a site plan and even take measurements, if accessible.

Once you return to your computer, you can trace your photos of the site and begin to analyse the environment and explore ideas. The traced sketches can be used to explore scale, placement of buildings and the relationship of the proposed buildings to existing features for the site such as gardens. These sketches can be used in conversation with the client and/or stakeholders as part of researching the initial design problem.

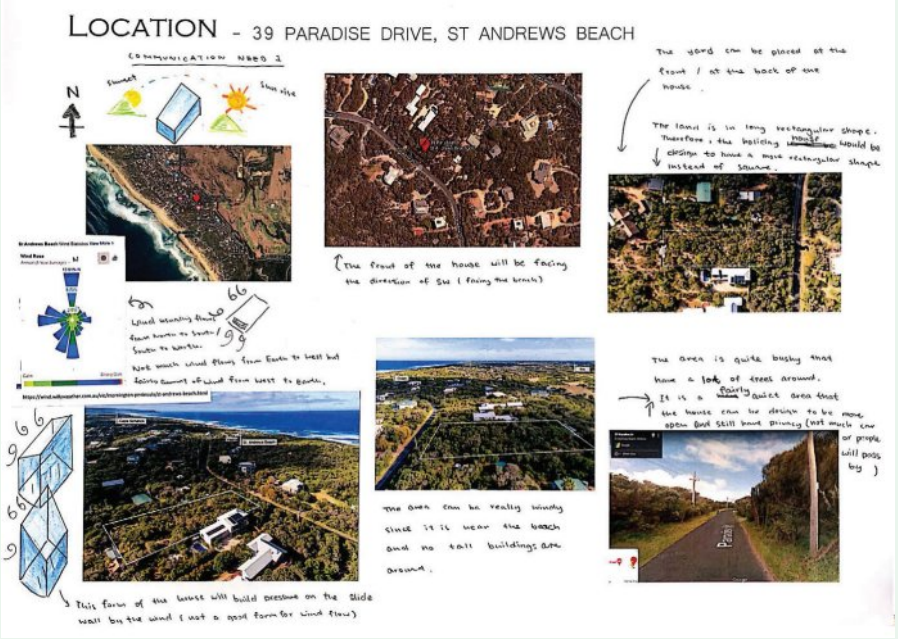


Figure 10.4 Site research. By Heidi Chan

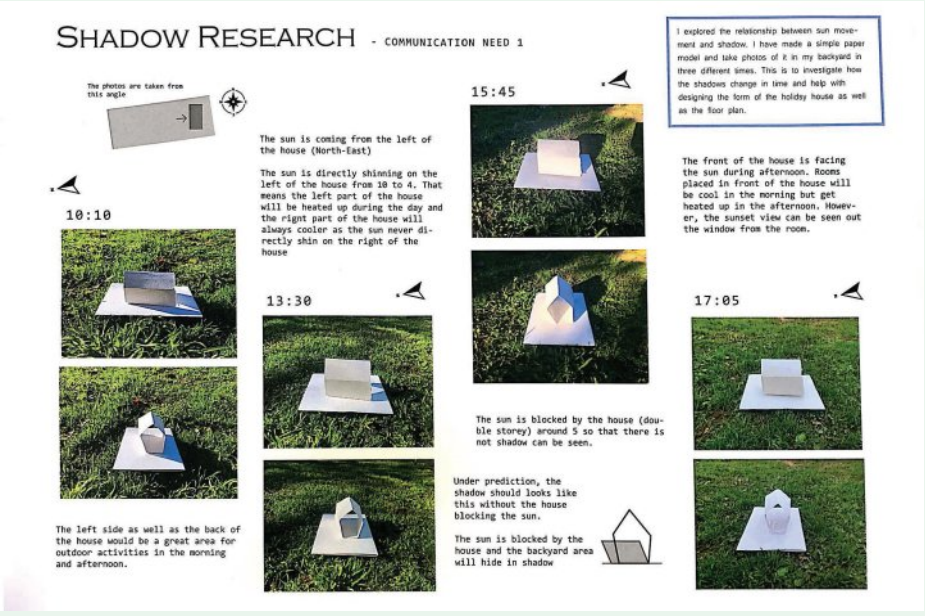


Figure 10.5 Shadow research. By Heidi Chan. While undertaking a site visit you can conduct research on shadows to consider the direction and placement of the building on the site.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 10.6 Site research. By Eloise Roberts

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

INSTRUCT 10.2

Observational drawing

Although it is not a compulsory task, observational drawings are a great way to understand form and contexts. Observational drawings are useful when undertaking site research for an environmental design folio or to understand form if working in the objects field of design practice. Observational drawings can be used as starting points for design work, such as using as part of a SCAMPER strategy. Including annotations to explain your intention of the observational drawing is important as you will make the drawing/s relevant to your folio. An annotation may suggest or explain points or changes for your own design work.



Figure 10.7 Observational drawing. By Johanna Gibbs



Figure 10.8 Observational drawing. By Charlotte Key

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Secondary research

Secondary research is collecting, summarising and synthesising data that has already been organised and published by other people, such as information from the internet or printed materials. With secondary research, you need to be careful as the data may have been collected for a different purpose, and therefore may have an unintentional bias. You must correctly acknowledge all secondary research, and place as close as possible to the resource.



Figure 10.9 A research page that includes primary and secondary research examples. By Darcy Sheahan

Although the internet is a great resource for secondary research, you need to look elsewhere as well. Ideas beyond the internet include magazines, collected pamphlets and advertising material, books, fabric samples, photographs, the natural environment, wrapping paper, existing products, drawing from observation, films, interviews and exhibitions, looking at ergonomics, colour psychology, interviews, site visits, and examples of typefaces. If undertaking an architectural folio, visit the site where you want to build. This might include photos of the site (wherever possible) or images from Google Maps. Try to get hold of any existing floor plans for analysis.

As part of your research, find examples of contemporary or past designers who inspire you. For example, look at the collaborative work of Garbett and Turf Design, in Case study 10.1.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 10.10 Secondary research, a collection of advertisements to study formats and layout. By Eloise Roberts

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

CASE STUDY 10.1

Kirribilli Pilot Project

In response to COVID restrictions immediately post-lockdown, North Sydney Council wanted to enable cafés and restaurants to have more outdoor trading space, as well as outdoor community gathering spaces.

To achieve this, Burton Street, normally a busy, congested road, was closed off. Australian designers Garbett and landscape architects Turf Design were given the task of creating a peaceful mini-plaza in the space.

They proposed new furniture, planters and lighting, and a striking colourful design scheme.

The final presentations included work in the fields of design practice of messages, objects, environments and interactive experiences – look at the animation of the umbrella in Video 10.1.

You can find more information about the project on the Garbett website.



Figure 10.11 Plan for streetscape, Kirribilli Pilot Project



Figure 10.12 Top view of shade umbrellas



Figure 10.13 Outdoor seating



Figure 10.14 Fish lanterns

How do designers apply a design process to reframe problems and develop ideas?

Video 10.1 Umbrella designs

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Gather insights about your stakeholders

An important part of your research is to look at the stakeholders relevant to your folio. This will include the client, users or target audience and even the different designers relevant to the fields of design practice you are intending to work in. Human-centred research methods allow you to gather an insight into the stakeholders and to develop empathy to increase the effectiveness of designing meaningful solutions to design problems.

The following research methods are useful when collecting insights about your stakeholders:

- interviews
- surveys
- audience or user personas
- competitor analysis
- secondary research.

It is important to apply ethical research practices, including respecting the rights and intellectual property of any participants involved in research activities. As human-centred research involves stakeholders, you may need to seek consent and always respectfully use any data collected.

Divergent thinking

The Discover phase is essentially about finding and researching communication needs or problems and opportunities for design needs. This phase is best suited to divergent thinking with an open mind. There are many examples of thinking strategies that encourage divergent thinking. More information on divergent thinking can be located in Chapters 2 and 3.

Examples of divergent thinking can include, but are not limited to:

- brainstorming
- mind mapping
- empathy mapping
- interviews
- surveys
- mood boards.

EMBARK 10.1

Mind map

While you are completing your research, start putting together a mind map page. This is an example of divergent thinking and a great way to extend your initial ideas, and can be used to help organise your thoughts and potential directions. There are many online tools that you can use to help you create a mind map or brainstorm.



Figure 10.15 Mind mapping used to think about directions for the folio

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

INSTRUCT 10.3

Mood boards

Mood boards are used by designers in a variety of fields of design practice to visually represent ideas, concepts, values, brands and starting points for generating ideas. They are also useful for keeping a project on track, defining a palette of colours, materials and textures and they can be referred to during any phase of the design process. Mood boards can be used to generate discussion amongst colleagues or to assist in defining a problem. Mood boards can be made up of abstract images, patterns, material swatches, imagery from magazines or the internet. They may even include typefaces or text.



Figure 10.16 A mood board depicting a set of aesthetic photo collages, based upon minimalistic images and exploring a colour theme



Figure 10.17 A fashion designer working on creating mood boards for inspiration

Acknowledging sources

It is important that you acknowledge all sources of imagery or information that is not your own. You need to use a recognised bibliographic style and should include the web address and date accessed for material that is taken from the internet. If you have taken an image from the internet, make sure you use the web address from the original site. For example, if you find an image from, say, Pinterest, you need to keep following the links until you find the original website the image is from. Simply supplying 'Google Images' or a Pinterest web address is not enough information. If you are using imagery that is not your own, it should be used as a starting point. This includes clip art, stock images and typefaces. If you can, it is always better to take your own photographs, which can be developed and refined and seen as one of your methods.

The acknowledgment should be placed as close to the resource as possible. Avoid bibliographies at the end of your folio.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

INSTRUCT 10.4

Acknowledge all secondary research

Don't forget to reference **and date** all imagery correctly. Place references next to the imagery. Be careful of image-sharing services like Pinterest. Although they make a brilliant resource for research, the research has already been collected into categories (the themed boards) and the links do not relate to the original source. You must use a link to the original source.

If you use stock imagery, they will come with a watermark for copyright protection, as you can see in the image below. You still need to include a URL underneath the work and the stock imagery number. If you decide use the image in your final presentation, you will need to get permission from the rights holder, and use a non-watermarked version.

SEE CHAPTER TWO

Further information on acknowledging sources can be found in Chapter 2.



Alex Potemkin, *Cat is resting on a pet perch mounted on a window*, accessed 12 January 2023, https://www.gettyimages.com.au/detail/photo/cat-is-resting-on-a-pet-perch-mounted-on-a-window-royalty-free-image/1358544437?phrase=cat%20hammock&adppopup=true

Annotating in the Discover phase

Annotating your research not only explains your divergent thinking, but also encourages convergent thinking as you synthesise the collected materials. While you are analysing collected material through annotations, you are encouraged to start sketching ideas for starting points when you progress into the Develop phase. Rapid sketches can help you remember ideas when you look back at your research later in the design process.

In Visual Communication Design, you should aim to have annotations on every page in your visual diary. Annotations are used throughout the design process and are part of assessment. Try highlighting key words, such as the design elements, to emphasise their use. Your annotations can be handwritten or typed; choose the most convenient way to work.

Try to avoid starting annotations with 'I'. Instead, refer directly to your work or the work you are analysing. When annotating, avoid stating what is on the page, writing what you see or what you have done. Instead try using command terms such as:

- describe the use of visual language
- discuss a process
- evaluate or justify a choice or direction.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

INSTRUCT 10.5

Annotating your research

Need help to get started? Use the following questions as prompts for annotating.

- Where did the research come from?
- Why is it in your folio?
- How does this research help you?
- Does it inspire an idea, a potential direction?
- Is the research inspiration for a method, a process/technique?
- Is this research an idea for the use of media and materials or perhaps a design element or principle?
- What is inspirational or innovative?
- What methods, media or materials were used?
- What elements and principles have been used?
- How could you incorporate this into your own work?
- Discuss how you will respond to the research

Notes:

- What methods, media or materials have been used in the design or construction?
- Are there any methods, media or materials you might use in your own work?
- What elements and/or principles have been applied?
- How have elements and/or principles been applied (together)?
- How effective and interesting is it? Explain ...
- Who is the intended audience? Explain ...
- How does this relate to the communication needs you are thinking about?
- How does it link to your client and/or target audience?
- Can you discuss the techniques used?

Examples:

- *This image has an asymmetrical composition, and the focal point is the title. I would like to explore a similar composition making the type the focal point of my design. I want to complete further research into bold, sans-serif typefaces.*
- *This advertisement would be appealing to young children because of the playful typeface and bright colours. This inspires me to look at contrasting colour palettes versus harmonious palettes.*
- *This idea would include contrasting colours to assist in creating a hierarchy.*
- *The swing tag is from '...' and incorporates several different papers & plastic along with a braided string. I am interested in the combination of papers along with different twine/string options. I will look at combining contrasting textured papers.*
- *This package is part of the T2 Christmas range. Although a traditional, simple boxlike package, the cardboard has been embossed and features a dominant pattern across the left-hand side. Inspired to look at patterns, I might specifically investigate Japanese patterns as they would tie in directly with my client's needs.*

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

EMBARK 10.2

Annotation starters

Finish these annotations:

- A strong use of ...
- The design element ...
- This image would reflect my target audience ...
- The use of photography could be ...
- My observational drawing has inspired me to ...
- The use of a bold typeface may suit my ...
- From the site visit I learnt that ...

FURTHER READING 10.1

Terms

The VCAA provides a list of terms ('Glossary of command terms') commonly used across the Victorian Curriculum F–10, VCE study designs and VCE examinations.

It's a good idea to use the glossary in the context of questions and tasks you are working on, rather than learning the terms in isolation.

Final tips for research

Your aim is to look a **wide range** of resources.

- Try shifting away from visuals, and towards words for inspiration – for example, mind maps, a dictionary and a thesaurus.
- Look at data, articles or market analysis.
- Don't just look at design 'inspiration' sites that focus on the final visual, but don't consider the process that created it. You should try to understand why particular trends or elements were used, and so determine whether they fit the strategy of your project.
- Develop a vocabulary for each idea before sketching any visuals
- Correctly reference images by placing information as close as possible to the image.
- Research the use of the design elements and principles, such as patterns and forms found in nature.
- Research different structures found in architecture and the actual site.
- Research can also be about materials and or processes that you might use.
- If you are thinking about making a model, you might research model making techniques, processes and materials.
- Research different trends.
- Look at 2D and 3D examples, especially if you are undertaking work in environmental design.
- Researching colour psychology is a great example of looking at emotions and building or finding empathy with your target audience.
- Collect imagery to create mood boards.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

10.2 Define

After undertaking research during the Discover phase, it is time to synthesise data, review, categorise and summarise information in order to frame design problems.

Convergent thinking

Synthesising research can be done through annotations, but using convergent design thinking will assist you to think critically.

SEE CHAPTER TWO AND THREE

Examples of convergent thinking can include, but are not limited to:

- matrix
- PMI
- See, think, wonder
- POOCH chart
- target audience profile.

More information about convergent thinking strategies can be found in Chapters 2 and 3.

INSTRUCT 10.6

Who are the stakeholders?

Researching and or involving the stakeholders (including the target audience) is an important part of discovering and understanding the design problem. When undertaking research for a given brief, you may find variations within your target audience: sub-groups with slightly different needs.

The following task can help you identify and map the characteristics of stakeholder groups to assist in understanding their needs. A table that allows multiple users will let you view their different profiles side by side, and assist in identifying trends and anomalies.

The example below includes three different profiles in the top horizontal row, although more profiles can be added. The vertical row on the left includes audience characteristics which can be tailored to suit your audience and communication needs.

User profile	Profile 1 – home cooks	Profile 2 – professional chefs	Profile 3 – celebrity chefs
Age			
Education			
Occupation			
Interests			
Location/demographics			
Socioeconomic status			
Cultural background			
Skills			

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

The design brief

The brief is an important part of the SAT Folio and its role is to define your project, provide clear directions and boundaries, and will be referred to during your design process. The design brief is to be a single document, for a real or fictitious client with two distinctly different communication needs that will result in two final presentations.

After preparing a draft and receiving feedback from your teacher, you will complete your single brief by signing and dating it at the bottom along with your teacher's signature. The brief should be placed at the beginning of your folio. You will use the contents of your brief as assessment criteria when making decisions to create solutions to your design problems.

The role of the brief is very important in documenting the client's needs. It should:

- identify the client and their communication needs
- state the purpose of the design(s)
- discuss the audience demographics of each design
- set parameters
- discuss what the constraints and expectations are for the project (for example, project timeline, bespoke typeface, a specific site or a list of requirements for an app)
- propose possible contexts and presentation formats for each design.

There is no template or format for the brief: you can be creative in your presentation as long as you include the required information. You may include images and a timeline, or you could produce a formal structured document with headings.

The client

The client for your folio can be real or fictitious, and can even be your teacher.

If you decide to use a real client, then you need to be careful that any design decisions made are in consultation with your teacher. You have specific assessment criteria that must be addressed and these should not be impacted on by the thoughts or desires of someone who may not understand the expectations of the course.



THE BRIEF:

Presentation Brief:

My client is a local council, they are located in the eastern suburbs of Victoria and the Yarra River runs directly through the land, meaning that most of the open space backs onto the river. They have purchased an abandoned warehouse that backs onto the river, having amazing views of the landscape. The council wants to remodel the building and create an art gallery where they can display art and promote local artists. They want to be able to have 3 exhibitions running at the same time, meaning that building should include large spaces that allow for installations. The council also wants the building to become a landmark, and a 'must visit location' for tourists, meaning that the building itself should be aesthetically pleasing and interesting to be inside and look at. They also want space to rent out to a local café with open and outdoor seating. As the land backs onto the river, they wish to make the most of the view, this may include viewing areas.

The intended audience for this project can go two separate ways. The first being artists, aged between 20 and 50 who live or create art locally. They can work in any medium as the gallery will be able to facilitate for all mediums, ranging from paintings to comprehensive installations. The second audience are the visitors that come to the gallery to view the art. They will be from the same age group as the artists; however, they may come from a larger geographic location. The building will attract a large range of visitors, including couples, singles, and young families who are all interested in supporting and viewing local art but also visiting new and unique architectural features.

Presentation One:

My client has recently purchased an old warehouse that is not fit to be used as an art gallery. They require my services to develop a new concept that will suit the needs of a gallery space suitable to exhibit a large range of artworks at the same time. They have to rebuild the building to fit these requirements.

The purpose of this presentation will be to depict both the interior and exterior features of the gallery and to inform this to the council, and companies involved in the construction process.

Possible presentation formats may include a 3D presentation model, 3D drawings such as two-point perspective and planimetric drawing, and 2D technical drawings such as floor plans and elevations.

This final presentation would be seen in meetings with the client to show the gallery. If the client is happy with the design, then the finished gallery will be located on the site where the abandoned warehouse was that backed onto the river. Final drawings of the gallery, such as 2-point perspective and floorplans will be displayed in the council offices.

The client expects a clear understanding of what the gallery will look like from looking at the presentation model, this includes how the gallery is orientated in relation to its surroundings, especially the river and how the gallery maximizes the view of its surrounding flora and fauna. The building must be modern and built to accommodate for disabilities, this includes easily accessible ramps, lifts and elevators. Due to the landscape of the gallery the client expects that the features of the surroundings are dominant in the design of the building. The gallery must include large and open exhibition rooms are open for installations and can be altered by artists in anyway.

Presentation Two:

As this is a new gallery space, run by the council, there needs to be a visual identity for the venue.

The purpose of this presentation is to identify the venue as a gallery.

Possible presentation formats may include promotional posters, a website, navigation posters, brochures, a stamp for tickets for exhibitions, tickers for parking, magnets and stickers.

The presentations will be found on signage, billboards, exterior walls around the area, on the council website, on the exterior if the art gallery, inside the gallery and on all future posters advertising the exhibitions showing in the gallery.

The client has requested that I explore a logo and typeface to accommodate the gallery. The client expects a simple yet unique and easily recognizable logo that reflects the nature of the buildings and its surroundings, the logo must be versatile as it will appear on many different backgrounds, meaning that it has many colour options and can be easily organized onto a page with other information. The visual identity of the building must include some aspects of the building itself, such as a technical drawing. This is in attempt to make the building become its own identity and landmark.

Figure 10.18 Sample brief. By Alice Mayne

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 10.19 Sample brief. By Carolina Cocchis

How do designers apply a design process to reframe problems and develop ideas?

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

If you use a fictitious client, you may want to invent their background history. Developing a client profile might help you to define two communication needs.

Communication needs

After selecting your client, you need to ensure that you select two distinct communication needs, which are different in intention and will result in different final presentation formats. Remember that the communication need is not the final presentation format. For example, the client need might be branding or a visual identity. The final presentation might be a typeface, colour palette and a logo. Each of the two communication needs of the client will result in a design process; so, you will be producing two different design processes. The two communication needs do not need to be from two different fields of design practice. If the intention, primary purpose and proposed presentation formats are clearly different for each of the two communication needs stated in the brief, you will be able to generate a wide range of ideas to develop and resolve.

Table 10.1 provides examples of potential clients, their communication needs and possible final presentations.

Target audience

When defining your target audience, ensure you use study design-specific terminology. You might build an audience profile that looks at spending habits, shopping locations and places of interest. Your audience profile might include visual imagery and language to help identify your target audience. Referring to your audience profile throughout the design process will assist you in keeping your audience at the heart of your design work. Depending on your communication needs, you may have two different target audiences. Refer to Chapter 9 for more information on the characteristics of a target audience.

FURTHER READING 10.2

Inspiration and folio ideas

Attend the annual Top Designs Exhibition and look through the current and previous years' catalogues. Looking through examples of high-scoring folios will provide a context for the folio project you are required to undertake.

Table 10.1 This table demonstrates the differences between communication needs and final presentation formats. It might also provide some inspiration for your folio topic.

Client	Communication need 1	Communication need 2	Final presentation formats
New café owner	Visual identity	Packaging for takeaway	• Logo and a typeface • Paper bag and coffee cups
Werribee Zoo	New enclosure for the big cats	Signage for the big cats enclosure	• Floor plans and elevations • 3D model • 3D illustrations • 3D prototype of the sign • Signage illustrated in context • Signage shown in a variety of materials including laser-cut perspex, wood and corten steel

(*Continued*)

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

(*Continued*)

Client	Communication need 1	Communication need 2	Final presentation formats
Flemington florist	Update logo and branding	Update street signage	• Logo applied to wrapping paper, business cards and stickers • Resin and plastic 3D prototype of a sign
Furniture manufacturer	New concept for a flat-packed stool	Packaging for the new flat-packed stool	• Orthogonal and 3D drawings • Scaled model • Working package with flat-packed stool inside
Contemporary band	Visual identity and branding	Album cover and a visual way to present information about the band	• Logo applied to t-shirts, guitar picks, stickers • Record album cover with a slot to contain an information booklet
Monty vet	To update existing waiting area for patients and their owners	Seating for the waiting area	• Floor plans and elevations • 3D model to scale • Scaled model of seat • 2D and 3D drawings of seat, including one showing the seat in context
Cattery	Visual identity	Safety collar design that warns native birds and small animals of cat approaching	• Logo applied to different presentation formats including outdoor signage • Prototypes of cat collars and/or presentation boards informing client of features
Dairy & Co. cheese manufacturers	Branding to launch the company	An exclusive cheese knife that will be associated with the company	• Logo applied to business card and packaging • Prototype of a cheese knife that includes the final logo from communication need 1
Bike shop	Branding	Design of a new bike helmet	• Logo applied to staff uniforms and loyalty cards • 3D-rendered digital illustration of helmet
Fashion company	Design of a new range of watches	Advertising of the new watch	• 3D models of prototypes • Packaging and posters
Dance studio	New contemporary dance studio	Start-up kit for dancers to receive when joining the studio	• Floor plans and elevations • 3D sketches • Cloth bag with information card inside

(*Continued*)

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

(*Continued*)

Client	Communication need 1	Communication need 2	Final presentation formats
Food delivery service	Packaging for takeaway food	An app to connect restaurants, drivers and customers	• Package design • Presentation boards showing how the app works, including screen shots of specific stages • Digital presentation using an iPad
Fashion label	Visual identity	Packaging and swing tags	• Logo presented in a look book or a style guide • 3D packages with swing tags
City council	New logo	Information on recycling in your council	• Logo applied to stickers and complementary council bags • Double-sided pamphlet
Music festival organisation	Visual identity for the festival	Design of a main stage	• Logo applied to lanyards, wristbands, bags • 3D model and floor plans and elevations
Beverage company	Range of new beers that require branding	Packaging	• Label design, drink coasters • Packaging options (for single and multiple packs)
Ski lodge	Visual identity	Design of a café-like hub (meeting place)	• Logo applied to staff uniforms, ski tickets, gloves and hats • Floor plans and elevations presented in a look book with imagery in context
Restaurant owner	Logo and branding	Menu design	• Logo applied to signage at the front and a stamp of the logo created to be used by the client • Digital menu available on tablets. Presentation boards created to assist in informing client of features
Restaurant owner	Update the existing restaurant area	Uniforms for staff	• Floor plans and model • Photographs of staff wearing the uniforms • Prototypes of the uniforms

(*Continued*)

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

(*Continued*)

Client	Communication need 1	Communication need 2	Final presentation formats
Train station	Redesign an existing train station	Redesign the signage at the station	• Floor plans and elevations and 3D drawings • Scaled model of the street sign and presentation boards of signage in context
Theatre company	Set design for a performance	Costume design for a performance	• 3D illustrations and a model with paper engineering to show moving parts of the set • Catalogue of illustrations with typed annotations providing information about fabric and material requirements
Sunglasses manufacturer	Design a range of sunglasses	Design the packaging and/or container	• 3D drawings of glasses in context • Prototype of package to scale using the intended materials
Health week – fun run	Design logo and visual identity for the fun run	Design a print marketing campaign for the fun run	• Logo applied to t-shirts, lanyards and drink bottles • Brochure that can be unfolded into a poster
Botanical gardens	Design an outdoor sitting area for the new herb garden	Design information pack for visitors to the gardens	• 2D and 3D drawings of the proposed landscape on presentation boards. • Separate presentation boards to inform client of the plants and grasses to be included in the design • Cloth bag with information pamphlet that includes a map of the garden with speciality plants and picnic areas
Music speaker	Design a new portable sound system	Design the packaging for the sound system	• 3D-printed prototype of the sound unit • Presentation board and scaled package for client meeting and discussion

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Design Brief

The client

My client is the City of Port Philip, local council to St Kilda. They are concerned with matters close to our homes, such as public health, local roads, parks, environmental issues, and many community services. The City of Port Philip has allocated a space named the St Kilda Triangle, which they plan to re-design with the help of the local community. The site is bound by Jacka Boulevard, Cavell Street and The Esplanade, and sits within a highly urbanised, mixed-use precinct next to Port Phillip Bay. The area is approximately 21,700m2. It excludes the Palais Theatre lease area, but includes the car park, the Lower Esplanade and The Slopes. After the events of COVID-19 where everyone had been locked inside and isolated from each other and the outside world, the local council wants to improve the mental and physical health's of the community by implementing an outdoor community stage space as a part of the St Kilda Triangle.

I have been approached to design the current space referred to as the Jacka Plaza and Slopes nestled between foreshore and main road of the St Kilda Triangle. This aims to encourage community interaction with each other and the outdoors. They want to be able to hold community events such as local concerts, open mic nights, community meeting or outdoor lessons and outdoor movie nights. When discussing the inspiration behind this idea, the client mentions Fed Square and its functions.

The target audience

My target audience is the local community in the St Kilda area. St Kilda is known for its cosmopolitan inner-city lifestyle, its joyful culture and pride, home to Victoria's pride centre, which was the first purpose-built centre for Australia's LGBTQIA+ communities. It is an inclusive, strong, and creative community, not just artistically, but entrepreneurially as well. The community is known for being very environmentally responsible and appreciate the inclusion of nature in their landscape, along with ways to interact outside.

St Kilda is an inner seaside suburb of Melbourne, Victoria, Australia, 6 km south-east of the city's Central Business District. With a population of 20230, it has an approx. even numbers of male and female residents. St Kilda is home to majority young couple and families, with a median age of 34. The median weekly personal income for people aged 15 and over in St Kilda was $1,011. Of residents, 67.5% work full time, with the most popular means of transportation to work being car, tram, walking and riding. Majority of the housing in St Kilda is Unit or Apartment based at 79%, meaning my target audiences access to the outdoors is in generally communal spaces such as parks, beaches, and walking trails.

Presentation One

My client requires the design of an outdoor community stage and surrounding space for public gatherings and performances.

Purpose

The final presentations of presentation one will be used to depict what the community stage and its surrounding space will look like.
It should also inform the client of the potential design, any materials and how the space can potentially function.

Possible presentation formats

My first presentation will be presented as a series of 3D drawings or a model. For example, this may a model design, along with a presentation board which includes technical drawings. I could also present a more specialized model of a specific component of the design to better see what the final project would look like, for example a scale seat for the concerts stage. These decisions will be made during the design process.

Context

This presentation will likely be in context of a client meeting, presenting the final design with the clients to get their stamp of approval. Any drawings of the communal stage space design may also be featured on a poster at the construction site while it is being built so the community can see what is happening.

Constraints & Expectations

The design of the community stage space must fit within the allocated space for the Jacka Plaza and slope in the St Kilda Triangle. It should include some form of seating or seating space as well as a performance area suitable for night and day. The space is expected to be relaxing, as mental health is a factor the client would like to address. Designs must be accessible and inclusive for community members, including people with specialized needs. Other expectations of the design include it being a versatile space for numerous different events, such as performances, meetings, or outdoor lessons. The client would like the space to reflect an artistic and unique design, that fits cohesively with St Kilda's existing landscape, considering open lawns, native and costal plants and the beach.

Presentation Two

The client needs to advertise an opening night event for their new outdoor community space to introduce the space to the community.

Purpose

The final presentations for presentation two will be used to promote and advertise the opening night event, encouraging the target audience to participate. This presentation should also inform the target audience by including information about the event.

Possible presentation formats

This presentation could be executed numerous ways, exploring both digital and hardcopy advertising. Social media ads, such as Facebook events could be utilized. Creating posters in a variety of scales, along with flyers, broachers, or pamphlets. Advertising could also be expressed on a larger scale through billboards, banners, or other signage.

Context

Contexts for this presentation may vary as the purpose of advertising is to reach as many contexts as possible to spread the word of the even. Posters could be placed at tram stops or on the side of building, flyers passed throughout the community, along with being stocked at cafes, local stores, galleries, and flyer boards. online advertising could be done through the local council's website, tv advertisements or through social media.

Constraints & Expectations

The opening night event will be a cinematic music and performance night and will be held at sunset. The advertisement in presentation two must work visually with the community stage space designed in presentation one, creating a cohesive, identifiable look.
Type must be used effectively to clearly promote the event, including details of time, place and what is being promoted (new community stage space). The client requires the presentation to be seen throughout the community whether that be online or street promotion.

Figure 10.20 Sample brief. By Eloise Roberts

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

EMBARK 10.3

Constraints and expectations

Complete the table below by adding potential constraints and expectations that could be found in the brief.

Table 10.2 Potential constraints and expectations for communication needs

Client	Communication needs	Final presentations	Potential constraints and expectations
Music speaker	1 Design a new portable sound system 2 Design the packaging for the sound system	1 3D-printed prototype of the sound unit 2 Presentation board and scaled package for client meeting and discussion	
Train station	1 Redesign an existing train station 2 Redesign the signage at the station	1 Floor plans and elevations and 3D drawings 2 Scaled model of the street sign and presentation boards of signage in context	
City council	1 New logo 2 Information on recycling in your council	1 Logo applied to stickers and complementary council bags 2 Double-sided pamphlet	

Purposes

Designs can serve a range of purposes, such as, but not limited to: advertise, promote, depict, teach, inform, identify and guide. A design might be required to serve more than one purpose. The purpose is what the design is required to do to satisfy the communication need. The content of the design will be delivered to the audience with the aid of the elements and principles of design and an appropriate presentation format. More information on purposes can be found in Chapter 9.

Context

Context refers to the circumstances under which you will find the design. It can also refer to how you will present your work once it is completed in Unit 4. You need to include both the context of the final design as if it were mass-produced and also how you will present it yourself in fulfilment of the assessment criteria for Unit 4. Remember that in Unit 4, you are required to produce two distinct final presentations, which may well affect the context. Examples of contexts and presentation formats are shown in Table 10.2

Constraints and expectations

Including constraints and expectations in your brief will help provide direction, specific items that you will need to solve and/or address and starting points for design work. Expectations may include directions like a certain colour palette, the design of a typeface, the use of photography or to include informative text such as an address. Constraints might be to keep the cost of the project as low as possible, to work only in black and white or to use only waterproof materials.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Final presentations

When you are writing about your proposed final presentations, remember that you can be a little broad in your descriptions. You want to be able to have some flexibility when generating and developing your ideas. A 3D model of a house might initially seem like the best idea. However, while working through the phases of generation and development, you might think of a better way to present your ideas to your client. This might be a look book, a collection of mounted presentations or even a digital presentation.

Client Brief

The Client:
My client is a small music band of three, who currently reside in the inner-city suburbs of Melbourne, however, grew up in the rural areas of Victoria where their passions for music were sparked. The group have struggled to produce new music since 2020, due to the pandemic, lockdowns, and a general lack of inspiration in the city environment. The period spent stuck indoors has allowed the group to reflect, and each of them concluded that moving back to their childhood town may be the perfect remedy for their lack of motivation and creative block. The issue with moving home is the lack of resources in the remote community, specifically the non-existent recording studio. Therefore, the trio for seek or require the services of a designer to design a space for them to not only live in, but to also have the facilities to record music whilst they are in their hometown.
The trio tend to focus on an experimental style of music but have also become massive advocates for helping the development of younger acts in Victoria to grow our local music scene and the creative arts industry. This has given the trio the idea to offer the studio, once designed and built, to young musicians to give their career's a kickstart.
The main of goal of this new recording facility will be for the trio to write and record a comeback album, meaning that they also seek the design of album art to be used for their newest release.

Target Audience
The trio formed their band in their adolescence; however, their friendship can easily be tracked to their early childhood where they all attended the local primary school. They need this space as they need to bring back their connection to their childhood home as they feel this is the best and most effective way to spark inspiration for a comeback album. Each member of the trio has their own family back in Melbourne, so the recording studio and apartment would only need the living requirements for short terms residency, for a group of three.
The band have a made a name for themselves through their experimental style of music, combining various genres to create their own unique sound. This means the trio need a relatively large studio to enable them to easily use and store the array of instruments that may be desired during the creation of their album. This also enables more musicians to rent out the space as they won't be limited
The target audience will all clearly have a shared interest in music, the space won't have a gender in mind however as the space may be rented out to younger musicians beginning their career, the younger age demographic should be considered in the design. Most of these musicians will come from remote areas where the resources for the creative arts industry is limited and usually stretched thin.

Presentation One:
The band requires a new recording studio is built on their property in their remote coastal town. A living space will also be required as there is currently no house on the property, meaning part of the build will need to be dedicated to sleeping quarters, amenities and other desired elements.

Purpose:
The first presentation will depict the structure of the recording studio including the exterior and interior and inform the client of materials and scale.

Possible presentation formats:
The final presentation will likely take the form of a set of 2D drawings, accompanied by a 3D representation (either a drawing or a model) to provide the most in depth view of how the studio will take shape. The drawings will show details, like dimensions and layouts by providing the client with floor plans and elevation to strip the building down and display its functionality. The 3D drawings or model will provide the band with an insight into how the studio will work with the surrounding environment, in regards to its exterior form and give them a physical representation of buildings layout.

Context:
The drawings and/or model will be used in a meeting with the band to discuss the final designs.

Constraints and considerations:

- The living space is secondary to the studio
- Timber and other natural materials should be used to help integrate the building into its surround environment
- Access to the studio needs to be relatively easy, to allow different instruments to be put in the studio
- Have windows that display the ocean views

Presentation Two:
The trio have requested the design of the studio to create a space for their new album. Therefore, the band also needs the cover art to be designed for the album. This includes helping them during the process of deciding on the title of their new album.

Purpose:
The album cover will be used to identify the trio's newest release of music. This may also extend to inform users of the music that's on that record, like the names of songs and the art may also have the purpose of advertising the bands release.

Possible presentation formats:
The final presentation will likely be the actual album cover, or at the very minimum mockups of the design. The way in which the album is presented may vary. A traditional vinyl record in a singular slip, or foldable elements may be required to achieve the trio's desired result of the albums appearance. The presentation will also need to investigate how the artwork can be transferred or adapted to effectively suit the various contexts in which it may be displayed, like posters, signage, or even CD's and music apps.

Context:
The final context for this presentation will be in the studio itself, more so as a display of the work the trio have put into their newest release. The album will also be found in shops, both in store and online, in the homes of purchasers and possible in a meeting room with the Trio before all to present the design of the album.

Constraints and considerations:

- Maintain the visual themes and appearance of presentation 1, i.e., use the same colour schemes, shapes, or forms
- Include the name of the band and title of the album
- Be adaptable to various formats

Figure 10.21 Sample brief. By Angus Drysdale

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

10.3 Develop

During the Develop phase you will seek and analyse inspiration collected from your Discover and Define phases. If needed, you can go back and complete more. This is an opportunity to seek further inspiration, after reframing and defining design problems in the form of a written design brief. You will return to divergent thinking to develop ideas and this will include:

- brainstorming using both words and images
- rapid drawing
- making methods to create and recreate in an iterative manner to explore potential design ideas.

As part of your development, you will experiment with design elements and principles whilst using a range of methods, media and materials relevant to your design brief. You will annotate your development work with descriptions of the design decisions you made, along with evaluations in reference to your brief.

You will undertake the Develop phase of the design process for each of the two communication needs.

The Develop phase involves not only generating ideas but testing and evaluating ideas that you then share with others for critique. In Unit 4, you will further develop these ideas, along with the feedback collected during the critique.

You can complete development drawings using rapid, informal and expressive drawing techniques, or you can produce them digitally by sketching with a stylus or a tablet. You should be drawing prolifically, generating as many ideas as you can. The emphasis of this part of your folio should be on quick, unrefined sketches that represent your ideas in a visual way-you do not have to produce perfect, instrumentally drawn technical drawings. Annotate your thoughts at the time of generation, in order to capture your thought processes and decision making.

In this phase of the design process, you will be assessed on the quality of your ideas and not your ability to accurately draw two- and three-dimensionally. It is not appropriate to copy, trace or scan imagery during the generation of ideas, as this phase is about developing original ideas. Although the use of instruments is not a requirement at this stage, you may wish to use freehand drawing methods such as perspective and even orthogonal to assist in documenting ideas. Depending on the field of design practice you are working in, development drawings can include schematic diagrams, ideation sketches, story boards, mock-ups and illustrations.

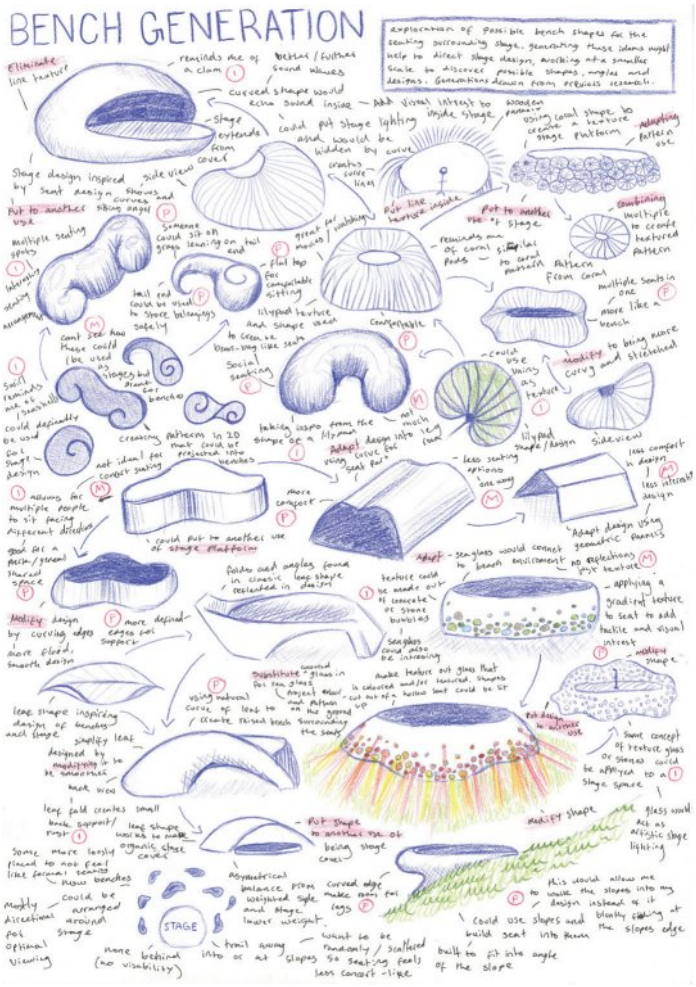


Figure 10.22 Both divergent and convergent thinking strategies have been used on this folio page. By Eloise Roberts

How do designers apply a design process to reframe problems and develop ideas?

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

The generation of ideas may explore the key features and functions of design elements and design principles and there may be suggestions for future investigations of materials, media and methods. Annotations should be completed in real time as your folio progresses. Do consider the layout of your page and fill every white space. It is fine to draw on different papers and cut and paste a page together if there is too much white space.



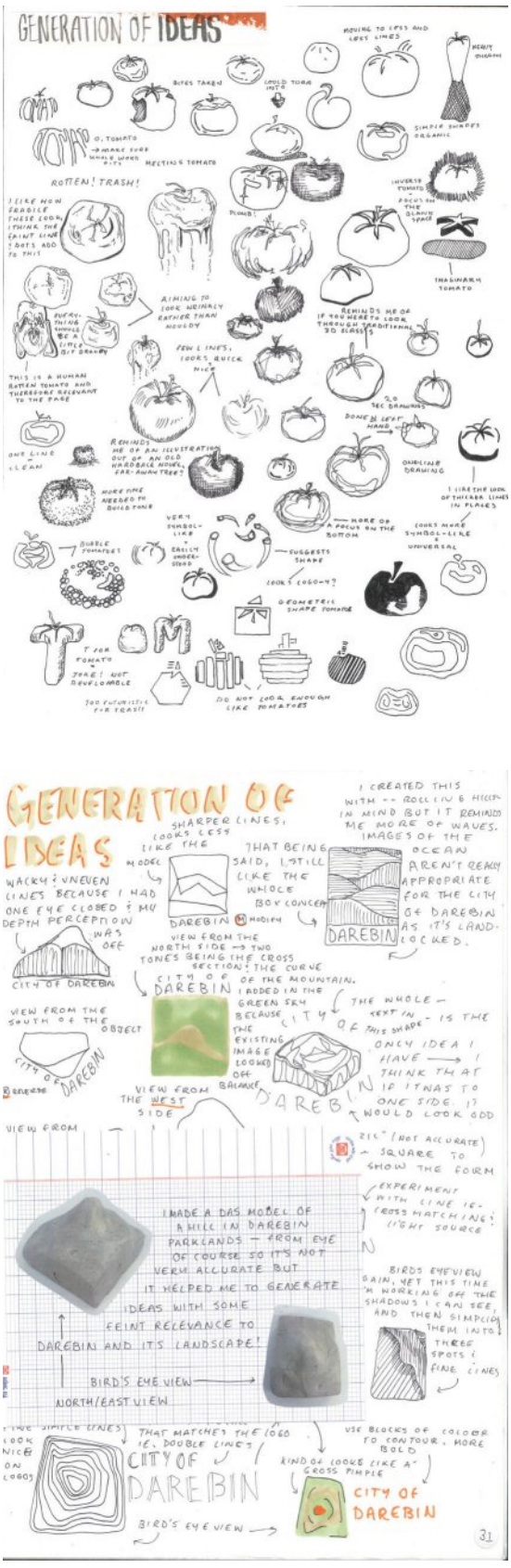


Figure 10.23 Generation of ideas. By Johanna Gibbs

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

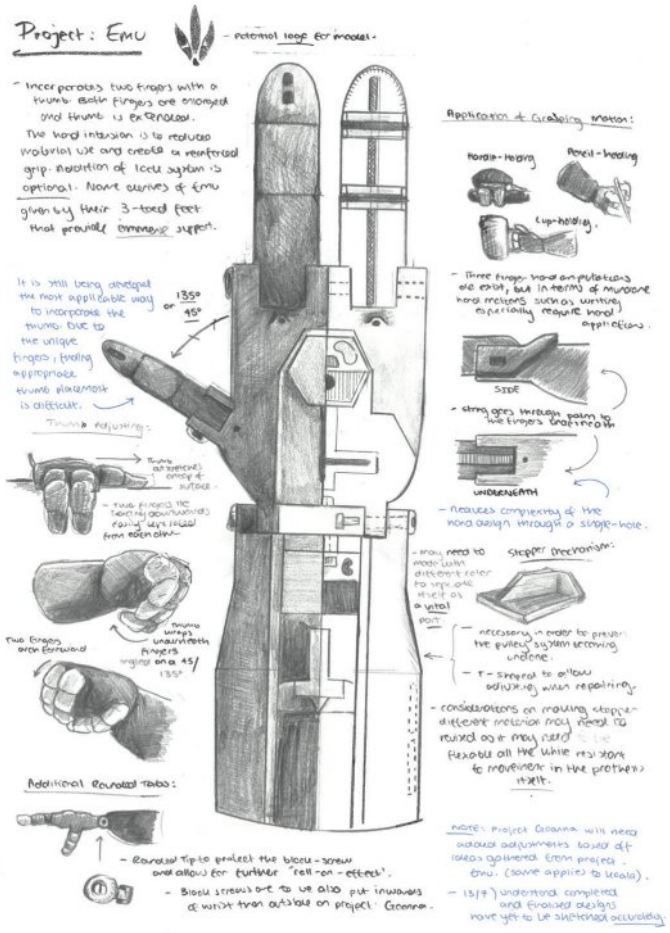


Figure 10.24 Drawing is used to develop ideas. By Thomas Polizzi

EMBARK 10.4

Ideas

Stuck for ideas to generate? Look at the context or an object that relates to your topic to assist in keeping those ideas flowing.

For example:

- Designing a beach shack – photograph the curves of the landscape and look for patterns. Sketch the contours of the coast or the cliffs and use these as starting points for an elevation or a floor plan. Pick up a broken shell and generate 3D forms.
- Designing a cabin in the woods – look at Australian animal shapes and forms, look at the colours of the Australian landscape and use these as inspiration for materials.
- Designing a dance studio – drape ribbons in patterns on a table and photograph and then sketch. Using ink and a soft brush, paint curved and twirling lines. Use the lines to generate elevations for the dance studio.
- Designing a vegetable peeler – work with clay to look at what fits comfortably in your hand. Draw from the clay models and make changes.
- Designing an outdoor garden seat – spend time in a garden and sketch leaves, branches. Look at the different colours and the shapes and forms of a variety of flowers and plants. Select one flower and use this to generate ideas for a seat.
- Designing a logo for a coffee shop – look at coffee rings, the texture of the milk froth and even pour milk to investigate the shape and form of spilt milk. Use this to generate a typeface.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Divergent thinking

Divergent thinking will help you generate a broad range of ideas. You should aim to use divergent thinking strategies when generating ideas for both communication needs.

Further information about divergent thinking strategies can be found in Chapters 3 and 4.

Examples of divergent thinking strategies may include, but are not limited to:

- brainstorming
- mind mapping
- visual brain dump
- See, think, wonder (can also be used for convergent critical thinking)
- action verbs
- SCAMPER
- de Bonos Thinking Hats
- forced associations
- context mapping (word lists).

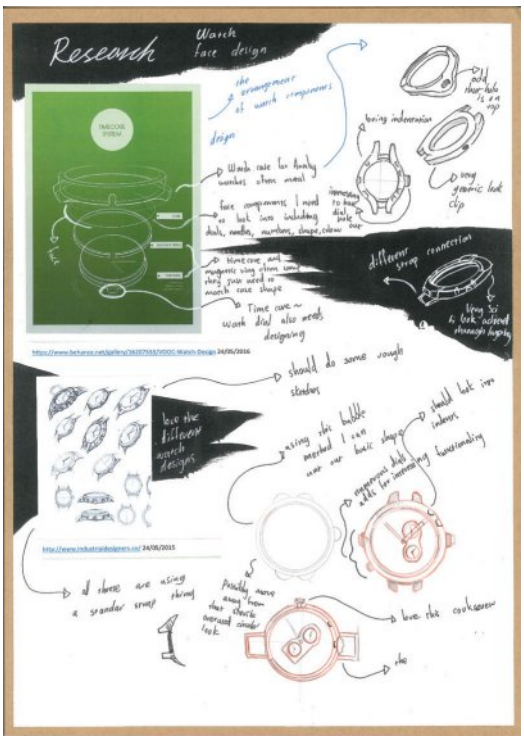


Figure 10.25 An example of a research page. Notice that the student has responded to their research by generating small ideas beside the images. All images have been referenced and there are annotations discussing potential directions and starting points. By Patrick Woodward

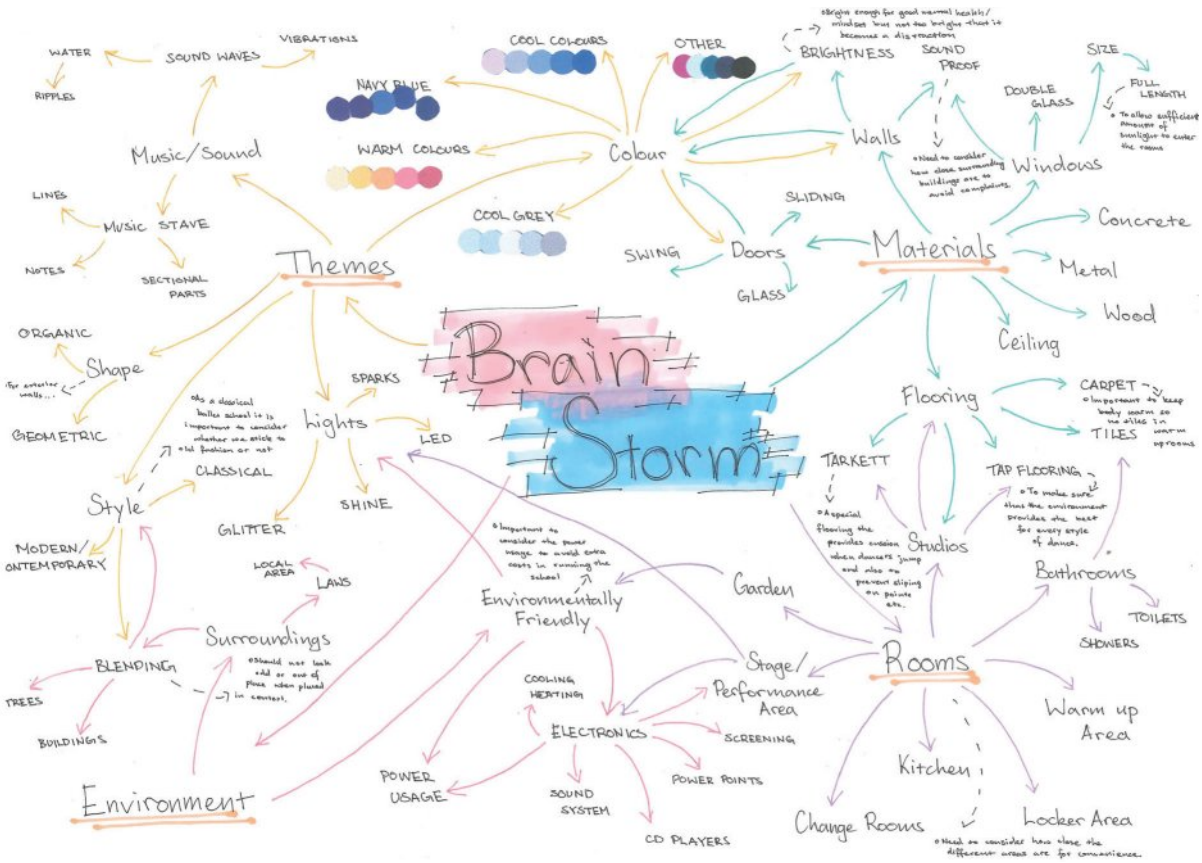


Figure 10.26 Brainstorming of ideas. By Shiho Takahashi

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

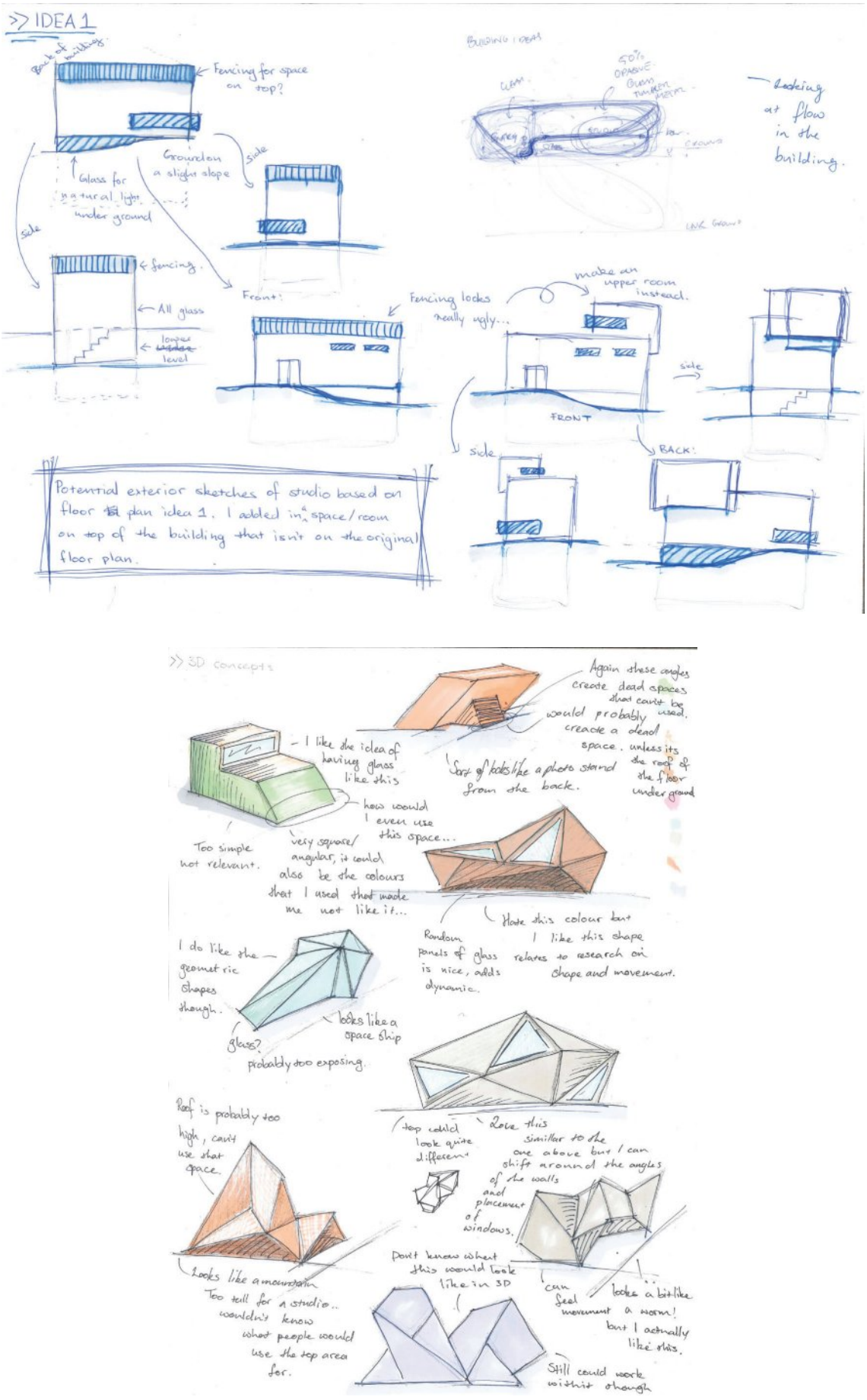


Figure 10.27 Generation of ideas using 2D and 3D drawing methods. By Shiho Takahashi

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Methods

During the Develop phase, you can use methods such as ideation sketching and prototyping to document potential concepts, with further research undertaken when necessary. You may work both manually and digitally, as seen in Figures 10.28–10.38 where different design approaches have been undertaken.

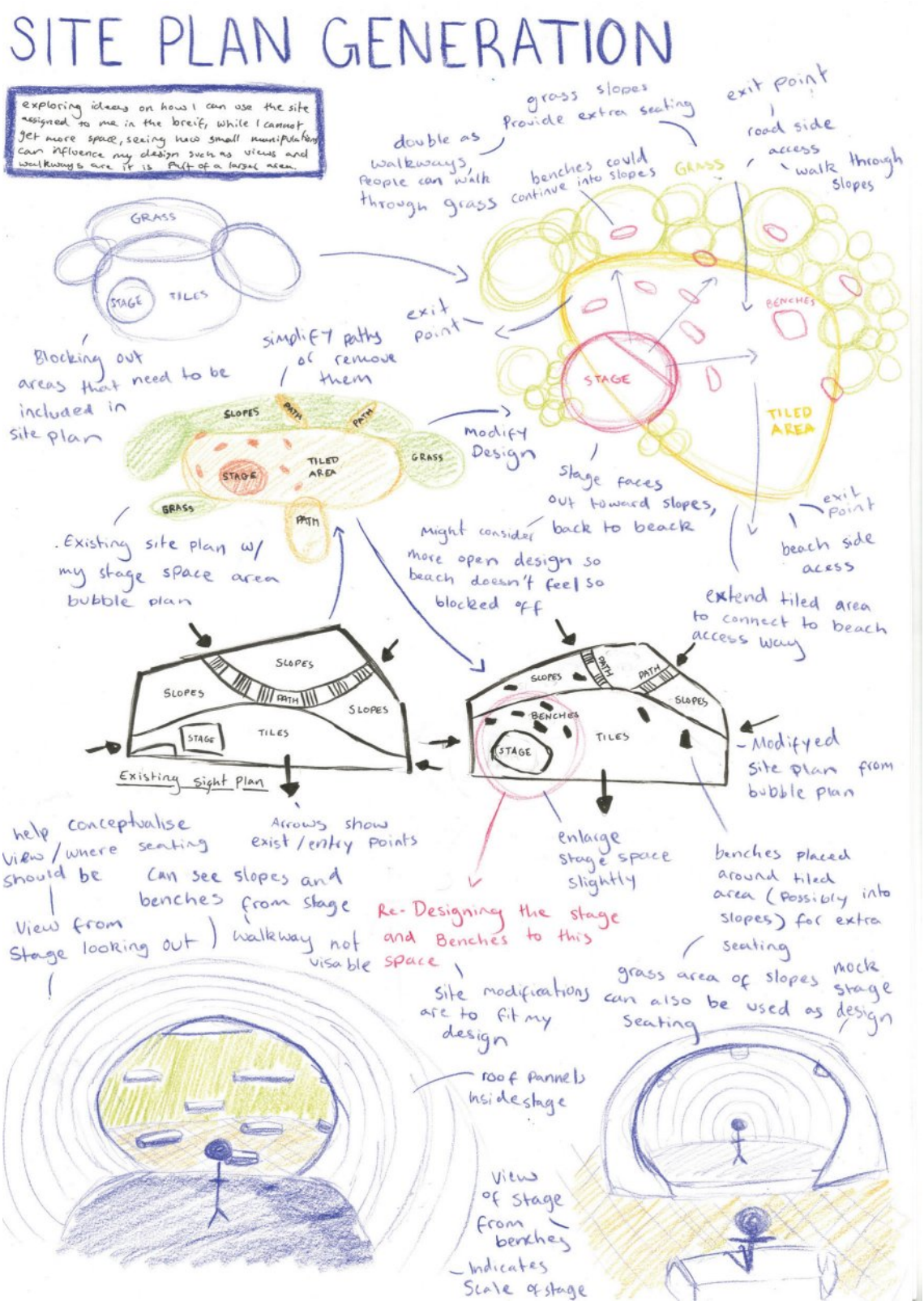


Figure 10.28 Site plan generation of ideas completed manually. By Eloise Roberts

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

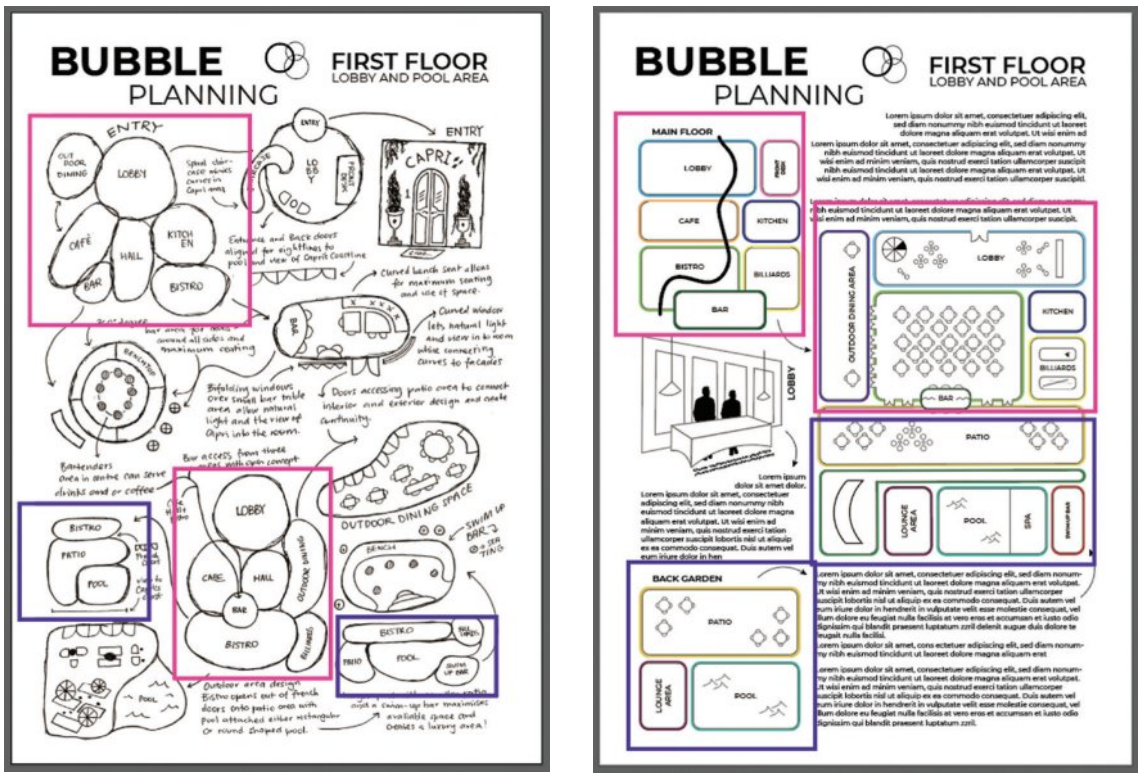


Figure 10.29 Bubble planning completed digitally. By Joel Alberti

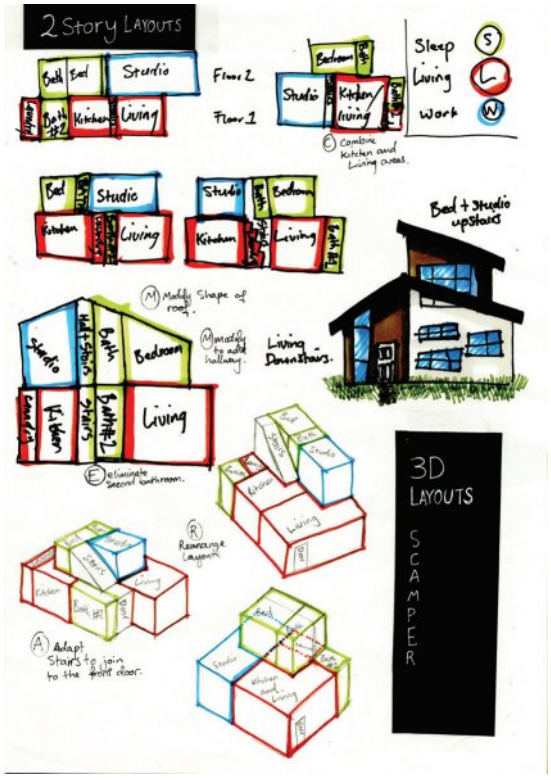


Figure 10.30 Schematic diagrams to explore space in 2D and 3D. By Charlotte Key

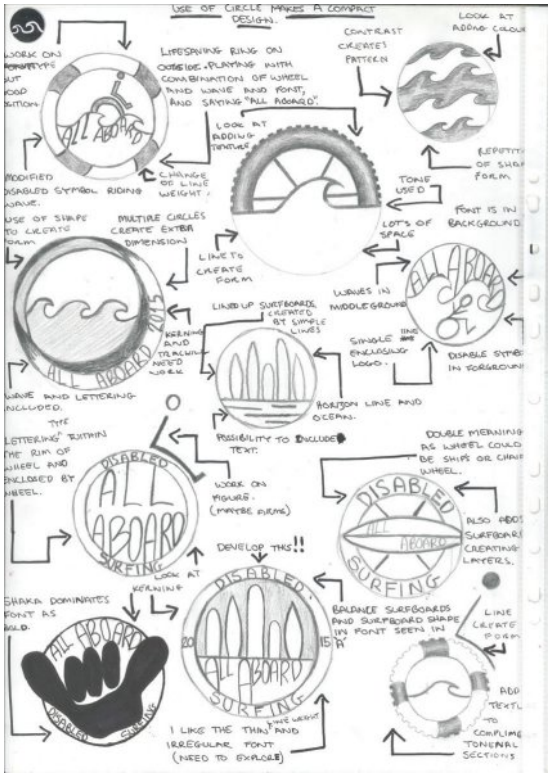


Figure 10.31 Generation of ideas for a logo. By Sophie Day

How do designers apply a design process to reframe problems and develop ideas?

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

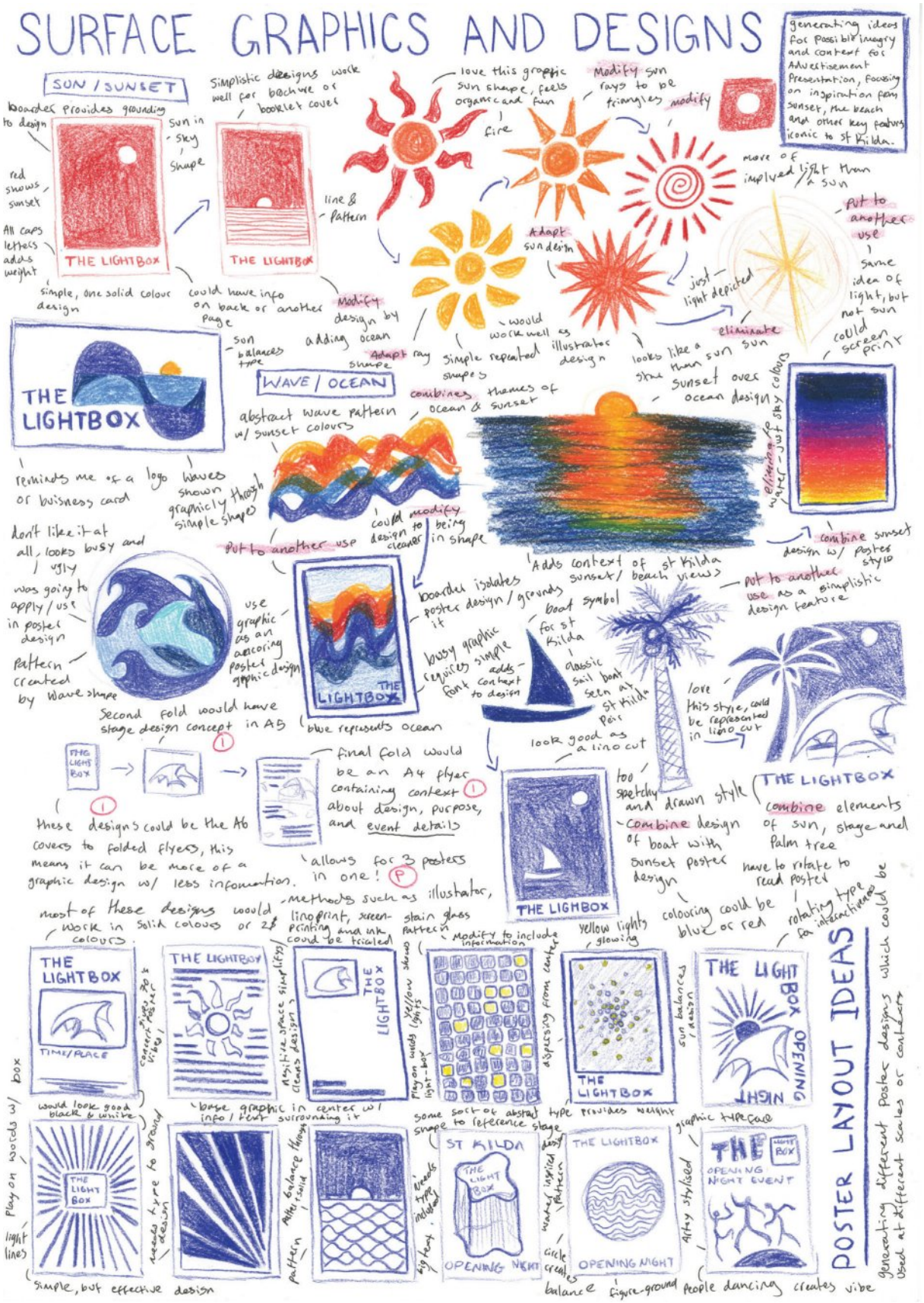


Figure 10.32 Generating ideas in the Develop phase using manual methods. By Eloise Roberts

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 10.33 Generating ideas in the Develop Phase using Digital methods. By Joel Alberti



Figure 10.34 Development of ideas using different methods. By Carolina Cocchis

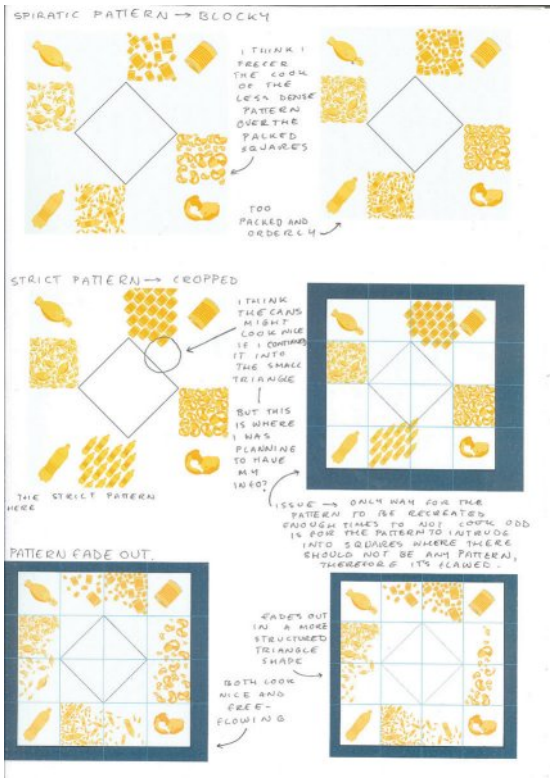


Figure 10.35 Developing a concept looking at layout and the design elements and principles, using digital methods. By Johanna Gibbs

How do designers apply a design process to reframe problems and develop ideas?

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

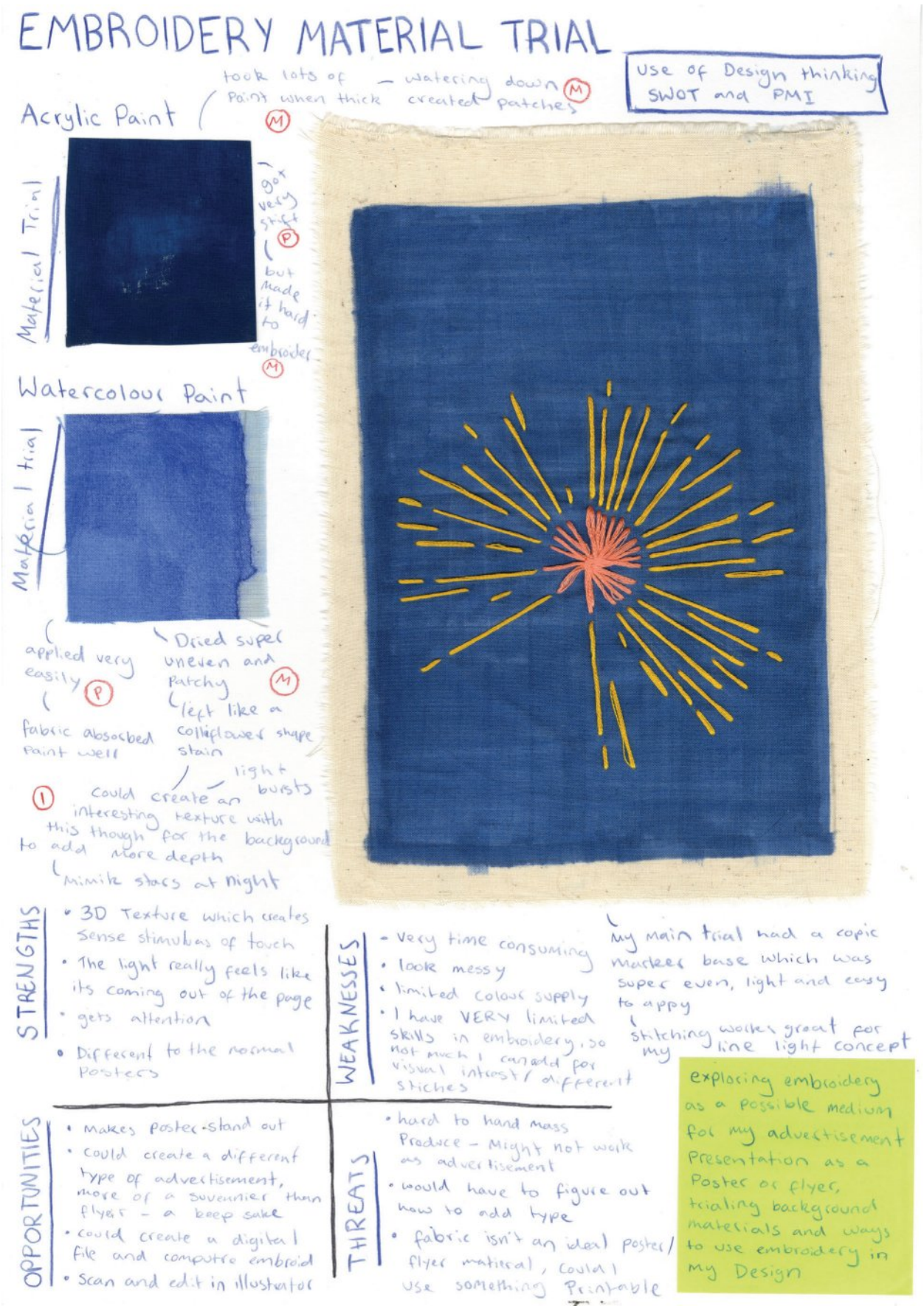


Figure 10.36 Embroidery trial during the Develop phase. By Eloise Roberts

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

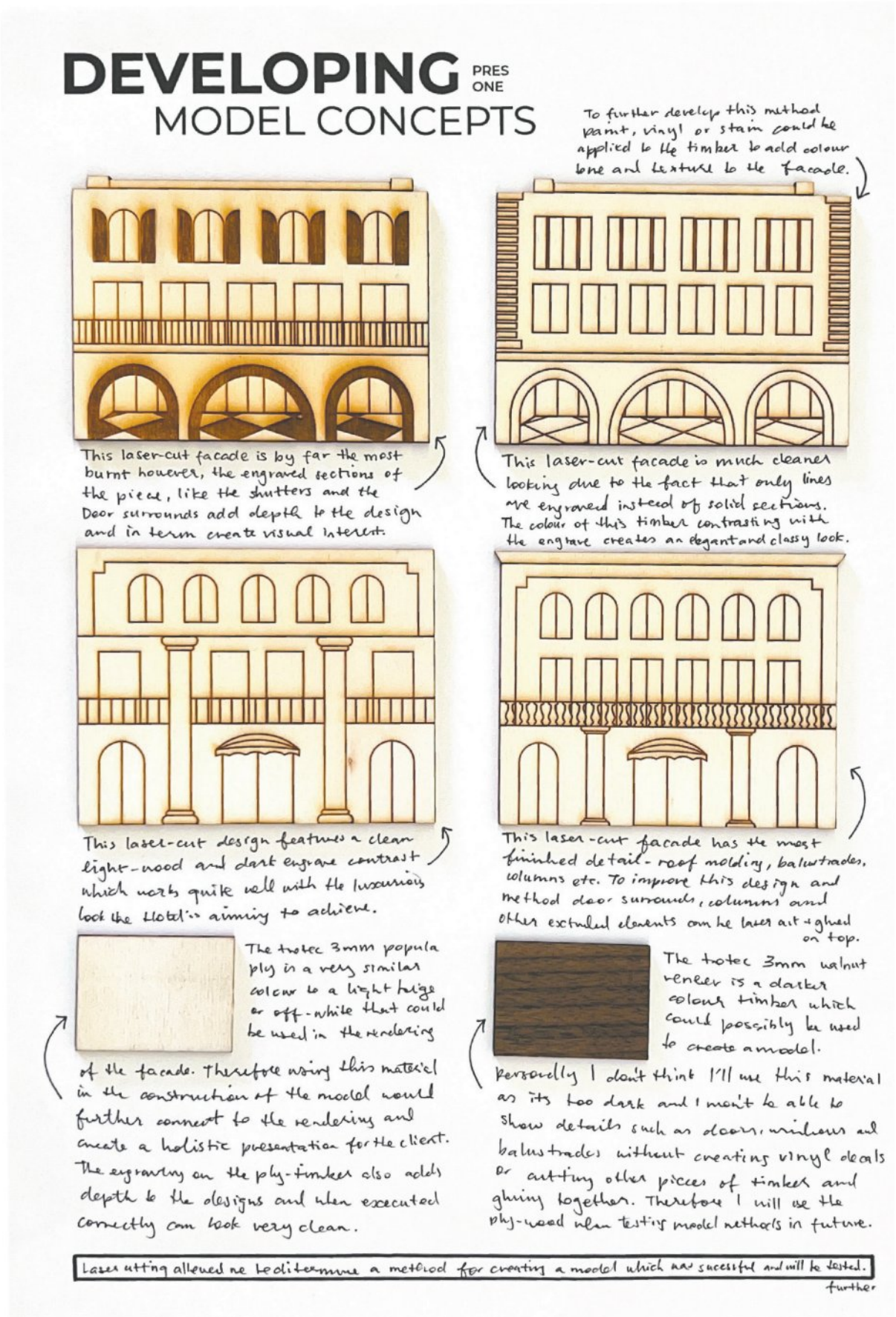
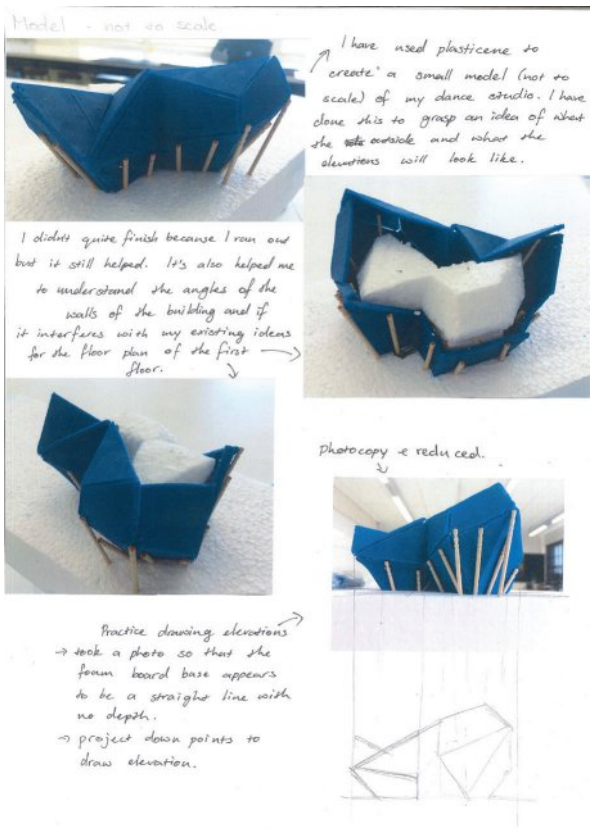


Figure 10.37 Laser-cutting trials during the Develop phase. By Joel Alberti

How do designers apply a design process to reframe problems and develop ideas?

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Gaining and maintaining attention with visual language

As with all phases of the design process, it is important that you continue to refer back to your brief to ensure that you are meeting your communication needs. Another important factor is to ensure that you are designing with your target audience in mind. You will need to think about using visual language, both written and visual imagery, that will not only gain but maintain your target audience's attention.

Figure 10.38 The student has used plasticine when developing her architectural model to assist in determining the shapes and forms. By Shiho Takahashi

Table 10.3 Ways to gain and maintain the attention of your target audience

Field of design practice	Communication need	Target audience	Techniques for gaining and maintaining attention
Objects	Design a set of tools including a spanner, pliers and screwdrivers	Young people buying their first set of tools	• Stylish colour-coded handles • Different colours for different tools • Retro-style handles • Bold graphic imagery on swing tags • Use of humour on swing tags to engage audience
Messages	Digital banner for a university open day	Potential students and guardians, staff and current students	• Minimum text for headings to instantly gain attention • Strong, clearly read typefaces • Bright, graphic imagery (use of photography to graphically represent university lifestyle) • Fun, engaging images
Environmental design	Beachside café	Families, couples, all ages, people who enjoy the seaside and café cuisine	• Use of nostalgic design to appeal to older audience (19 50s/60s style of shopfront design) • Bright colours to appeal to young children • Shopfront design to reflect marine themes; for example, shipwreck
Interactive experiences	Digital app to record homework	VCE students	• Use of relevant colour palette • Clear text for headings • Opportunities to share with peers

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

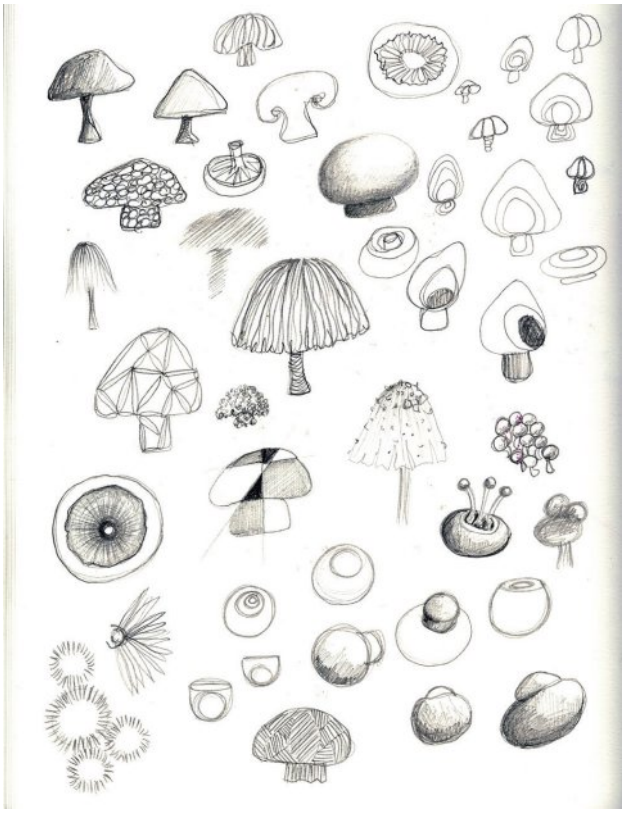


Figure 10.39 Using the elements and principles to generate ideas for a logo

Design elements and principles

Throughout this part of your folio, you should be exploring the elements and principles of design. Figure 10.39 is a collection of drawings that were completed by incorporating the design elements and principles in a similar method as if you were to undertake an exercise in SCAMPER.

SEE CHAPTER THREE

There may be specific design elements that you want to focus upon, especially if mentioned in the expectations or constraints of your brief. For example, the student in Figures 10.40–10.42 decided to create their own typeface using manual processes before going digital.

Refer to the elements and principles in annotations as a means of supporting ideas in regard to aesthetics and use them to assist in developing and refining. When evaluating your work, use the design elements and principles to develop a rationale for decisions made.

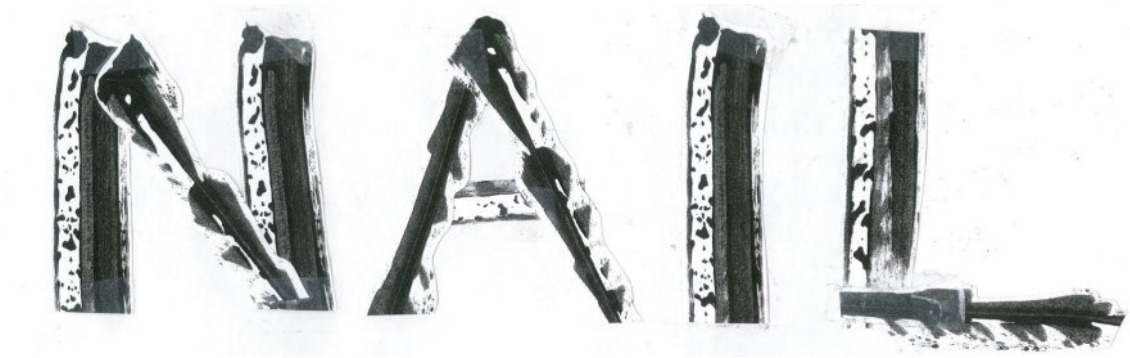


Figure 10.40 Using ink and card to create a typeface. By Liz Luby



Figure 10.41 Using graph paper and tape on carpet to create a typeface. By Liz Luby



Figure 10.42 Final typeface. By Liz Luby

How do designers apply a design process to reframe problems and develop ideas?

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

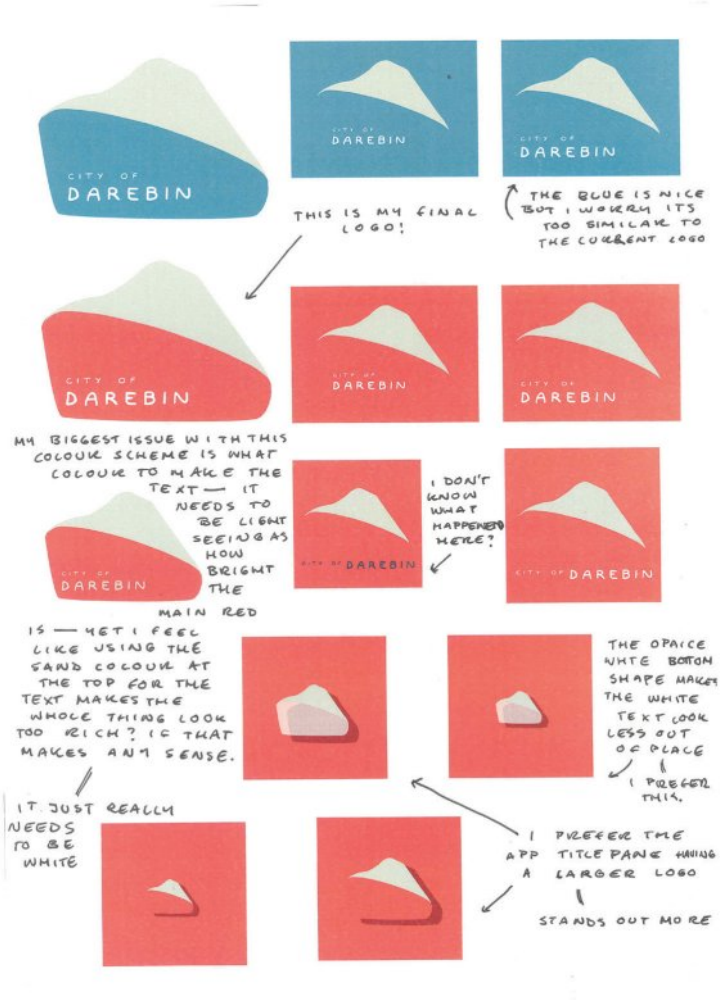


Figure 10.43 Using the design elements and principles to develop concepts. By Johanna Gibbs

Annotating in the Develop phase

During the Develop phase, your annotations will now support your ideas and potential directions. The annotations might be labels, a paragraph of text or a longer annotation that assists in explaining a potential direction.

When annotating in the Develop phase:

- Label diagrams or drawings to assist in explaining a drawing.
- Record ideas about a design element or principle.
- Record ideas about a specific method, media, material.
- Discuss how the idea relates to the target audience.
- Discuss how the idea relates to the communication need (the design problem).
- Relate your annotations back to the purpose, context and/or target audience defined in your Brief.
- Describe how you have used a particular method to meet the needs of the brief (for example, ink wash in the background to create a soft and fluid effect).
- Discuss trials of media including software techniques (do not forget that software programs like Photoshop are media).
- Discuss how you have used materials and any techniques such as printmaking or model making processes that you have used.
- Describe the way you have used the design elements and principles including any development of ideas or thoughts for further use.
- Annotate in real time, as you may forget some of the initial ideas and reasons for choices made.
- Refer to the list of adjectives for the design elements and principles.
- Clearly label all work and do not disregard any work that you were not happy with. Rather, discuss why the idea has not worked and how it doesn't meet the needs of your brief.

Notes:

- Write your inspirations and/or what you intended to achieve.
- Use divergent design thinking strategies and annotate them.
- What methods, media and/or materials could be used in future?
- Refer to your brief – how does this relate to your communication needs?
- What elements and/or principles have you applied?
- How have you applied elements and/or principles (together)?
- How effective and interesting is it? Explain …
- How does it link to your client and/or target audience?
- A quick evaluation of any successes and/or what didn't work.
- Do check your brief to make sure you are on track!

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Critique

The design critique is a key component of design studio culture and professional practice, offering an opportunity for students to engage in critical discussion about work-in-progress and both give and receive feedback alongside teachers and peers. Design ideas and concepts, together with the project's problem and design criteria are presented for review in a group setting, with the student-designer describing the rationale behind decisions made and their relationship to the communication need. Student-critics and teachers respond with constructive feedback that is specific, respectful, descriptive and actionable.

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 19

The critique is designed to be an informal process, where you have the opportunity to share your work in progress … that's right … *work in progress*. It may feel uncomfortable, but open feedback with the purpose of improving your work is worth it in the long run. Feedback improves design work, and the input from your peers and teacher may help you avoid mistakes and create higher quality work.

A critique is not simply judging your work. Rather, you will discuss your ideas, including the rationale behind them, in reference to your brief. Sharing ideas in this early phase of the design process allows for trust to be built among your peers, and for you to develop more confidence when you undertake the pitch in Unit 4.

There are many positive outcomes from a critique, including:

- Receiving feedback about the direction of your work at an early stage
- Gaining more ideas from other people's opinions
- Influencing others with your work
- Strengthening your ideas.

To make the most out of your critique you should:

- Share your design brief
- Have visual and written material to explain your ideas
- Consider sharing the work that is going to be critiqued beforehand so that participants have time to really think about your work before offering feedback
- Don't make the critique session too long
- Don't take the feedback personally
- Direct your feedback towards the work, not the designer
- Don't just talk about the negatives – look at the positives too.

Your critique may be completed in small groups, rather than in front of the entire class. When you are participating in the critiquing process, you need to be respectful of others and offer feedback that is non-judgemental, with clear advice that can be actioned. Ask the right questions so that the presenter can receive the right feedback. A facilitator for each group should be nominated who can assist in reformulating any questions that sound too direct. The facilitator can also act as the recorder, documenting the ideas and feedback being offered.

For example:

- Avoid saying 'I don't like the colour red' … instead say 'Have you considered any other colours?'
- Rather than 'Why did you think that would be a good idea' … better to say 'This element doesn't seem as strong because … '

Once your critique is finished, organise your feedback into action items, and document the changes or new directions. If required, follow up with individual participants to discuss any outstanding feedback.

Video 10.2
Critiquing

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 10.44 Three options presented for critique. By Carolina Cocchis

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Chapter review and tasks

Summation

This area of study is undertaken when commencing your SAT Folio, Unit 3, Outcome 3. You will work through the Discover, Define and Develop phases of the VCD design process. As the design process is cyclical in nature, you can always revisit the phase of research if required. It is important to collect both primary and secondary research and to be creative in your approach to research as it may assist in generating an original idea.

Your brief will be prepared after undertaking the Discover and Define phases, to ensure that you can research and synthesise to find design problems that are worth solving. Your brief is for one client with two communication needs. The two communication needs should be different in intent and purpose and have different final presentation formats. You need to complete two design processes for the SAT Folio.

After preparing a brief you will move into the Develop stage, once for each communication need. During this stage you will generate, test, and evaluate ideas. There will be an opportunity to share and critique ideas before moving into Unit 4.

Multiple-choice questions



Interactive

1 A constraint in a brief refers to:
   - **A** a limitation such as cost that a designer must work with
   - **B** a set of instructions a designer needs to follow
   - **C** technical drawing specifications
2 A target audience is a group of people who:
   - **A** share characteristics and whose attention you are aiming to seek
   - **B** inform the designer of their needs
   - **C** conduct target research
3 Annotations in your folio should:
   - **A** be written at the time the drawings are completed, with references to design decisions made
   - **B** be word processed and printed, and pasted into your folio after completion
   - **C** always include sketches to help explain what you are discussing

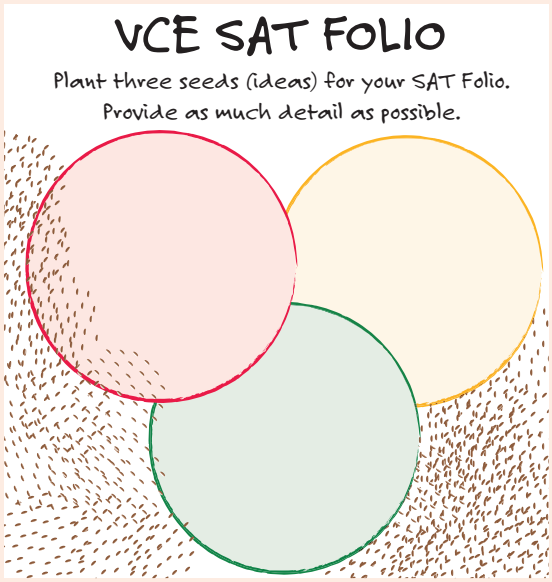


Figure 10.45 Use the three seeds template to develop three potential folio topics. Use this document when discussing your ideas with your teacher

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Mini task: three seeds

Selecting a topic for your folio can be difficult as there are so many ideas to choose from. Use the template in Figure 10.45 to record three ideas (three seeds) that you can discuss with your peers and your teacher.

Extended task: research plan

The table on the following page will assist you in undertaking research. Once you have selected your folio topic, use this table to ensure that you collect different types of research, including primary and secondary.

Table 10.4 The items in this table provide starting points for research

Research related to the client	Audience	Existing products/ designs	Inspiration
Create a client profile: who, company needs, etc.	Create a target audience profile: gender, age, interests, etc.	Collection of current samples	Collect pattern designs, colours, objects, etc.
What past designs has the client used?	What are the target audience's preferences?	Collection of historical samples	Collect creative typefaces and words to assist in design direction
What other design work is similar?	What marketing strategies work with this type of target audience?	Take photographs of products or of the site	Take photographs for inspiration

Essential question – Unit 3, Area of Study 3

How do designers apply a design process to reframe problems and develop ideas?

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 35

In small groups, discuss this essential question.

Record the ideas discussed in the format of a mind map. Use this mind map to discuss your ideas for your SAT folio with your teacher.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

VCAA assessment
Unit 3, Outcome 3

On completion of this unit the student should be able to identify two communication needs for a client, prepare a brief and develop design ideas, while applying the VCD design process and design thinking strategies.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 35

Tasks

1. Brainstorm a list of potential folio topics, then brainstorm potential communications needs for each of these topics.
2. Select three and discuss with your teacher.
3. Select one and complete the following:
   - **A** Use human-centred research methods.
   - **B** Undertake both primary and secondary research.
   - **C** Research needs to be from a wide range of sources.
   - **D** Use divergent thinking strategies.
   - **E** Synthesise, categorise and analyse research and collected data and information.
   - **F** Identify and analyse design problems.
   - **G** Acknowledge all work that has been used for inspiration.
4. Define your design problems by reframing design problems and preparing a brief that identifies two communication needs and develops design criteria, including the purposes, contexts, audience or user characteristics and design constraints.
5. Generate a range of design ideas drawing on the design criteria documented in the brief.
6. Use methods, design elements and principles when developing.
7. Annotate ideas.
8. Present design ideas as a critique (work in progress) to a group, such as your peers, to collect feedback.
9. Collect feedback.
10. Respond to feedback using written reflective and critical evaluations.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Unit 4
Delivering design solutions

AREA OF STUDY 1

Design process: refining and resolving design concepts

OUTCOME: On completion of this unit the student should be able to refine and resolve distinct design concepts for each communication need, and devise and deliver a pitch to communicate concepts to an audience or users, evaluating the extent to which these meet the requirements of the brief.

AREA OF STUDY 2

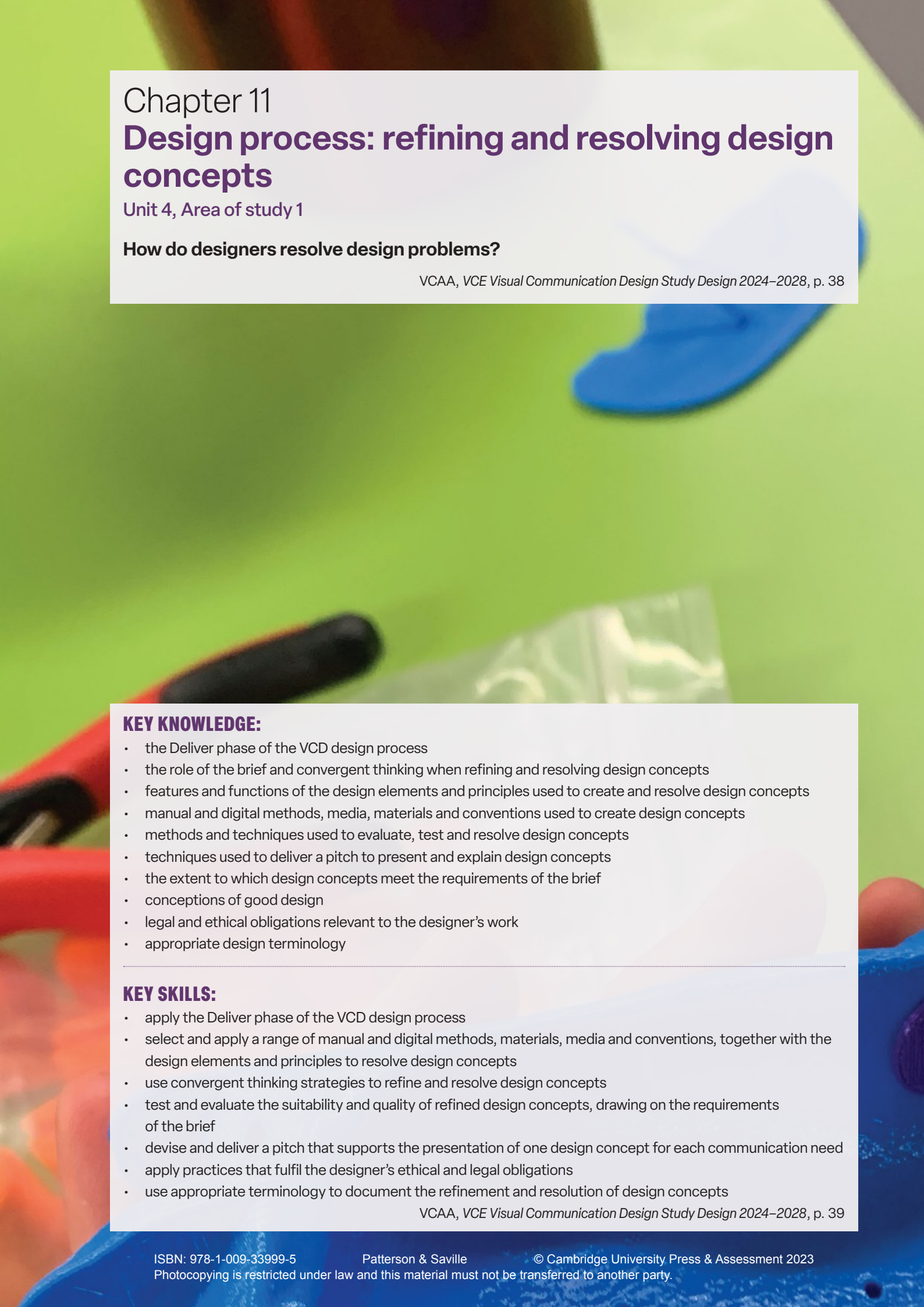
Presenting design solutions

OUTCOME: On completion of this unit the student should be able to produce a design solution for each communication need defined in the brief, satisfying the specified design criteria.

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, pp. 38–9







Chapter 11
Design process: refining and resolving design concepts

Unit 4, Area of study 1

How do designers resolve design problems?

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, p. 38

KEY KNOWLEDGE:

- the Deliver phase of the VCD design process
- the role of the brief and convergent thinking when refining and resolving design concepts
- features and functions of the design elements and principles used to create and resolve design concepts
- manual and digital methods, media, materials and conventions used to create design concepts
- methods and techniques used to evaluate, test and resolve design concepts
- techniques used to deliver a pitch to present and explain design concepts
- the extent to which design concepts meet the requirements of the brief
- conceptions of good design
- legal and ethical obligations relevant to the designer's work
- appropriate design terminology

KEY SKILLS:

- apply the Deliver phase of the VCD design process
- select and apply a range of manual and digital methods, materials, media and conventions, together with the design elements and principles to resolve design concepts
- use convergent thinking strategies to refine and resolve design concepts
- test and evaluate the suitability and quality of refined design concepts, drawing on the requirements of the brief
- devise and deliver a pitch that supports the presentation of one design concept for each communication need
- apply practices that fulfil the designer's ethical and legal obligations
- use appropriate terminology to document the refinement and resolution of design concepts

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, p. 39

ISBN: 978-1-009-33999-5 Patterson & Saville
© Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Regardless of the type of prototype you make, the important thing is that the prototyping is done quickly so that you can test out different ideas.

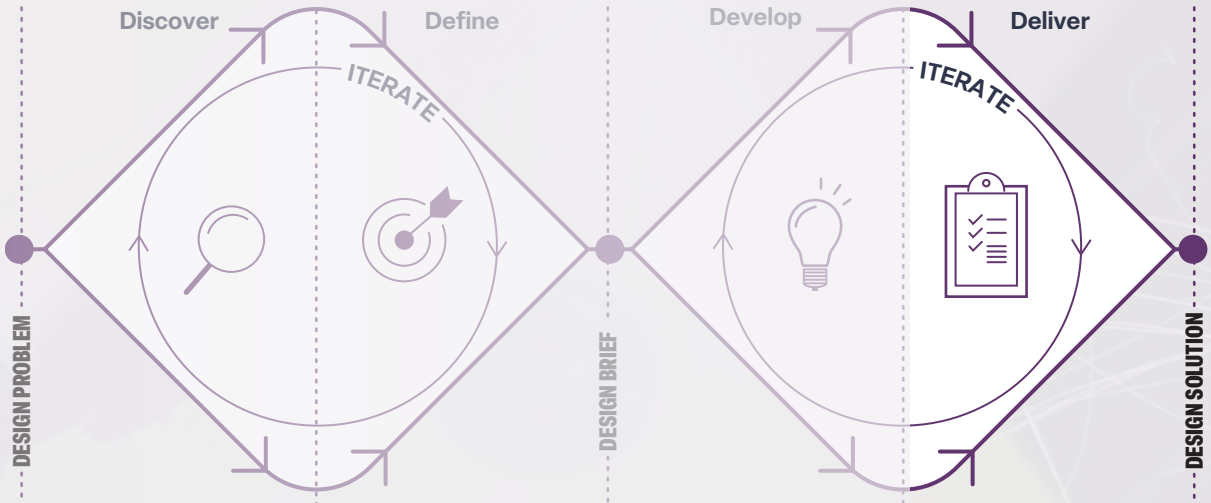
'Prototype', User experience design: An introduction

OVERVIEW:

This chapter focuses on the ways to reflect critically on the feedback received in Unit 3, Outcome 3, and the refinement and evaluation of design concepts in preparation for producing the final presentations to meet the needs of the brief. The design process is an iterative cycle and invites you to rework ideas, revisit research and refer to your design brief.

You will continue to complete two separate design processes, one for each communication need, working towards solutions that are different in purpose and presentation format. During the Deliver phase, you will use a range of manual and digital methods, two- and three-dimensional drawing, media, materials and conventions along with mock-ups, models and low-fidelity prototypes to test and evaluate the suitability of each of presentation. Selected concepts are resolved and pitched to communicate design thinking and decision making to an audience or user for feedback. You will consider feedback from your pitch and further refine each concept to prepare for the presentation of final solutions in Unit 4, Outcome 2.

This chapter focuses on the Deliver stage of the VCD design process.



VCD DESIGN PROCESS based on the UK Design Council Double Diamond model

ISBN: 978-1-009-33999-5 Patterson & Saville
© Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

11.1 Deliver

The Deliver phase continues to provide opportunities for further testing, iteration and evaluation. You use convergent thinking strategies to evaluate the ideas developed in Unit 3, Outcome 3, and the feedback received from the critique. As the design process is iterative, you rework your ideas, revisit your research and review the design criteria defined in your brief. You explore and refine manual and digital methods, media and materials that are relevant to the design brief. You use the elements and principles, and the building blocks of good design, to extend ideas to assist in creating a visual language to engage the targeted audience. You test concepts using mock-ups, models or low-fidelity prototypes. Once your concepts for each communication need are resolved, you will develop a pitch to present to an audience or the users. The pitch is an opportunity to communicate and justify your design decisions and collect feedback.

Progressing from Unit 3 into Unit 4 requires you to bring the ideas generated for both communication needs as identified in your brief, and the feedback received from your critique. As you reflect on the feedback received from your critique, using convergent thinking strategies can assist you in planning your next steps forward in the design process. Convergent thinking asks you to be analytical and critical, while comparing different options, viewpoints or decisions. It is about summarising, finding categories or patterns and synthesising information. The benefit of convergent thinking is that you will be able to clarify any feedback, while reflecting on your work and ultimately resolve your design problems.

It is important that you continue to acknowledge any work that isn't yours, including requesting permission to include imagery, text or other content where



Figure 11.1 Different iterations of a logo show development of concepts. By Hannah Willoughby

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

possible. For example, you may have decided at this late stage to include a photograph, taken by someone else, as a background for a poster. This photograph will need to be acknowledged. For more information, refer to Chapter 3.

SEE CHAPTER THREE

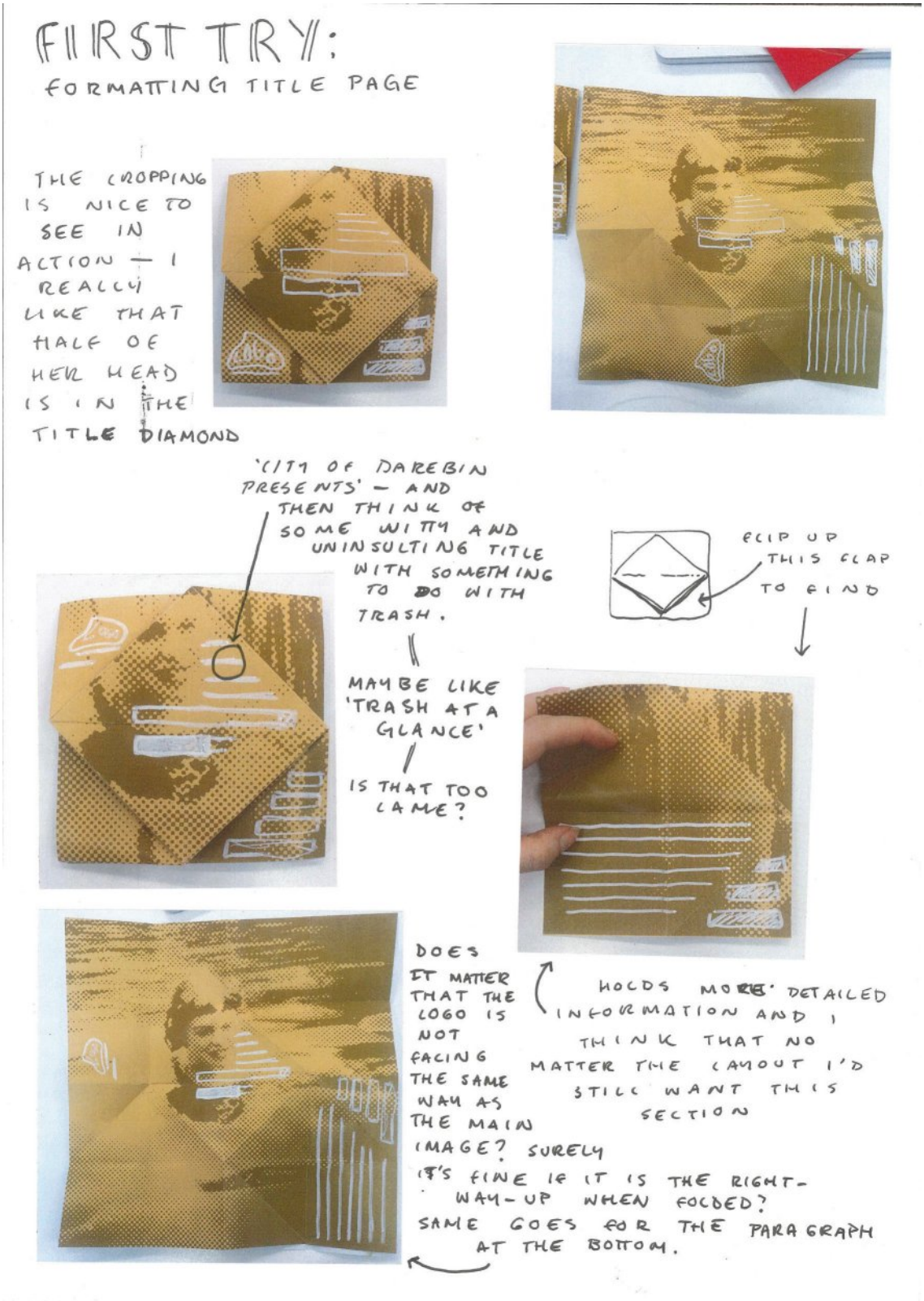


Figure 11.2 Testing and trialling a concept for a folded brochure. By Johanna Gibbs

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

11.2 Convergent thinking

SEE CHAPTERS TWO and THREE

At the beginning of the Deliver phase, you will move from divergent to convergent thinking, always thinking about your knowledge and understanding of what good design is. When using convergent thinking strategies, you are still required to annotate to evaluate their potential use.

Convergent thinking strategies are useful to evaluate any tests, iterations or information collected from critiques. They are helping for making design decisions around concepts of good design.

Convergent thinking strategies include, but are not limited to:

- SWOT analysis
- The five whys
- PMI
- POOCH
- Reframe the design problem
- Narrate a story of how someone might use the product or service
- Gibbs cycle of reflection
- Surveys
- de Bono's Thinking Hats
- RED (recognise assumptions, evaluate arguments, draw conclusions)
- critical thinking lens.

Convergent thinking will require you to question and analyse what you have found, and ask yourself what else you can do. It is the kind of thinking that involves logic and drawing conclusions and it is what successful students do differently.

EMBARK 11.1

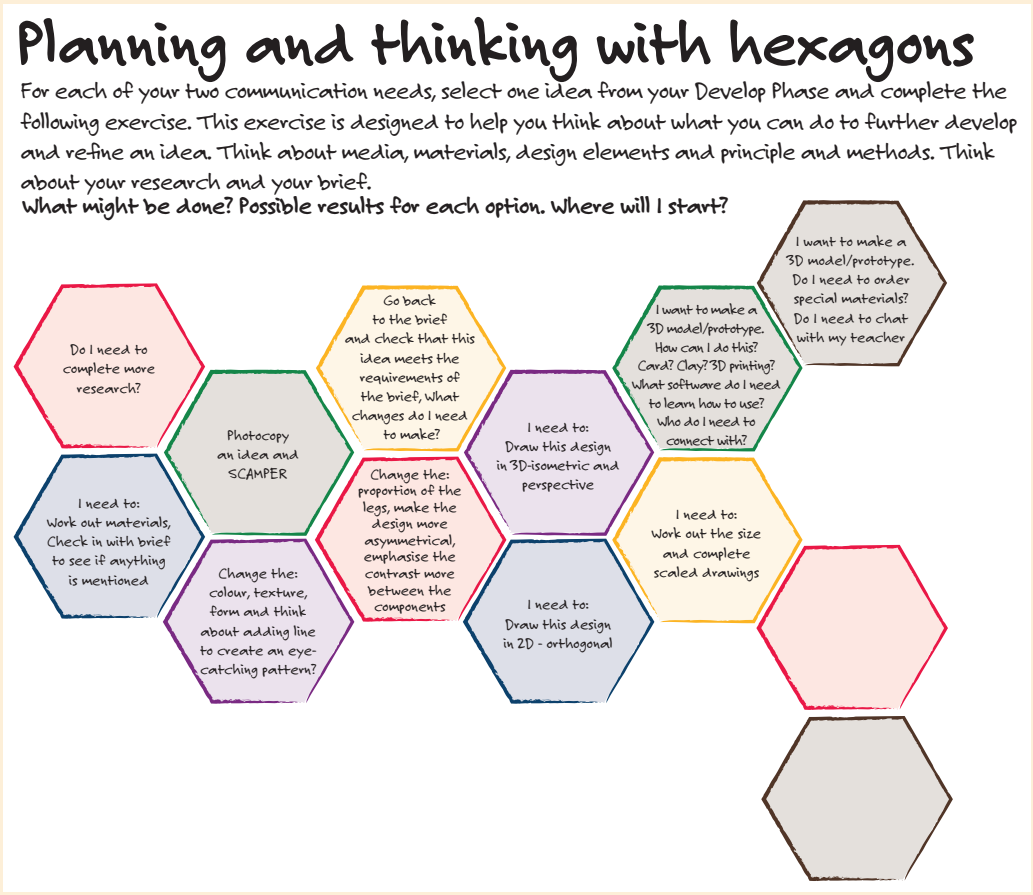


Figure 11.3 Try using hexagons to plan ahead for ways to further develop and refine your concepts. You can find out more about hexagonal thinking by researching SOLO taxonomy

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Here are some tips for critical thinking:

- Plan and organise
- Set goals and create a timeline for your works (break tasks into smaller chunks to manage)
- Monitor your own work
- Check your progress regularly against your timeline
- How effective have your strategies been?
- Self-reflect. Are you doing your best work?
- Self-assess how your work is going
- Direct your own learning
- Pay attention to loss of focus – ask for help asap when you feel you are not going anywhere
- Create an appropriate, exciting learning environment.

Convergent thinking also requires you to be reflective and requires a metacognitive approach (thinking about thinking), seeking and looking for evaluation. A metacognitive approach means to think about your thinking processes (how efficient were they?), which may include how you came to the final solution, reflecting on your progress (looking back) and the processes undertaken so far. It is also about collecting feedback from others (including your peers and target audiences) and asking: Is it right? Does it fulfil the requirements of the brief? Feedback or survey data needs to be evaluated and links made. Examples include SWOT and surveys with evaluations.

PMI

PMI (Plus, Minus and Interesting/Ideas) is a design thinking strategy that can be used quickly to identity what has worked well, what hasn't, and possible future directions.

P = Plus (Positive)

- What would be the good things about this design/idea?
- Arguments for this design/topic.

M = Minus (Negatives)

- What would be the negative things about this design/idea?
- Arguments against this design/idea.

I = Interesting (Other consequences)

- Ideas
- Other aspects and consequences of this design/idea.

The PMI strategy can be used quickly during research and even in exam conditions to show your thinking about the generation of any ideas. There are no specific requirements of how to set up a PMI and you certainly do not need to create an official template. You might informally record a P next to one idea and then a M next to another, or use a PMI on each idea generated. Figures 11.4 and 11.5 show you different ways that students have used PMI in their folio pages.



Figure 11.4 PMI to assist in choosing branding elements. By Charles Horne

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

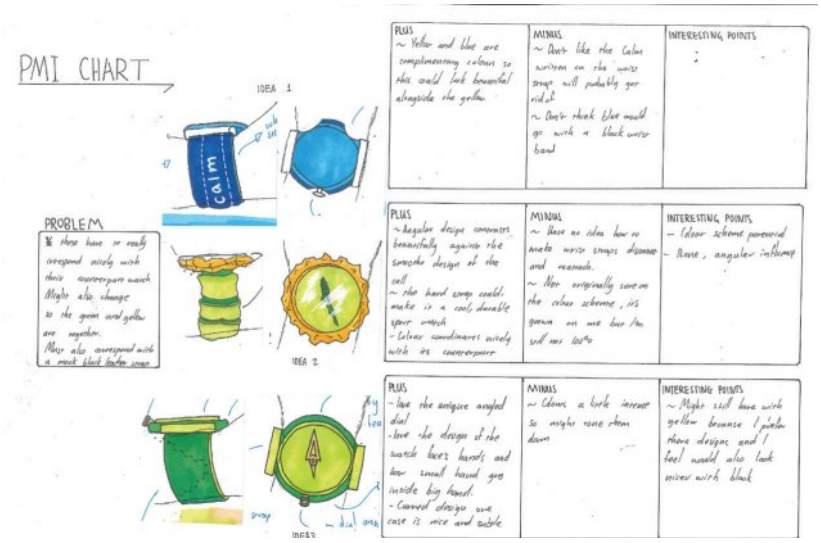


Figure 11.5 An example of using a PMI chart to assist with convergent design thinking. By Patrick Woodward

SWOT

A SWOT analysis is one way that you can focus on the ideas behind your final concepts and reflect upon ideas before making your final presentations.

- *Strengths* – what are the positive aspects of your final concepts?
- *Weaknesses* – what are the negative aspects of your final concepts?
- *Opportunities* – can you think of some opportunities for your final concepts?
- *Threats* – can you think of any threats to your final concepts?

Before starting your SWOT analysis, you need to reflect upon your two design processes, the requirements for your brief, the audience you are targeting and your competition. Take the time to thoroughly consider the strengths and weaknesses of your potential final presentations. Think about the opportunities and threats from an objective perspective. You could ask a friend to assist you when answering the SWOT questions.

Once you have identified the strengths, weaknesses, opportunities and threats, use the questions in the SWOT analysis tool (Figure 11.6) to help you prioritise them.

The most successful designers approach market opportunities that play to their strengths. They also identify any weaknesses which might prevent them from seizing these opportunities, and work to overcome them.

SWOT ANALYSIS TOOL	Opportunities	Threats
Strengths	How can you make the most of the strengths in your final concepts?	How do you use the strengths of your final concepts to minimise the impact of threats?
Weaknesses	What can you do to ensure that any weaknesses found in your final concepts will not stop your opportunities?	How will you fix weaknesses that can threaten or have an impact on your final presentation?

Figure 11.6 SWOT analysis tool

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Testing, trialling, and evaluating

The iterative nature of the design process allows for ideas to be reworked and research to be revisited, specifically if new techniques relating to methods are being refined. At this phase in the design process, you are working towards 'delivering' your final solutions, so only bring in new directions if necessary.

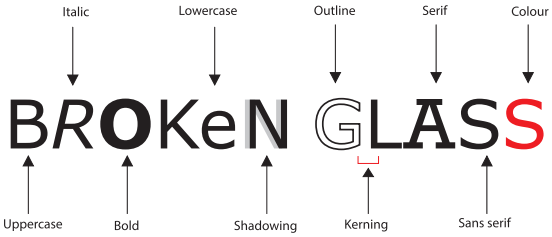


Figure 11.7 When working with type, there are so many potential iterations that you can create with simple decisions to change the line weight, add a shadow, or adjust the kerning and tracking.



Figure 11.8 Iterations show development of colour and type placement for logo development. By Charles Horne

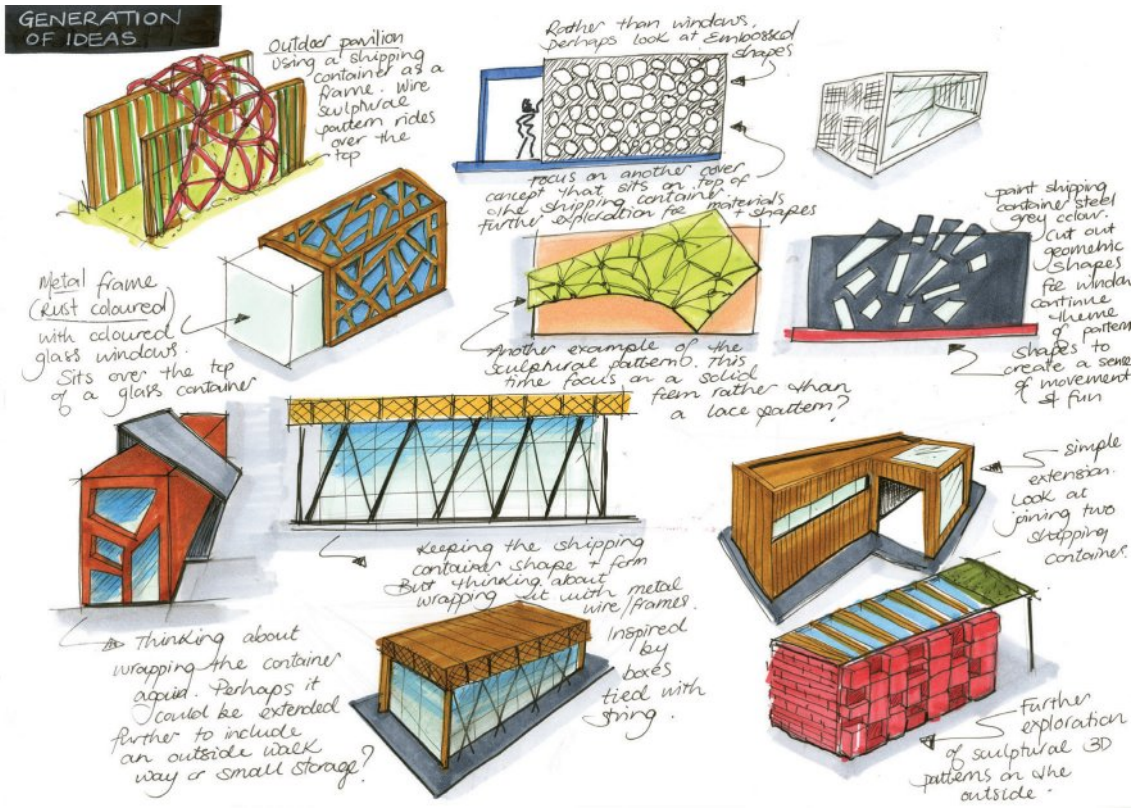


Figure 11.9 Iterations for a shipping container concept

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

EMBARK 11.2

Testing, iterations, and evaluations

During the Deliver phase, you can continue to test, iterate and evaluate your ideas developed in Unit 3, Outcome 3. Table 11.1 provides examples to show you the difference between these actions.

Use these as starting points for your own testings, iterations and evaluations.

Table 11.1 Testing, iterating and evaluating

Test	Iterate	Evaluate
Testing may be once, twice or several times	*Again, again and again, different versions*	*Make a judgement – is it a success?*
Mixing colours to test different colour palettes when screen printing on fabric	Develop different colour theories to suit a target audience	Against the design criteria of the brief
Laser-cutting settings to achieve a desired effect	Different laser-cutter settings to create different effects	In reference to the target audience – useability?
Test collage with handmade papers and collage with printed papers	Change scale or proportions	Reflect on the use of the design elements and principles
3D printing trials to test quality of print and adjust supports and density of print	Change placement of spaces in a floorplan	Reflect on the user's needs, e.g. large open-plan living space
Digital rendering	Change placement of house on a site to obtain best views	What are the next steps?
Effects in Photoshop	Use a different scale in a technical drawing	How successful was the method and use of media and materials?
Materials and construction techniques for model making	Colour versus black and white	Is the hierarchy clear?
Prototyping – low fidelity	Change the arrangement of icons on a digital interface	Is the visual language communicating the idea or message?
Package design construction – does the net work when constructed? Are there enough tabs?	Different forms, organic versus geometric of an object	Is this an example of good design?
Mock-ups – test print colours (screen versus print)	Change the hierarchy of information on a poster	Critical reflections on feedback received

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

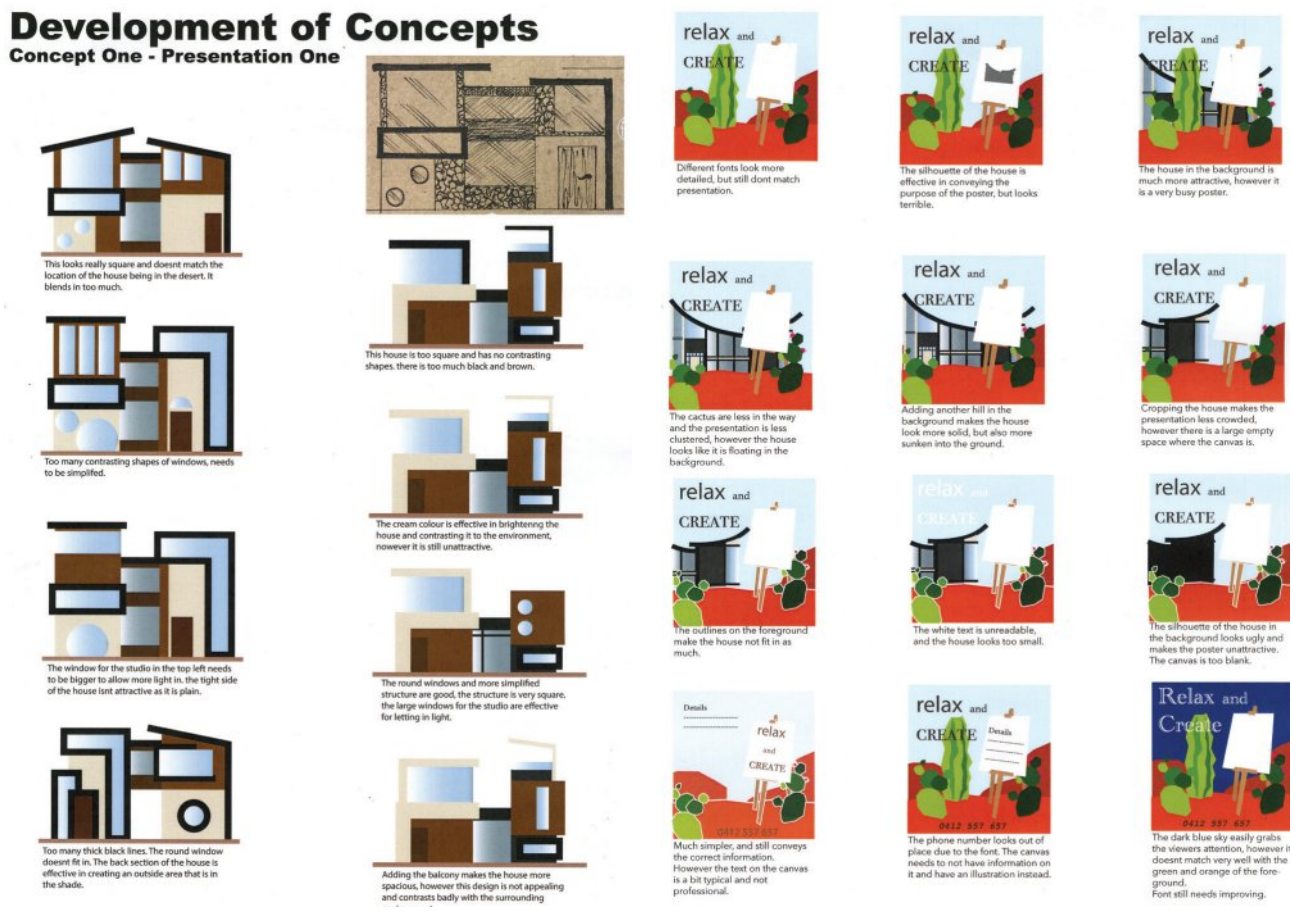


Figure 11.10 Iterations for elevations and poster compositions. By Charlotte Key

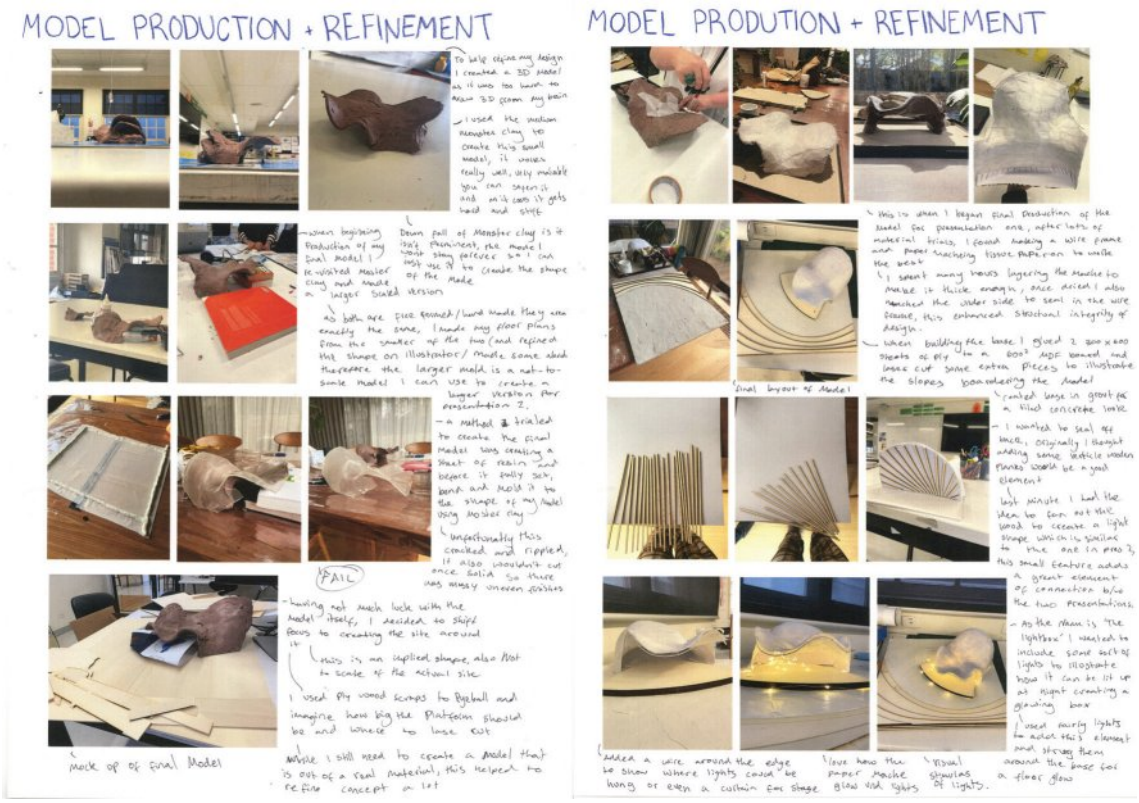


Figure 11.11 Tests, iterations and evaluations of model making methods. By Eloise Roberts. Initial testing of different materials, followed by iterations of papier-mâché to make the final model. Testing of processes are supported by written evaluations

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

11.3 Design elements and principles

The design elements and principles continue to be an important part of making design decisions when refining and evaluating your work.

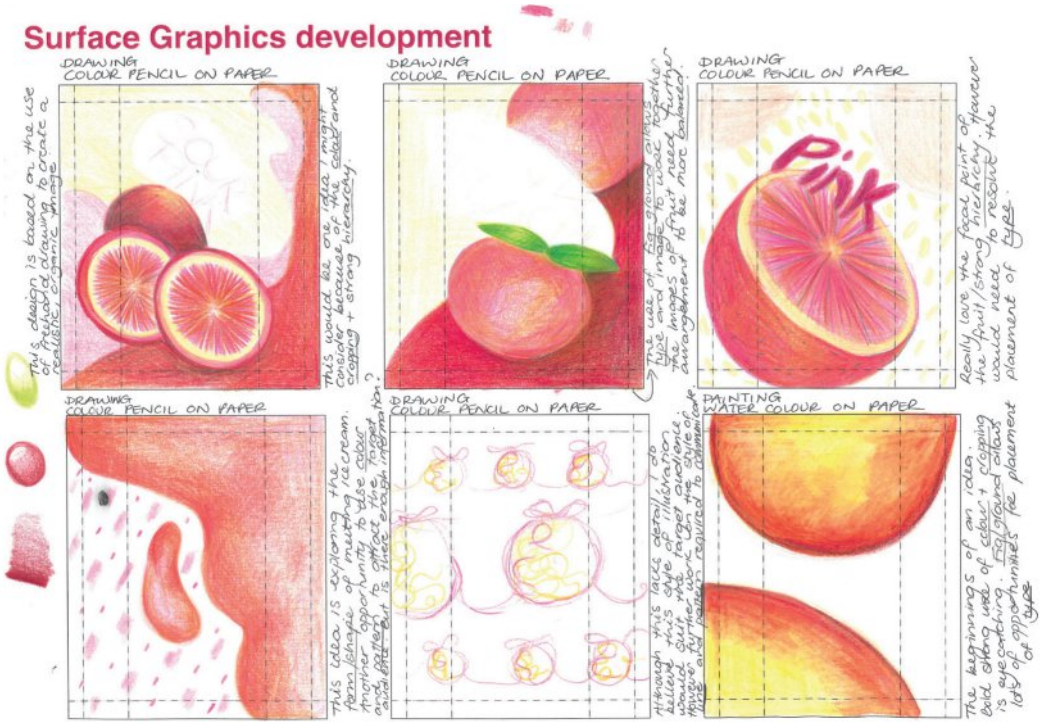


Figure 11.12 Using design elements and principles to evaluate options for surface graphics of an ice cream package (manual methods)



Figure 11.13 Using design elements and principles with methods, media and materials to evaluate options for surface graphics of an ice cream package

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

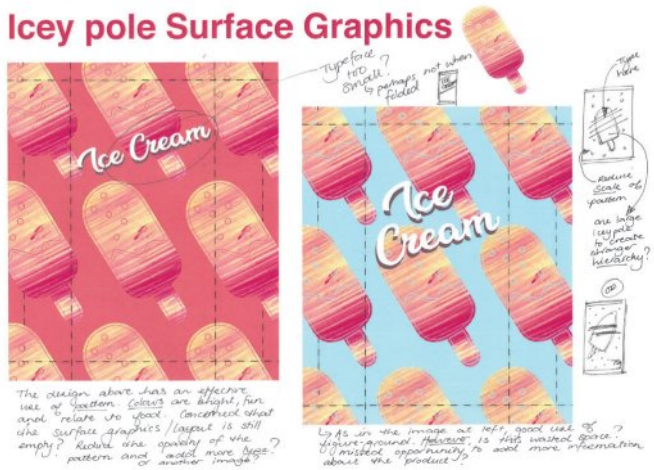


Figure 11.14 Using design elements and principles to evaluate options for surface graphics of an ice cream package (digital methods)

EMBARK 11.3

Design elements and principles

During the Deliver phase, use the design elements and principles when testing, iterating and evaluating your concepts.

The Table 11.2 identifies starting points for your own work. Use this table to create your own list of actions.

Table 11.2 Testing the design elements

Messages	Objects	Environments	Interactive experiences
Refine type by addressing fonts, tracking, kerning	Use geometric forms to create a contemporary aesthetic	Change the scale to fit drawings onto paper size	Use colour to create hierarchy (easy to identify a function)
Adjust colours, and test print to ensure that they relate to ideas or messages	Add texture to increase grip	Explore the difference between an asymmetrical and symmetrically balanced front elevation	Use cropping to create opportunities for more space
Use contrast to create a focal point	Alter proportions for comfort	Check accurate use of line conventions	Explore type that is legible for screens
Ensure that there is a clear hierarchy	Use colour to create hierarchy (easy to identify a button)	Check proportions of details in perspective drawing	Use figure-ground to emphasise hierarchy
Try cropping to increase engagement	Add pattern and texture to create a non-slip surface	Add texture to 3D drawings to enhance rendering of buildings	Explore scale – icon and type size
Trial figure-ground to emphasise message	Use tone and texture to emphasise materials such as metal, plastic and wood in 3D drawings	Use texture to identify exterior details on floorplans and elevations	Explore shape as a way to connect similar information

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

11.4 Methods, media and materials

SEE CHAPTER THREE

During the Deliver phase, you will continue to develop and refine your use of methods, media and materials. It is important that you show the use of at least two methods in the Deliver phase when developing and refining. In the VCD study design, the methods listed include (but are not limited to) drawing, collage, printmaking, photography, collage, prototyping and model making. Further information about the methods can be found in Chapter 3.

Methods

The methods you use should relate to the communication needs in your brief, and do not need to be used in equal quantities in the folio work for your two presentations. Include evidence of any manual methods and techniques associated with your methods, such as techniques associated with rendering styles, software image generation, carving blocks for relief printing, garment twills, and mock-ups for model making. When working on a concept on the computer, ensure you take regular screen shots to show the use of any techniques, development and refinement, and as a form of authentication. The methods that you use in your final presentations should be seen in the Deliver phase.

When using different methods in your folio, it is important to document the process. If you are creating a model with surface graphics like a package, which requires a number of steps, you should document this by taking photographs at each stage of the process. When using a variety of media in your folio, never discard trials. An accidental spill of ink could be used as a graphic tool in your work.

Drawing

The use of **drawing methods** should incorporate conventions and you should refer to the Australian Standards for advice.

If you are working in the field of objects, you should produce drawings that include orthogonal drawing, isometric as well as perspective views. At this phase of the design process, all technical drawings should demonstrate technical competence and relate to the communication need/s in your brief. This means if you are working in environmental design then you need to be drawing floor plans and elevations and not an orthogonal drawing. Dimensioning conventions used must be those related to floor plans and not orthogonal drawing. Refer to Chapter 4 and 5 for information on drawing methods that relate to environmental and industrial design.

SEE CHAPTERS FOUR and FIVE

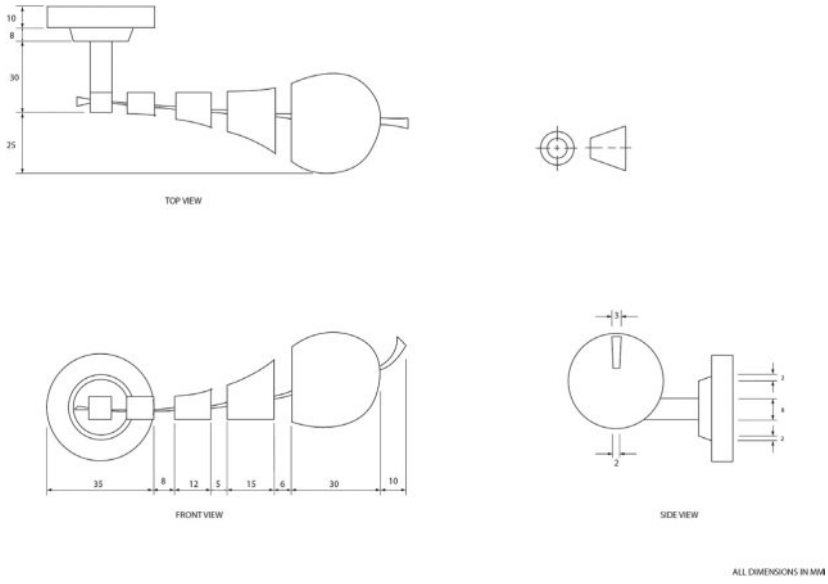


Figure 11.15 The correct use of technical drawing conventions is required during the development and refinement phases of the design process. This drawing is refined and could be suitable as a presentation drawing. By Zoe Tang

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

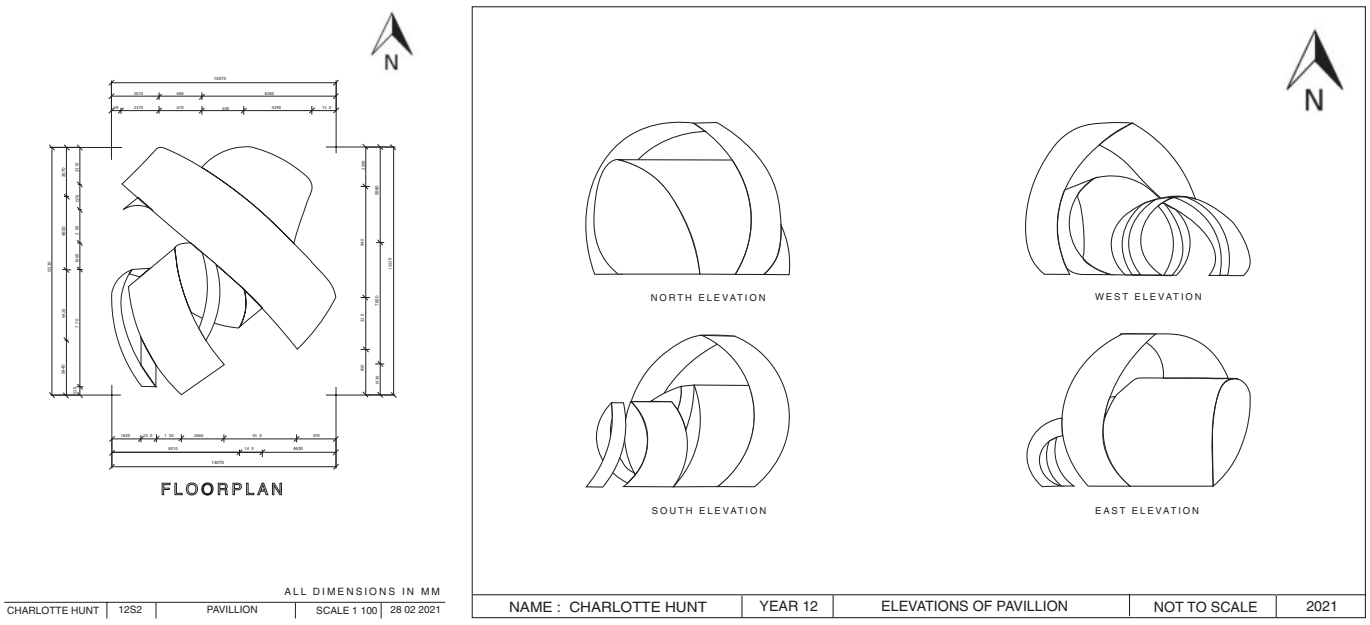


Figure 11.16 Floorplan and elevations for a pavilion. By Charlotte Hunt



Figure 11.17 Perspective drawing with original textures. Create your own textures manually, digitally or even photograph them rather than finding textures on the internet. By Charlotte Hunt

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Prototyping

Prototyping refers to testing and experimenting processes where a designer tests their ideas. A prototype might be a digital or physical example. A prototype can be used to share ideas with the client or target audience to gather user feedback. Prototyping is often referred to as:

- low fidelity – fast, cheap, disposable such as a paper prototype

OR

- high fidelity – quality digital example or model produced with realistic materials.



Figure 11.18 Many ways to achieve results using different methods, materials and media. Left to right: Manual resin processes scanned and developed in Photoshop by Carolina Cocchis; digital resin effects created in Procreate by Alessia Wynne; flat vector images created in Illustrator by Charlotte Hunt



Figure 11.19 Digital example of a prototype, airdry modelling clay used to test the same idea. By Carolina Cocchis

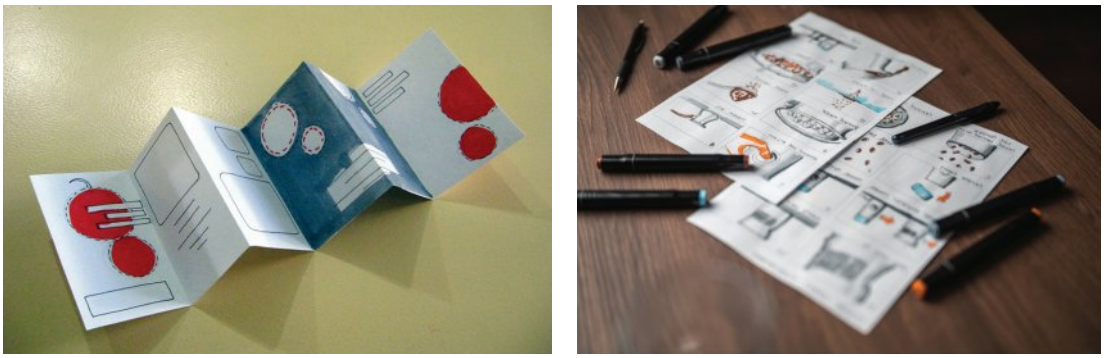


Figure 11.20 Create dummy books and story boards (a technique/process used by illustrators of books) when developing and refining concepts

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Mock-ups

A good way to test and evaluate the suitability of your presentation is to create mock-ups. For example, simple story boards (a technique/process used by illustrators of books) and dummy books can assist you with planning and preparing, and in the refinement phases to present ideas to the client for feedback.



Figure 11.21 At this phase of the design process, your mock-ups will most likely be digital. However, depending on what needs to be tested, they may be manual, such as an assembled packaging net.

Model making

At times you may want to incorporate three-dimensional methods as part of your design process. Your brief may request a point-of-sale stand or an exhibition display, or perhaps you want to create a three-dimensional image that will be photographed and then applied to an advertising poster. There are different materials that you may wish to explore.



Figure 11.22 Alessia Wynne used both manual and digital model making to explore potential concepts. Left to right: digital models, 3D printed prototype and polyoma clay model

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Media

In the Deliver phase, you could experiment with different media: try using watercolours instead of coloured pencils, gouache instead of markers and pastels instead of grey leads. It is important to understand how each of these works in response to your brief. A watercolour design may be appropriate to use for an advertisement for art supplies or art galleries; however, it may be inappropriate for use in an advertisement for a new car. This outcome addresses the need to trial solutions for design problems and you should be doing this prolifically at this stage of your folio.

> Media are the manual and digital applications used to visually communicate ideas and information. Manual examples can include pencil, ink, markers, paint and analogue film. Digital examples can include software, apps and online platforms for graphic, game or interaction design, web development, concept art, illustration, 3D modelling and rendering, photo editing and animation.
>
> VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 15

This is just a list, and is not all that you can use as media. For example, think about sprinkling grass seeds in the shape of a word. Water and watch the grass grow into the word. You would have used grass seeds as your media.

Materials

> Materials are the surfaces or substrates on or from which designs are made. Examples can include paper, card, textile, metal, plastic, glass, touchscreen or digital interface.
>
> VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 15

Again, this is not a definitive list. Think about other materials that you could use. For example, writing a word in the sand on a beach … the sand becomes your material. It doesn't matter what you use to make your mark or what you choose to make your mark on. What is important is that you know the difference between media and materials because you might be examined on it.



Figure 11.23 Darcy Sheahan produced his own paper material for packaging



Figure 11.24 Gabbi Rynia worked with moulds and resin when developing a concept for a cheese knife

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

EMBARK 11.4

Techniques with methods, media and materials

Table 11.3 provides suggestions for using methods, media and materials. Techniques are the way that you use methods, materials and media. For example, you might be drawing and rendering with pastel on paper and deliberately use techniques to layer and blend the pastels. If working on the computer, you might discover a technique to create a neon typeface in Adobe Illustrator.

Use this as a starting point for developing and refining your use of methods, media and materials.

Table 11.3 Methods, materials and media

Methods with materials and media		
Manual drawing • Drawing with pencil, pastel, markers and fine liner on smooth and textured papers • Drawing with thread on paper or fabric • Drawing with a stylus on a tablet or screen	**Printing** • Try laser and inkjet. What types of papers and fabric can you put through your printers? • What are the differences between toner and ink? • Foiling and the photocopier • Manual methods of lino cutting, engraving, etching and screen printing. What materials can you print on? Paper, wood, glass, plastics? • What is the difference between using iron-on transfers and screen printing? Are there any other ways to transfer images onto fabric? • 3D printing versus other methods of making models	**Photography** • Analogue – some schools still have a darkroom, or purchase your film and have it processed • SLR digital cameras, the camera on your phone or tablet. What can you do with the camera on your laptop or desktop?
Painting • Watercolour, acrylic or even oil on paper, canvas, fabric or plastic. • Trial washes, marbling, adding mediums. • Trial painting effects using software	**Collage** • Manual process including papers, fabrics, drawings, photographs or even prints • Digital process using software like Adobe Photoshop	**Digital technologies** • Raster-based programs • Vector-based programs • Apps available on your phone or tablet
Sewing • Digital 3D models, trialling modelling software (media) and 3D printing • Making moulds and working with resin	**3D process** • Clay and modelling clays for 3D modelling • Card, plastics, papers, wood and fabric for model making	

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 11.25 Flor de Alegria so pink (still life) artwork and screens used in the manual screen-printing process by Marcel Cousins. Creating original artworks to be included in your design work is an authentic way to convey a message or idea. Consider methods of screen printing, relief or intaglio printing



Figure 11.26 Model made from balsa wood, foam core and polypropylene

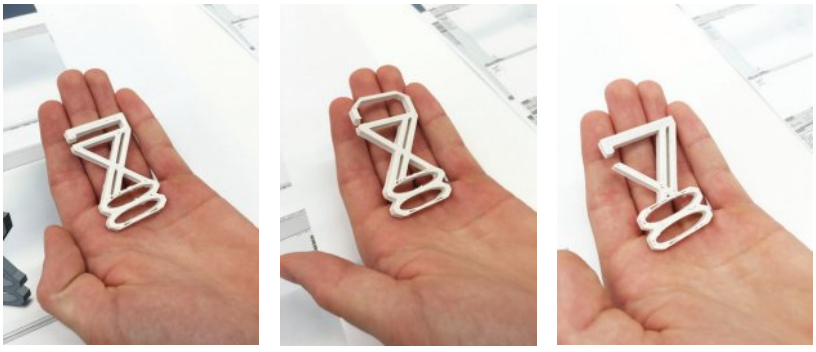
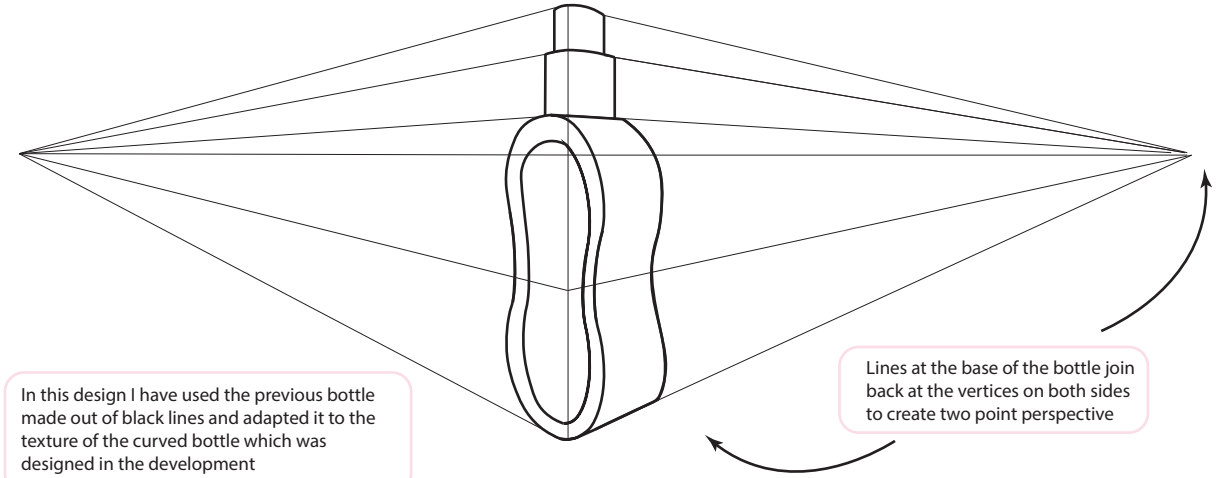


Figure 11.27 3D printed clips designed to be incorporated with straps on a bag. Three different designs have been 3D printed to allow each concept to be evaluated and then refined. The clip design also works as a logo for marketing purposes. Clip designed and printed by Alex Hopper

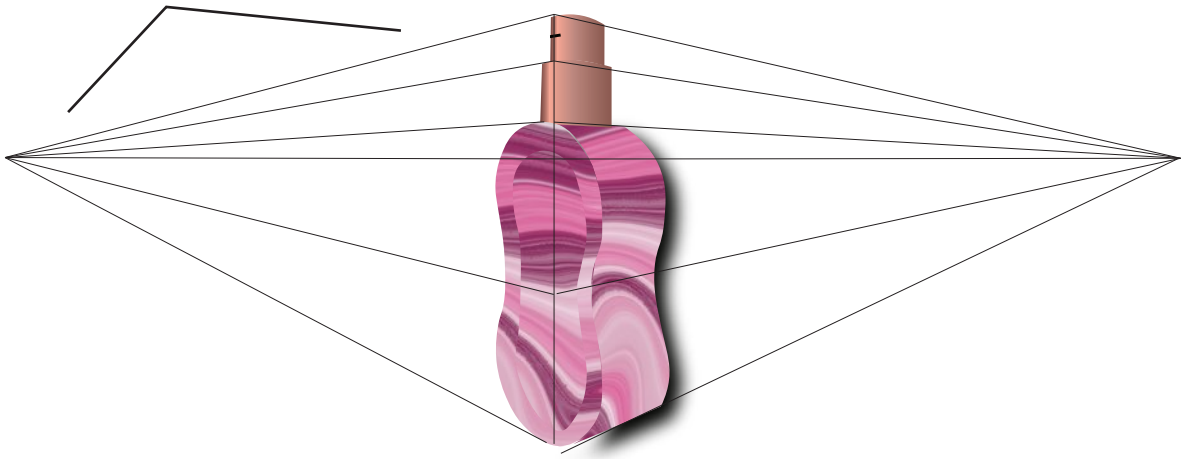
ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

On this page I have designed the curved bottle using two point perspective. This type of design is great for depiciting the model in 3D and giving a side view to show the curves. I created this by using the perspective grid on illustrator and started off by inserting two circles (for the bottom and the top of the design. I then connected the circles using the pen tool whilst following the persepctive rules. After this I created the side of the base by following the front of the bottle up to where the perspective line meets the bottle. I then added a curved shape to create a gap within the bottle (middle section). Finally I added the pumps by inserting lines and pulling them back to the vertices and adding a slight curve



In this design I have used the previous bottle made out of black lines and adapted it to the texture of the curved bottle which was designed in the development

Lines at the base of the bottle join back at the vertices on both sides to create two point perspective



I created this design by using the first perspective drawing and adding texture and shadow to the design. I made each segment of the bottle (front and sides) a different part of the marble texture through using a clipping mask to show form within the design. I then tried to make the pump metallic rose gold by using the gradient tool - the same as in the development. I finished this design by adding a small rectangle to the pump to show the opening and a drop shadow to the side to further improve the form of the curved bottle.

Figure 11.28 Two-point perspective drawing. By Alessai Wynne

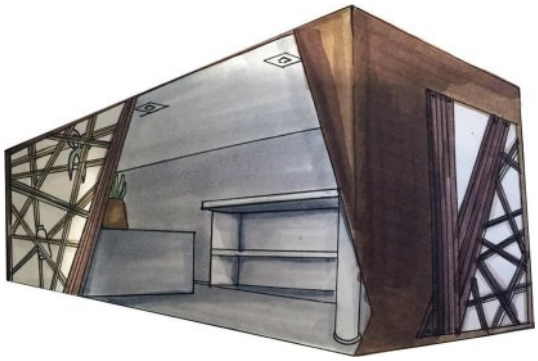


Figure 11.29 Freehand perspective drawing with markers

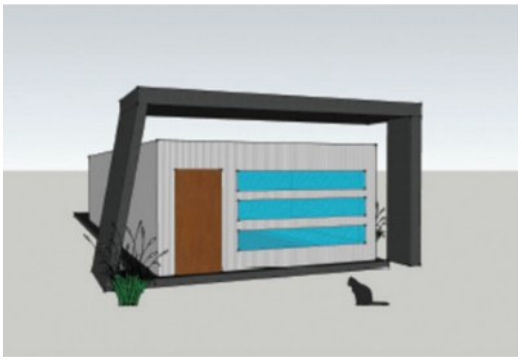


Figure 11.30 Perspective drawing using Google SketchUp

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Communication of Ideas and Intentions

I aim to make an artwork that shows how through life our perception continually becomes layered (inspired by Del-Prete's illusions surrounding age). Inspired by my critical investigation into these two artists and their works, this has prompted me to use the silkscreen printing artmaking form to fulfil my intentions. This art-making form is being used specifically as it will allow me to explore layering prints to replicate this 'slow-burn' effect in Carnovsky's Extinctions. Experimenting with the process of printing will allow me to layer multiple photos of myself at different times in my life to show my increasingly 'layered' perception of the world.

Skills, Techniques and Processes

To begin this process, I first needed to learn how to edit the photos in photoshop. These photos need to be edited in a specific manner so that when the screen is coated with the emulsion, the positive picture can be transferred to the screen to create this negative.
I learnt that, to be able to silkscreen print, the photo must be converted into halftones. As such, I opened each of the photos I wanted to use for the artwork and experimented with the size and contrast of the dots.

Figure 11.31 RGB colour processes, trials by Christian Arnel.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

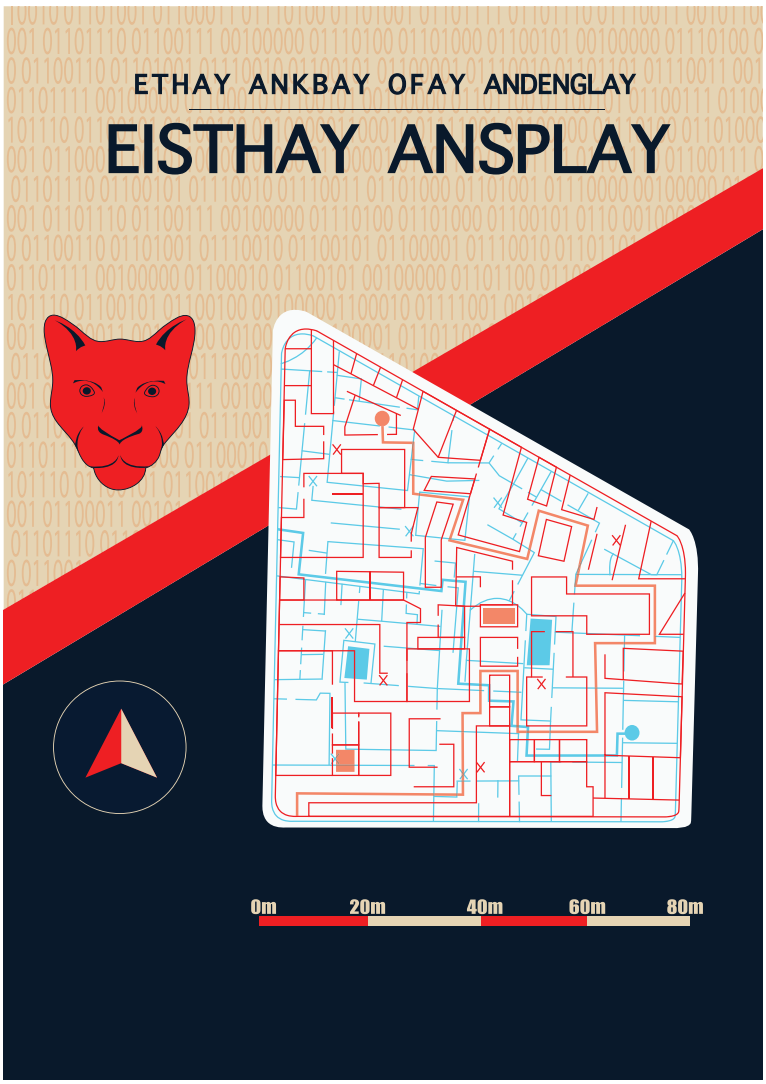


Figure 11.32 RGB explorations, testing and trialling by Hannah Willoughby. Grab some glasses with red and blue lenses and watch as some of the imagery disappears.

EMBARK 11.5

Be inspired by

The cover design of this book was very much influenced by the work of Carnovsky, and was created by students Christian Arnel and Hannah Willoughby. Investigate the techniques behind their design work and try it yourself.



Figure 11.33 Carnovsky RGB

- Turn your device (needs a camera) into a lens: see the Carnovsky website.
- Find materials to make your own glasses at arborsci.com website.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.





Figure 11.34 Manual rendering with markers. By Charlotte Key

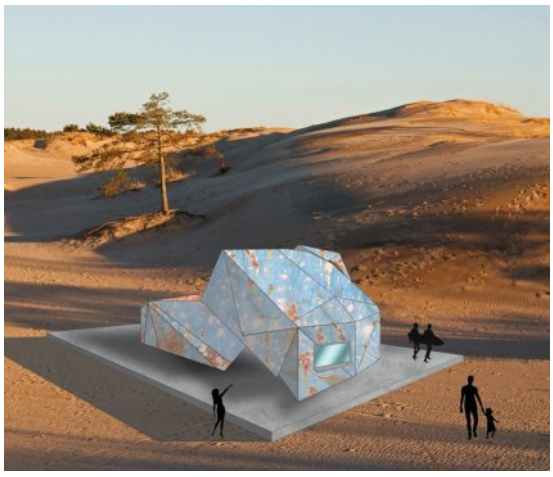


Figure 11.35 Wherever possible, take your own photographs. These can be edited and enhanced further in Photoshop. By Angus Drysdale

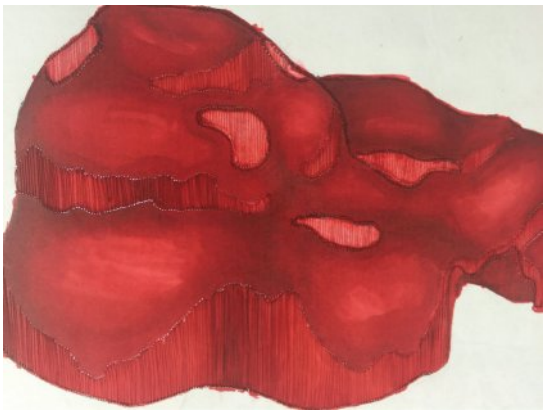
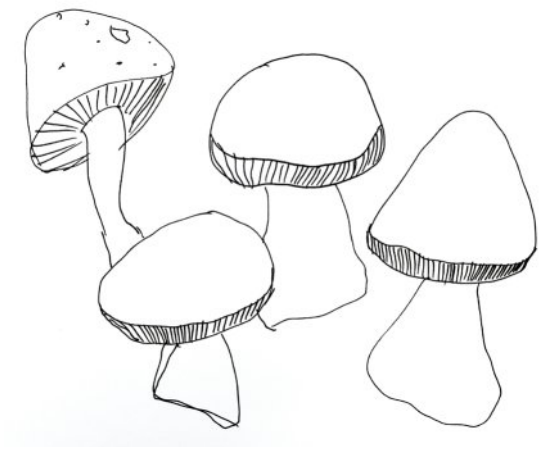


Figure 11.36 This image incorporates both manual drawing and sewing. Both markers and thread have been used as media. By Johanna Gibbs



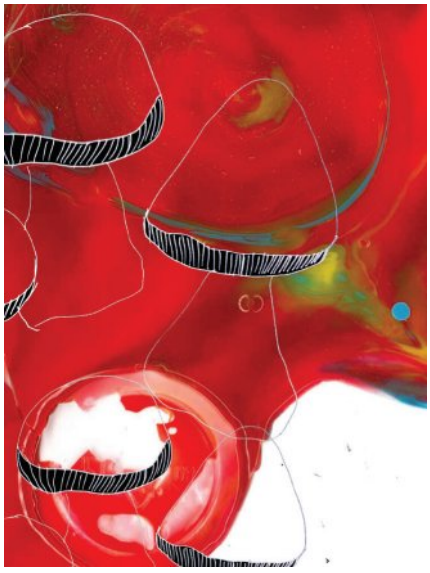


Figure 11.37 A black fine liner drawing of mushrooms was scanned and imported into Photoshop, where colour and texture were added

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

THE VCD TOOLBOX

Methods
Refers to the manual or digital processes used to design and make.

Drawing
Drawing for ideating, developing and communicating:

Developmental drawings including:
- schematic, diagrams, ideations sketches, story-boards, mockups and illustrations

Documentation drawings including:
- Orthogonal drawings
- Architectural plans & elevations
- Packaging nets
- Technical flats perspective drawing
- Isometric drawings
- Planometric drawing

Presentation drawings including:
- Rendered impressions
- Illustrations
- Documentation drawings
- Story-boards
- Concept boards
- Styles guides
- mockups

Collage

Printing

Photography

Model-making

Prototyping

The study design does not limit students to only using the list of methods mentioned above.

Media
Refers to the manual and digital applications used to make the visual communication

Manual media
- pencil
- ink
- marker
- pastel
- paint and
- analogue film

digital media
- software
- apps

The study design does not limit students to only using the list of media mentioned above.

Materials
Refers to the surface or substrate that the visual communication is applied to or constructed from (as in the case of 3D model making)

Manual materials
- paper
- card
- textile
- metal
- plastic
- glass
- touchscreen
- digital interface

The study design does not limit students to only using the list of materials mentioned above.

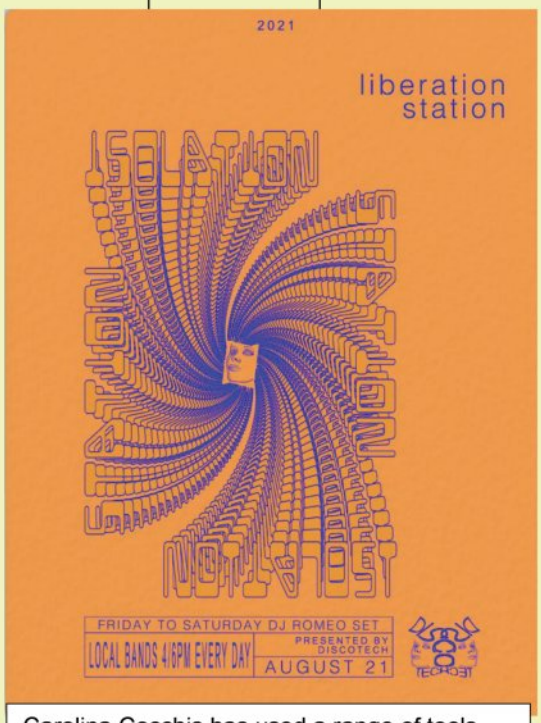
Design elements
Components of visual communication

point
line
shape
form
tone
texture
colour
type

Design principles
Ways of arranging or organising design elements

figure/ground
balance
– symmetrical
– asymmetrical
contrast
cropping
hierarchy
scale
proportion
pattern
– repetition
– alternation

Gestalt principle of perception
- proximity
- continuity
- similarity
- closure
- common fate
- figure-ground
- focal point



Carolina Cocchis has used a range of tools from the tool box to complete this poster.

Figure 11.38 Methods, media, materials, design elements and principles can be considered as the tools in your designer's toolbox

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

11.5 Annotating in the Deliver phase

Annotations at this stage of the folio will reflect decisions that have been made and supported by reflective thinking and the results of trials and feedback. Annotations will also include justifications for the preferred concepts and a plan for the resolution of the final presentations.

This may include discussing a decision about a typeface or the change of a colour. Annotations are about how you have responded to feedback and your own evaluations. They are about annotating the final adjustments, additions or amendments.

EMBARK 11.6

Annotating in the Deliver phase

Need help to get started? Use the following questions as prompts for annotating.

- Describe how the method you have used has assisted in conveying a message or idea. For example: '*The use of watercolour in my illustration has assisted in achieving an organic look to the package which is relevant to the brief*.'
- Discuss how specific design elements relate to the target audience. For example: '*The sans serif, uppercase font relates to the elegance of the product … '*
- Discuss the method.
- Mention media and materials.
- Describe the reason why one type of paper was chosen over another to print the final presentation. For example: '*The gloss paper will suit the formal qualities of the advertisement*' or '*the heavier GSM of the paper will provide more support when the package is constructed and the contents are placed inside for the package*'.
- Discuss what final touches and/or adjustments have been made to any typefaces. For example: '*The typeface chosen is narrow and therefore the title of the poster has been tracked to ensure that it is more legible from a distance*'.
- Discuss the refinement of your technical skills in using a specific method. For example, '*Taking more care in the registration of my paper whilst screen printing has meant … '* or '*I have discovered that soaking the balsa wood in warm water has allowed me to … '*
- Discuss how your design solutions meet the concepts of good design.

Need ideas to start?

- I have adapted the idea …
- The circular shape that I have chosen will suit …
- The need to have a dominant typeface reflects …
- I have selected the cool colour palette …
- I have modified my shape …
- I have tried to resolve the …
- The use of digital …
- The manual relief printing process of lino enabled …
- The idea of the packaging opening at the …
- After evaluating the choice of type I have decided to …
- Audience feedback suggested that …
- To ensure that the title is more legible I have …
- Making the colour palette more contrasting has meant that …
- Adjusting the closure has seen that …
- Changing the hierarchy has seen that the … is now the focal point and therefore …
- Changing my initial paper choice has meant that I am adhering to the expectations in the brief because …

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

11.6 The pitch

Before making your final presentations, you will have a last opportunity to communicate your ideas, thinking and decision making to collect feedback.

After refining your final concepts and creating mock-ups, you will be required to pitch your ideas to an audience. Doing this will enable you to receive formal feedback and make any necessary changes to your concepts before making the final presentations. This process is very similar to what happens in industry and therefore it is important that as students you have an opportunity to do the same.

When designing your pitch, you will need to

- discuss the reasons behind design decisions made (why did you prefer these concepts?)
- discuss decisions behind particular use of materials, media and methods, elements and principles and why you chose specific presentation formats
- evaluate the design process that you undertook to create refined concepts.
- highlight ways that your potential solutions meet the criteria of good design.

To devise a pitch about your folio and the final presentations, you will need to develop assessment criteria. But how? The best tools to use are critical and reflective thinking strategies to evaluate the final presentations and your design process.

For example, use the results of critical and reflective thinking strategies such as PMI, SWOT and POOCH as a starting point when putting your presentation together.

INSTRUCT 11.1

Pitch checklist

Use the checklist below to help you devise your pitch.

1 Evaluate your refined concepts:

- Does the design meet the needs of the brief?
- Does the design option utilise appropriate elements and principles as prescribed by the brief?
- Does the design option respond to any constraints or limitations as prescribed by the brief?
- Does the type or imagery work well with the image in communicating the style?
- Does the design meet concepts of good design?
- Look at the specifics. For example, how will the design look in black and white? If you have a logo, will it work well in a variety of scales?

2 What should your pitch contain?

- Tell us who your client is.
- Explain the two design problems (the communication needs) in your brief – simply. Explain to us that there were two problems that needed solving.
- Target audience – in your pitch tell us about the target audience. Perhaps show us an audience profile.
- Discuss your use of both critical and reflective thinking. Include the survey results and any PMI, SWOT or POOCH findings.
- Now pitch your ideas. Explain the solutions for the final presentations and how they met the purpose and the context. Discuss how the final presentations addressed the expectations and constraints.
- Competition – there is always competition. Finish your pitch with a fabulous final statement!

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Once your pitch is over, you will need to collect your feedback and critically reflect upon the suggestions, advice or thoughts from your audience, in reference to the criteria outlined in your design brief. Your design brief plays a critical role during this phase of the design process. You must document in your folio what happens next. There must be a clearly documented reflection about the results of your pitch in your folio.

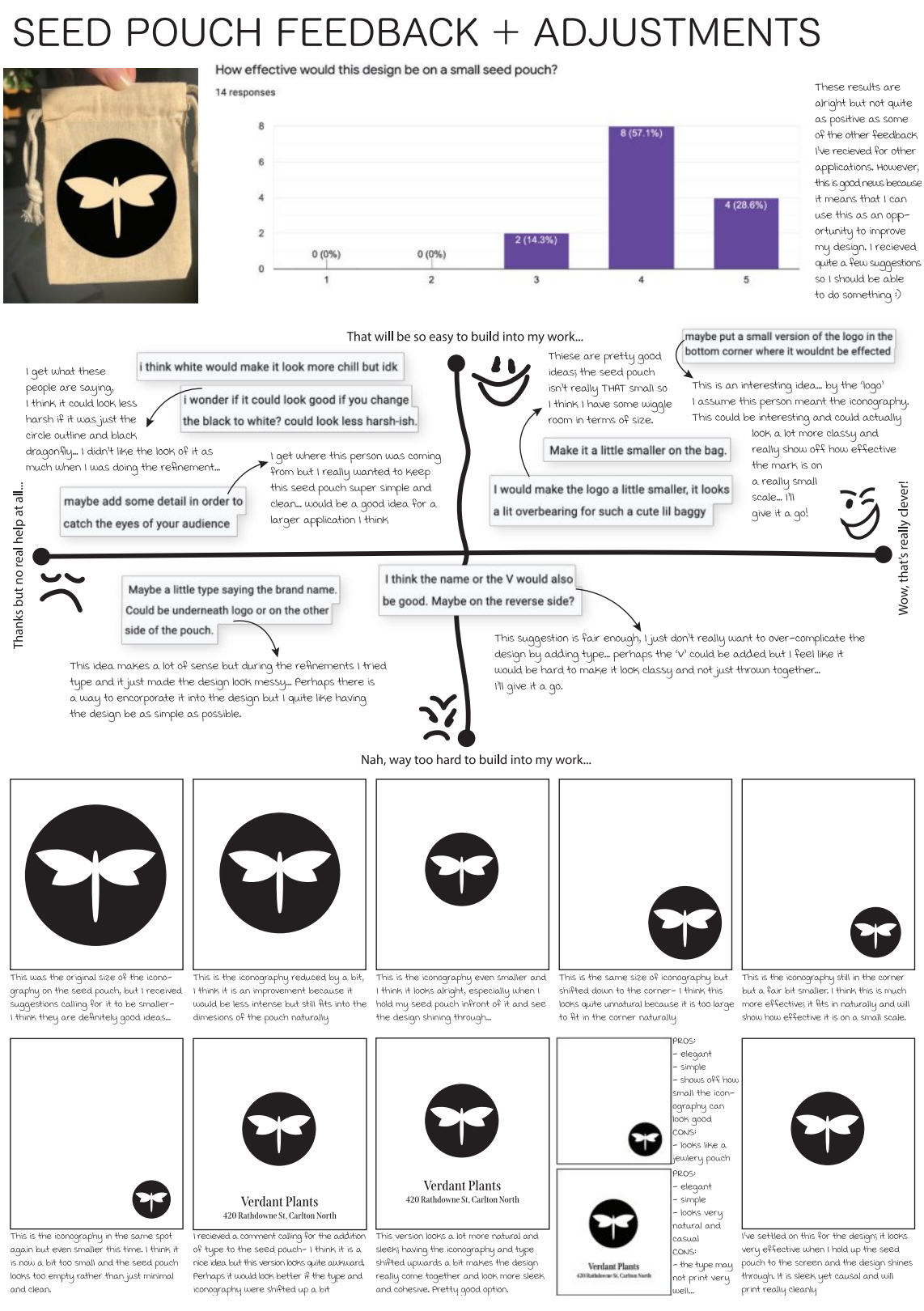


Figure 11.39 Analysing and application of feedback from the pitch. By Niamh Boura

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

WINDOW FEEDBACK + ADJUSTMENTS



Figure 11.39 (Continued)

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Chapter review and tasks

Summation

- After Define, Develop is the next phase in the design process. During this phase you will generate, develop and refine.
- Select a minimum of two ideas to develop as concepts.
- You need to use a minimum of two methods and a variety of media and materials in the Develop phase
- You need to use both manual and digital methods and a variety of design elements and principles during the phases of development and refinement.
- Devising and presenting a pitch to an audience will allow you to gain feedback.
- Evaluating clients' and other feedback on your designs is integral to creating successful final designs.
- Use methods of presentation that enhance your work and use appropriate justifications for the design decisions made. (Include these in your annotations.)
- During the Develop phase, the priorities should be technical skill, visual effectiveness and designs that fulfil the needs of a client and the design brief.

Multiple-choice questions



Interactive

1 The best design solution is the one that:
   - **A** you like the most
   - **B** meets the requirements of the communication need
   - **C** uses the latest materials and methods

2 Client feedback:
   - **A** should be ignored by the designer who should focus only on the brief
   - **B** should be taken into consideration and used to direct some of the changes in your refinement
   - **C** is irrelevant: you are the designer and you should make all the decisions

3 Verbal presentation to a client should try to include:
   - **A** your personal tastes
   - **B** audience appeal
   - **C** how successful the competition is

Mini task: create a survey

Develop PDF copies of design directions and create a series of questions that could be used to survey your friends or family about your design concepts. Try to include members of the target audience in your survey. Collate your results and use them in your evaluation.

Extended task: POOCH chart

Use the POOCH template in Figure 11.40 to critically think about one potential design solution.



Figure 11.40 POOCH template

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Essential question – Unit 4, Area of Study 1

How do designers resolve design problems?

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 38

1 Review the case studies in Chapter 8.
2 Look at the Premier's Design Awards website and view the winning design awards from the last three years. Many of the winning examples of design, on the Victorian Premier's Design Award website, include examples of how the designers have responded to their communication need.
3 Seek inspiration from these designers and how they have solved their design problems.

VCAA assessment
Unit 1, Outcome 1

On completion of this unit the student should be able to refine and resolve distinct design concepts for each communication need, and devise and deliver a pitch to communicate concepts to an audience or users, evaluating the extent to which these meet the requirements of the brief.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 38

The pitch

You are required to devise a pitch to present your concepts to an audience, evaluating the extent to which these concepts meet the requirements of the brief.

As part of your SAT Folio, you are required to evaluate your refined concepts. This will formally happen by devising a pitch to communicate your *design thinking* and *decision making* to an audience. You will need to explain the reasons you chose particular materials, media and methods, design elements, design principles and presentation formats. You need to think about the feedback on your pitch and then make further refinements before the final presentation.

Tasks

- Present a mock-up for each of your two presentations that tests their suitability in regard to meeting the requirements of your brief.
- Articulate your decisions made in the design process for each presentation through the use of appropriate terminology in oral, written and visual material during the pitch.
- In your design folio, provide evidence of feedback from the pitch, and the expansion of further ideas and any renewed inspiration for the two presentations.

Step one – What you need to think about

To devise a pitch that **presents** and **explains** your potential final concepts to an audience. But how? Use the following checklist.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

You will need to consider the following:	✓
How will you explain your chosen concepts for each presentation? Will you use a PowerPoint presentation or something similar? What will your mock-ups look like?	
Will you make connections between the target audience and the brief?	
What critical decisions did you make during the Deliver phase? Can you explain the reasons for these choices?	
How do the final concepts meet the purposes? Purposes = to inform, to identify, to advertise etc.	
Do the final concepts suit the contexts outlined in the brief? Contexts = where your final presentations will be located.	
Look back at your annotations and refer to these when preparing your pitch. You might find some ideas to talk about or refer to.	
The best tools to use are critical and reflective thinking strategies to evaluate the final concepts and your design process. For example: PMI, SWOT, POOCH. You might want to use the ones in your SAT Folio or create 'fresh' ones for the purpose of the pitch.	
Use the results of these critical and reflective thinking strategies as a starting point when putting your presentation together.	

Step two – What should your pitch contain?

1. Tell us who your client is.
2. Explain the two design problems (the communication needs) in your brief – **simply**. Explain to us that there were two problems that needed solving.
3. Target audience – in your pitch, tell us about the target audience.
4. Discuss your use of both critical and reflective thinking. Include any survey (questions and results) and any PMI, SWOT, or POOCH findings.
5. **Now pitch your ideas**. Explain the potential concepts and how they meet the purpose and the context. Discuss how the concepts address the expectations and constraints in your brief.
6. Competition – there is always competition. Finish your pitch with a fabulous final statement!
7. Use a feedback sheet as a means to gather documented feedback from your audience.

Step three – How to collect feedback

The purpose of pitching your ideas to an audience is to gain feedback. You need to think about how you are going to do this. Will you provide the audience with a survey to complete about your pitch? Will you provide the audience with sticky notes to place comments on a feedback board? Will you create an online survey (for example, Google Forms) for your audience to complete while you deliver your pitch?

Step four – Back to the drawing board?

Once your pitch is over, you will need to collect your feedback and critically reflect upon the suggestions, advice or thoughts from your audience. Will you follow any of the advice? You must document in your folio what happens next. There must be a clearly documented reflection about the results of your pitch in your folio.

The day of the pitch

- You will be working in groups of 3–4 students.
- Your pitch is to be approximately 5 minutes.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

- Please bring your phone to record your pitch (one person in your group will record your pitch).
- You must give your teacher a copy of your presentation (e.g. PowerPoint) and the feedback sheet you are going to use.

After the pitch

You then need to think about analysing, evaluating and recording the feedback in your folio. The feedback that you receive is just that. You should make an informed decision about any advice or suggestions provided – chatting with your teacher is a great starting point. You will:

- Provide evidence in your folio of collection and synthesis of data. Use convergent thinking tools to assist.
- Document reasons for accepting or rejecting feedback.
- Make final changes to final solutions if required.

The checklist below is a guide to what you may have in your Unit 4 folio.

The Deliver phase	
1	• Refer back to your critique undertaken in Unit 3
2	• Further develop each of your two communication needs – depending on your topic and work undertaken in Unit 3, perhaps look at three ideas for each communication need
3	• Use convergent design thinking routines • Test ideas • Iterate, iterate and iterate again • Make critical decisions • Evaluate your work in annotations
4	• Use a variety of media • Use a variety of materials • Use a minimum of two methods • Use both digital and manual methods • Use both 2D and 3D methods • Use the design elements and principles in both practical and written work
5	• Use conventions associated with fields of design practice • Create presentation drawings such as floorplans, elevations, technical flats, orthogonal drawings and packaging nets, formal 3D drawings including perspective and paraline (isometric and planometric), dependent on field of design practice
6	• Mock-ups for final presentations – think about putting your presentation into context; for example, on a bus shelter sign using Photoshop
7	• Prepare for the pitch – presentation, mock-ups and a method to collect feedback • Deliver the pitch
8	• Reflect on feedback from the pitch and justify any decisions. Make changes where required
9	• Check annotations
10	• Produce final presentations
11	• Write a short evaluation about how you think you have met the needs of your client and the brief

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Chapter 12
Presenting design solutions

Unit 4, Area of study 2

How do designers propose solutions to communication needs?

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, p. 39

KEY KNOWLEDGE:

- appropriate presentation formats for the delivery of two distinct design solutions
- techniques to apply methods, media and materials to deliver design solutions
- components of visual language, including design elements and principles, used to address distinct communication needs specified in the brief
- visual language used to communicate solutions to stakeholders

KEY SKILLS:

- select suitable presentation formats that meet communication needs defined in the brief
- select and apply a range of methods, media and materials to deliver distinct design solutions
- select and apply components of visual language, including design elements and principles to address the distinct communication needs specified in the brief

VCAA, *VCE Visual Communication Design Study Design 2024–2028*, pp. 39–40

ISBN: 978-1-009-33999-5 Patterson & Saville
© Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Our motto is to keep your feet on the ground and your head in the clouds.

Georgie Cleary, Alpha60, interview with author

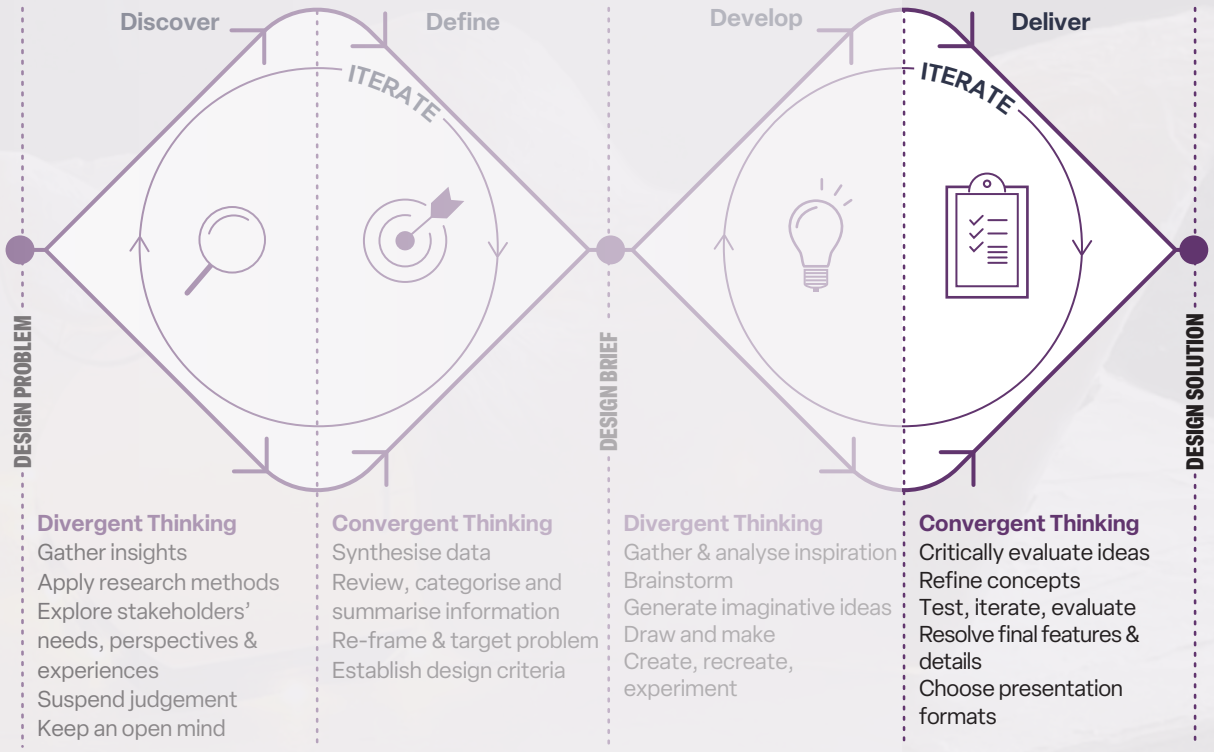


OVERVIEW

This chapter addresses the submission of your final presentations for each of the two communication needs outlined in your brief. Your final presentations should use visual language to communicate to your target audience with consideration of aesthetics through the application of design elements and principles.

Your final presentations will use methods, materials and media developed and refined in both the Develop and Deliver phases. Final solutions for each communication need will be distinctly different in presentation format and purpose, and address the design criteria in the brief.

This chapter focuses on the Deliver stage of the VCD design process.



VCD DESIGN PROCESS based on the UK Design Council Double Diamond model

ISBN: 978-1-009-33999-5 Patterson & Saville
© Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

12.1 Ways of presenting distinctive final presentations

Creating your final presentations is the last phase of the design process and is where you fulfil the requirements of your brief. Before commencing your final presentations, read through your brief to ensure that you have addressed all requirements, including any constraints and expectations. Prior to submitting your final presentations, there may be time to tweak any use of design elements and principles, such as adjusting the contrast of colours or the tracking in a title on a poster. The visual language you have designed and created during your design process would have been tested during your pitch, and at this stage you should feel confident in engaging and maintaining your target audience. The final phase requires you to create your presentations with technical accuracy in reflection of the final design decisions taken from your final phases of refinement and collected feedback.



Figure 12.1 Presentation 1: My client requires the design of an outdoor community stage and surrounding space for public gatherings and performances. By Eloise Roberts

Before you commence your final presentations, take note of the following:

- You need to submit two distinctly different and separate final presentations. Refer to Figures 12.1 and 12.2.
- Your two final presentations cannot be on the same presentation board. For example, if you have designed a brochure and a poster, they cannot be presented together on the same presentation board. A logo and a floor plan cannot be on the same presentation board. They will need to be separated onto two different presentation boards and clearly labelled Presentation 1 and Presentation 2.
- All final presentations need to be labelled on the back. A final presentation can have parts and can be called Presentation 1 Part A and Presentation 1 Part B. (See Instruct 12.1.)
- A logo on its own is not enough work for a final presentation. You should put your logo in context by applying it to one or two presentation formats; for example, a set of stickers and a business card.
- Your two presentations must be different in format. For example, you cannot submit two posters even if they are different in purpose and context.
- When you submit your final presentations, they should not be inside your visual diary or folio. They must be separate.
- It is important that you work on your final presentations during class time so that your teacher can authenticate your work.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 12.2 Presentation 2: The client needs to advertise an opening-night event for their new outdoor community space to introduce the space to the community. By Eloise Roberts

- It is important to leave enough time to complete your final presentations. Aim to leave a minimum of two weeks after your pitch to complete your final presentations.
- Do not make any drastic changes to the methods, media and materials that you have so carefully developed and refined in the previous phases. During the Deliver phase, it is time to produce your final solutions using the techniques you have identified.
- If you are working with methods such as 3D printing, leave enough time for printing errors.
- If your final presentations are going to be printed, leave enough time to test print on different paper types, including gloss, matt, satin and even handmade papers, as seen in Figure 12.6.

INSTRUCT 12.1

Labelling

If your presentations have several parts, then it is important to label them as such.

For example, look at the work in Figures 12.3–12.5.

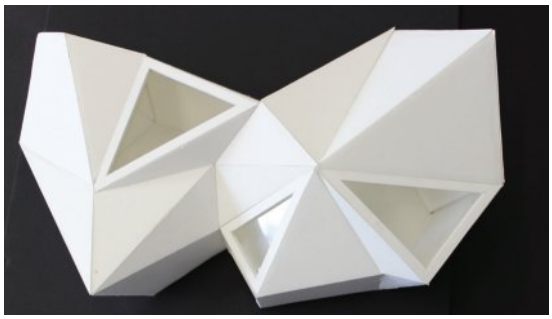


Figure 12.3 Presentation 1 Part A – 3D model. By Shiho Takahashi



Figure 12.4 Presentation 1 Part B – presentation board with 3D illustration. By Shiho Takahashi

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 12.5 Presentation 2 – dance kit. By Shiho Takahashi

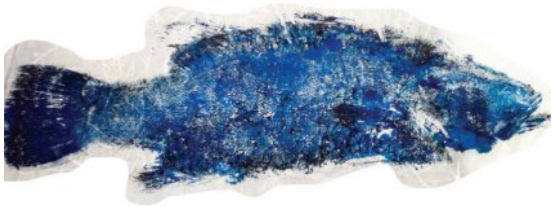




Figure 12.6 Creative use of mono printing applied to handmade paper and transferred to a bag design

Scale of works

In this subject, it is not a requirement to complete working models or finished products as is required in a subject like Product Design and Technology. You are encouraged to use the facilities that you have at school, including the printer. This may mean that your final presentations will be A4 or A3 in size. If you imagine that in reality the works would be printed at a larger scale (perhaps you have designed a billboard), then ensure you explain the scale and context of the final presentation in your folio. For example, you could demonstrate what your work would look like on a bus shelter or billboard.

Layout styles

The way information and imagery are organised has a direct impact on an audience. A layout varies according to media, methods and materials used as well as the scale of the presentation and its intended purpose. A billboard design will have simple readable text and large bold images to be seen from a distance, while a business card design will have smaller type and imagery because it is viewed from close up.



Figure 12.7 It is easy to put your design work on a bus shelter with a little help from software like Adobe Photoshop

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Figure 12.8 Wellbeing cards and button pins by Amy Vaughan. The branding needed to fit on several different presentation formats of varying scales including the small button pins



Figure 12.9 This final presentation format needed careful consideration to a grid to ensure that it was correctly printed back to back. By Johanna Gibbs

SEE CHAPTERS 7 and 3

The way we interpret visual images is determined by our experiences, our likes and dislikes, and instinct. Some people will be attracted to a balanced layout while others may be interested in the corners of a visual. When we are designing our final presentations, it is important to consider the audience at all times as this will determine many design features. Hierarchy becomes an important principle and a designer should always consider the visual dominance and order of graphic information. One way to organise information within a poster is to use a grid. Refer to Chapter 7 for more information on using grids and Chapter 3 for creating balanced layouts and hierarchy to gain the attention of your target audience.

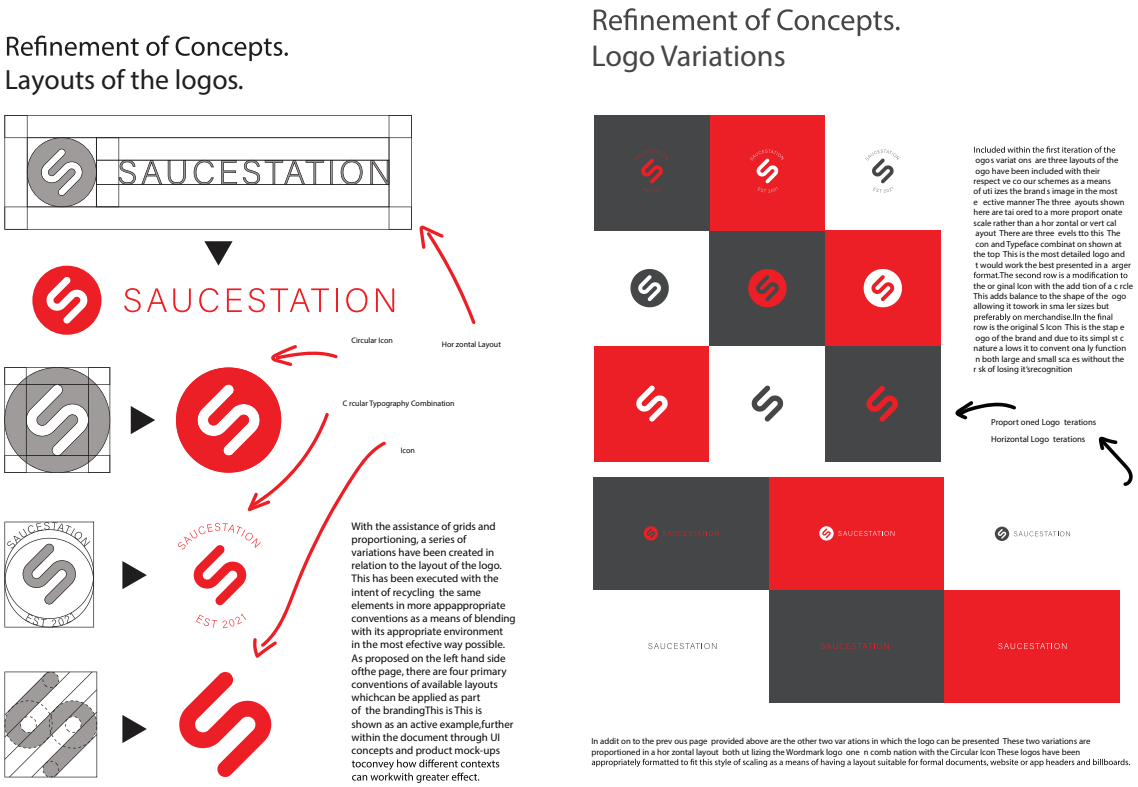
Variations of your work

There will be times when you will be able to show variations of your final presentations. For example, if you have a logo, look at presenting it in different scales and colour palettes including black and white.

Own the process

When thinking about how to go about creating your final presentations, it is important that you undertake as much of the process wherever possible.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.



Branding Pattern



Concept of the Pattern
The idea behind the pattern is built upon a reworked concept of the original logo. The original logo takes the form of the character 'S' as an abbreviated representation of the brand name 'SauceStation' whilst following a rounded pattern like shape as means of symbolizing the sauce used on the Halal Snack Pack. This concept is emphasized as the repeated pattern has a greater resemblance of the Halal Snack Pack sauce without losing the logo recognition.

The branding patterns on the left hand side utilize the dedicated brand colours to maintain consistency and aesthetically pleasing contrast used to draw in attention to anything which the pattern has been applied on.

The image below shows a grid like structure used to indicate how the original logo has been applied to create the repeated pattern.

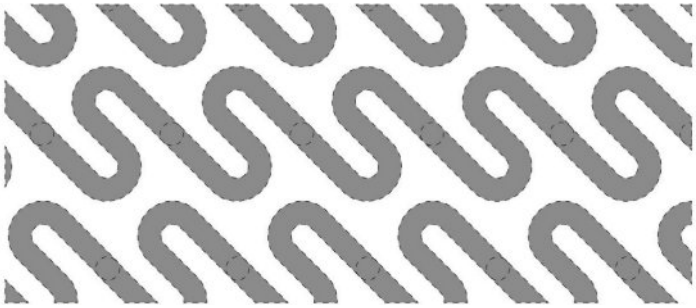


Figure 12.10 Variations of logo and associated branding. By Pedro Kyriopoulo

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

For example, if you want to apply your logo to a cloth bag, try screen printing the image yourself; refer to Figure 12.13. If you outsource the printing process, ensure that you document the information provided to the printing company including any test prints or mock-ups created.



Figure 12.11 Magazine by Alessia Wynne. Alessia used InDesign for her magazine spread, took her own photos and printed the magazine using the school's facilities

INSTRUCT 12.2

Avoid templates

There are now websites where you can download templates that allow you to add your own personal work, such as a logo, and instantly you will have a photographic image of your logo on a large variety of print and digital final presentations, including cloth bags, signage and t-shirts. It is advisable not to use these templates for three reasons.

1 Many of these templates are free to use and there are times when the proper credit due to the designers who created them is not given.
2 Think about the time, effort and ease that are gained in using these templates in comparison to the student who undertakes the production and trialling of processes and methods to complete a similar end result.
3 Using such templates will make it difficult to assess your technical skills in the final presentations and to some extent the creativity of your ideas.



Figure 12.12 Avoid downloading templates to create instant final presentations

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.





Figure 12.13 Lucinda Roberts designed and printed her magazine. She tested the print quality on several different types of paper, choosing a thicker gsm weight for the cover and a recycled paper with a lighter gsm for the internal pages. The tote bag features a lino print that was transferred onto a silk screen and manually printed

Outsourcing

Visual Communication Design does not require you to manufacture functional prototypes.

When it comes to preparing final presentations, including printing, it is not necessary to outsource your work, unless the size and scale means that you do not have the resources available at school to print finals. Laser printers often give better results when printing but inkjet printers, if used with the right paper, can also give you good results.

However, if you do wish to engage in outsourcing certain jobs such as printing, then it must be possible for you to oversee this process, and to have prepared your own files to a print-ready stage.

This process must be thoroughly documented as part of your development work: you need to show that you are in control of the process. If you are having work printed outside of school at a large scale, you should demonstrate the following:

- File size and resolution for print documents. Think about the size and resolution of your file when setting up your document. The resolution refers to the number of pixels in your work. The higher the resolution, the better the quality; however, this will also increase your file size. Unless you have a specific file size that you are required to work with, set your files to 300dpi when the document is at full size. Hopefully, this will avoid any blurry or pixellated images and keep your file at a reasonable size.
- Bleed is the area that extends beyond the dimensions of your document or artwork. A bleed is only required for files where you need the image (therefore the ink) to go right to the very edge of the page. The printers that you use at school will probably print a white edge. Most of the time you will need to trim this edge and therefore take this

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

into consideration when setting up the size of your document. For example, if you are creating a movie poster and want an image of the main character to be cropped to the left-hand side of the poster, you would need to include a bleed, otherwise you will end up with a white border.

- External bleed lines – most printing companies will ask for a 3 mm external bleed. Your document or file will be printed on a larger sheet than its finished size and then trimmed – removing the white edges.
- Internal gutter – you can consider these as the safety lines. These lines are your guidelines. You are required to keep all information within this area to ensure that it is included in the printing and not accidently trimmed.
- Embedded fonts – not all printers will have the fonts you have chosen to use, especially any free fonts that you may have downloaded. Therefore, always embed or outline your fonts to ensure that they come out exactly as you want. You also need to remember that many fonts require a licence to use. A printer may not be happy to find that you have sent a specific font on a disc to be used with your print job. No licence means that it could be illegal. Remember to always acknowledge any typefaces used in your folio.

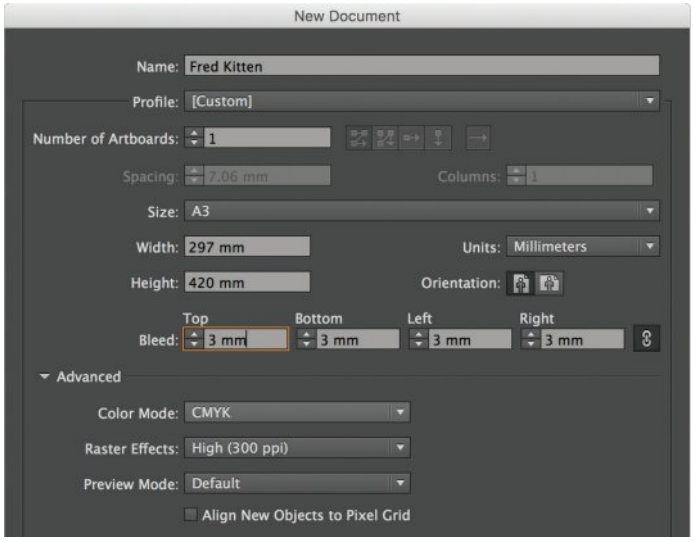


Figure 12.14 Setting up a file for printing, including setting the bleed

INSTRUCT 12.3

Test runs

Always print out in black and white first as test runs for final designs. This will establish if you have the size, scale and composition correct before printing out finals.

INSTRUCT 12.4

Standard paper sizes for visual communication design

A0 paper size (841 mm × 1189 mm) — large poster designs
A1 paper size (594 mm × 841 mm) — architectural or technical drawings
A2 paper size (420 mm × 594 mm) — posters and diagrams
A3 paper size (297 mm × 420 mm) — small poster, folded to create brochure
A4 paper size (210 mm × 297 mm) — letterheads, brochures, etc.
A5 paper size (148 mm × 210 mm) — flyer or greeting card, folded
A6 paper size (105 mm × 148 mm) — postcards and invitations
business card standard sizes (85 mm × 55 mm or 90 mm × 50 mm) — standard business card designs

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Become copyright savvy

By now you know that you need to acknowledge all sources of inspiration throughout your design process. However, you need to consider copyright when it comes to your final presentations too. There are times when students want to include a Facebook or Instagram logo on their final presentations to make them look more authentic. If you want to do this, then you need to be aware of the trademark and legal obligations of using existing imagery. If you are creating a poster to advertise a new train station and want to use the Metro logo, you need to ask for permission. Seek copyright permission as early as possible and not at the end of your design process when you are completing your finals.



Figure 12.15 Icons, logos and other elements of branding have copyright restrictions. Be aware that icons, such as the ones above, have strict style guides that need to be followed

Let's consider Facebook as an example:

- You can use Facebook's logo on your final presentation if you use it correctly. Locate the guide provided by Facebook on how to use its logo. This can be easily found online.
- If you can create your own image, then do so – why waste time chasing copyright, if you can create the work yourself?

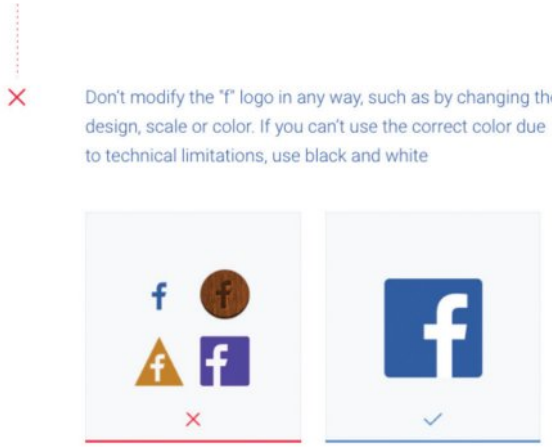


Figure 12.16 The Facebook branding guide clearly provides the 'dos' and 'don'ts' of using its logo



Figure 12.17 It is important to use the correct logo for companies like Facebook, Instagram and SnapChat by referring to their style guides. Otherwise, you need to seek permission

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

12.2 Ways to gain and maintain the interest of the target audience

SEE CHAPTER TWO

A designer may use a variety of tools to create a visual language that initially engages a target audience and maintains their attention without compromising the needs of the brief. Using devices such as colour, form and space, emotive messages and hierarchy can be effective ways of maintaining the interest of the audience. More information on using materials, media, design elements and principles can be found in earlier chapters.

Colour

Colour is one of the most powerful elements, and it can be used to create tremendous expressive qualities. Used creatively, colour can add excitement to imagery and design. You should carefully choose background colours so that the important imagery or text will stand out and not fight with the background for attention. As part of your initial research, perhaps you looked into the psychology of colours. If you did, now is the time to implement what you have found. (See Chapter 2 for more details on colour.)

Presentation 1: Architecture

Presentation 2: Branding



Figure 12.18 Both the architecture model and branding include bright colours to engage the target audience. By Mitchell Sandford

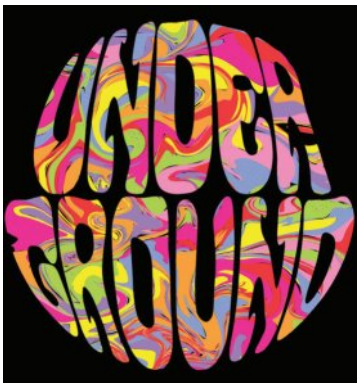


Figure 12.19 To further maintain the audience's attention, this image is an animated GIF. Scan the QR code to see the animation. By Mitchell Sandford

Figure 12.19 Animated GIF. By Mitchell Sandford

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Type

The appropriate application of typographic principles is crucial to the impact and effectiveness of design. Ensure that the typeface you are using suits the theme or topic. Now is the time to apply those skills in tracking, kerning and leading to ensure title and headings are appropriately spaced. Look at Chapter 4 to refresh your knowledge of type characteristics, conventions and the general dos and don'ts of working with type. For example, white text on black is always more difficult to read than black text on a white background.



Figure 12.20 This student has deliberately incorporated tight tracking as an effect. The typeface for the title of the band is original and carefully incorporates the face of an ape. By Harrison Minuzzo

Using humour

SEE CHAPTER FOUR

Humour in advertising is a good method for attracting a viewer's attention to the client's product. If it is done right, it can achieve the desired result, which means not only engaging the prospect but ensuring they to remember the product.

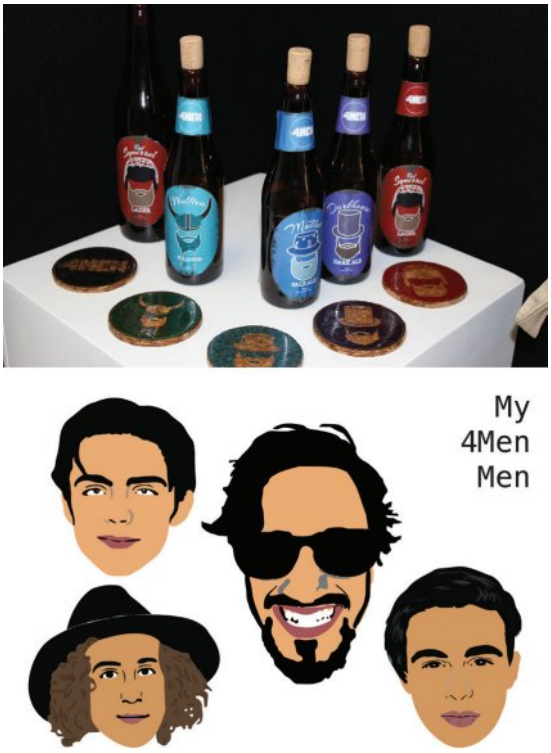


Figure 12.21 This student used humour when creating imagery for his '4 manly beers'. By Charlie Fitsioris



Figure 12.22 A calling card designed for a bank heist. The criminal's fingerprints were left on the back with a secret message. Calling card is displayed on a small-scale version of the map used to rob the bank. Even your folio topic could be humorous. By Hannah Willoughby

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

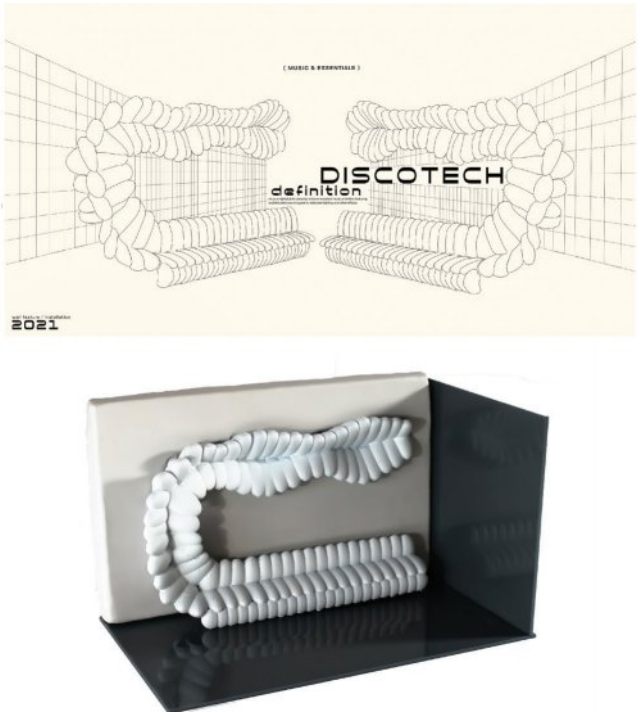
Using social, cultural and political messages

Sometimes a designer will have a brief that requires the communication to be targeted to a particular social, cultural or political group. The decision to use images and type in such a way that it conveys a message directed towards these groups means a designer has to understand the types of graphics that will appeal. The message can be subtle or obvious depending on the target audience. Political posters are a good example of how the designer uses appropriate imagery and type to convey messages to a viewer.

Historical references

Sometimes a designer will use historical references to make an impact or use a historical style to influence the design concept. Just as fashion designers look to the past, graphic designers can use the style of the past to grab an audience's attention. You may have already established this influence in the beginning of the design process; however, your final presentations may exaggerate this influence in terms of presentation techniques and so on.

Presentation 1: Sound absorbing wall



Presentation 2: Branding

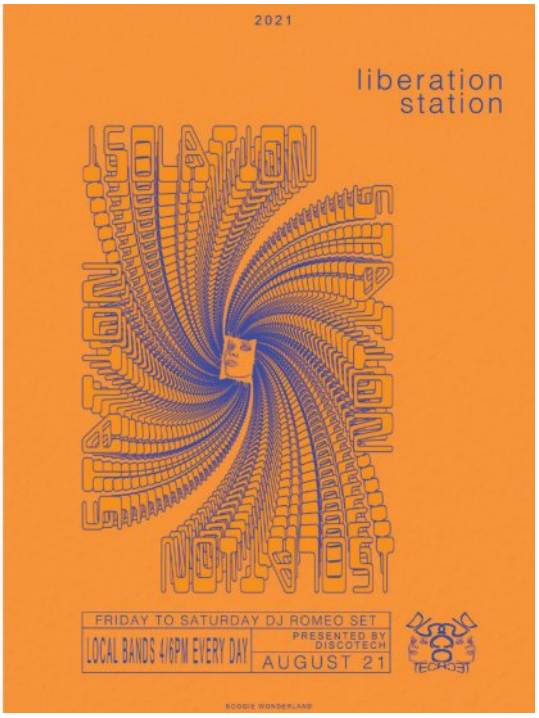


Figure 12.23 Presentation 1 is a design concept for a sound absorbing wall for a nightclub with historical references to the disco years. Presentation 2 continues the disco theme across into a poster. By Carolina Cocchis.

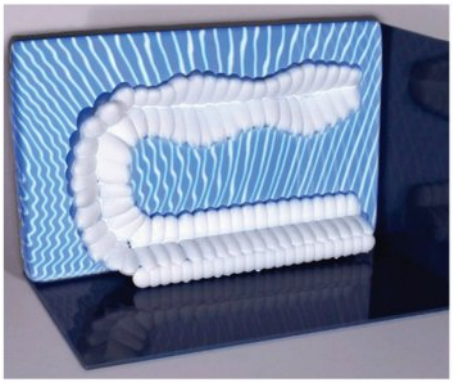


Figure 12.24 Model of the disco-themed sound absorbing wall – scan the QR code to see an animation of the blue and white background. By Carolina Cocchis.

Figure 12.24 Animated GIF. By Carolina Cocchis

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

12.3 Final presentation submission

By the time your final is ready for submission, you will have worked out what works best in terms of size, scale and media. Your final presentation should be presented so as to maximise results. In other words, you should consider the mounting of work, framing of work, carriers used to present work and the overall sizes to achieve the best outcome. Foam board is often used to mount work and serves as a good material to use for display and handling. Foam board is best used as a mount for poster designs, logo designs, flat graphics and layouts that may require a cut-out shape. Foam board can be cut to an outline and pasted onto another board so the image is raised. Foam core can also be used to develop models.

Mount board of any colour is useful if you wish to use a frame or border to enhance your work. Ideally, the frame colour should fit in with your design and be aesthetically pleasing to the viewer.

Thicker print paper such as system board is useful for package designs as you can easily print your design onto it and then fold so it becomes a stable model for your package. Alternative solutions for packaging include photographic paper; if you want a shiny surface graphic, inkjet sticky jet papers that have a self-adhesive back can be pasted onto existing boxes, bottles, etc. You can also print onto fabric papers, which can allow you the option of graphic presentations that are highly textured. Some of these papers can also be useful for developing graphic images onto fabric designs.

Presentation 2: Visual identity

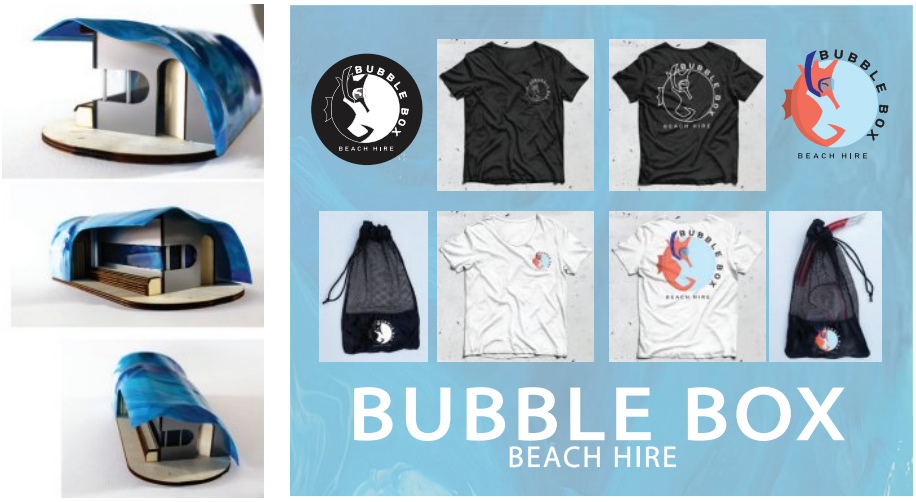


Figure 12.25 Presentation 1 Beach Hire box; Presentation 2 branding and application. By Chloe Jacobi

INSTRUCT 12.5

Finals that shine

The development of your final presentations is the culmination of feedback gained from clients, other design students or personnel about your work. The final stage of your folio requires that you:

- implement changes
- carry out these changes as requested by clients
- use a variety of methods, including digital methods, to produce the final design as technically accurate as possible and to create visual appeal
- execute the methods, skills and techniques to complete this phase of the design process successfully.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Chapter review and tasks

Summation

There are many ways of presenting information effectively using a variety of layout and composition techniques. You should always refer back to the design brief in determining the most appropriate presentation techniques for your two final presentations and ensure that they meet the purpose. You have used the design process and sought feedback from critiques and a pitch. Now is the time to produce your final presentations, ensuring that you address the design criteria in your brief. Being innovative in presenting design solutions will ensure the finals will attract an audience.

Multiple-choice questions



Interactive

1 The Facebook logo:
   - **A** can be placed on your final presentation with written permission from the company
   - **B** can be placed on your final presentation if you adhere to its style guide
   - **C** can be placed on your final presentation if you change the logo slightly to make it more original

2 If you are printing at a large scale, what would be the appropriate dpi?
   - **A** 300 dpi
   - **B** 72 dpi
   - **C** 150 dpi

3 The two final presentations created for the SAT folio must be:
   - **A** in separate presentation formats
   - **B** the same size to appear as a pair of finals
   - **C** including imagery that is the same to show that they relate

Mini task: using a grid

Take a grid and play around with layout styles for your final presentation, whether it is a poster, brochure, menu design or advertisement. Using grids can assist in creating a range of layouts you can choose from. You may wish to use these as a guide for grid-drawing yourself or use them on the computer as a guide.

Use a grid table and find at least five different samples of grid layouts. Try to find designs with different contexts.

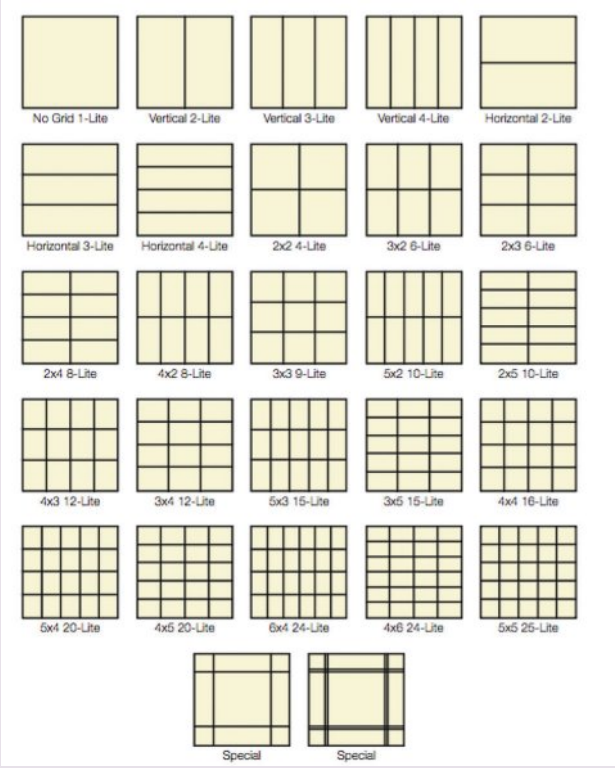


Figure 12.26 Examples of grids

Extended task: seeking permission

Acknowledging the work of others, including copyright requirements, is very important, as discussed throughout this textbook. If you decide to exhibit your work outside of the classroom or perhaps have visions of being selected to be in the annual Top Designs Exhibition, then you need to strictly adhere to the appropriate guidelines. The VCAA VCE Season of Excellence website contains information and advice; however, you should always discuss your

folio of work with your teacher, as the information on this site can change as the copyright laws change.

You may wish to feature work in your folio that you have not created yourself (for example, a logo, illustration or photograph) . If this is because it was part of your research (for example, in a brand matrix) you must reference it correctly, but you do not need to seek permission from the owner of the work.

However, if you also wish to use it in your final presentation, you will need obtain permission. Obtaining permission is best done as soon as possible. Obtaining permission as early as possible will allow you to make any changes if you are denied permission. You will need to provide evidence in your folio of your efforts in securing copyright permission and this may be in the form of a letter or an email.

When you write your request you will need to inform the owners of the work of the way that you intend to use their work.

For example:

- as a starting point or as inspiration in your concept development
- that the work will be featured on a final presentation; for example, a small logo on the bottom of a poster
- you should also inform the owner that your work might be featured in exhibitions outside of the classroom.

Remember that some companies will allow you to use their logo as long as you follow their style guides. Such companies include Facebook and Twitter.

Use the following points to write your letter.

- Include the contact details and the date of your letter at the top (the date will help you to organise any correspondence).
- The letter or email should include in the title 'permission request to reproduce and exhibit copyright content'.
- Clearly list what work you wish to include in your folio.
- Explain that your work may be exhibited at the end of the year in Top Designs (a free exhibition of student work organised by the Victorian Curriculum Assessment Authority). To be able to submit an application for this exhibition you are required to secure copyright permission. If selected for Top Designs, your work will be on display for several months and may appear on social media that is used to advertise the exhibition.
- Explain how you will be using the work, such as in your research, as a starting point or to include a logo at the bottom of a poster.
- Ask that they grant you permission to use the work and agree to have the work displayed in the Top Designs Exhibition if you are successful. This permission needs to be documented and signed.

Essential question – Unit 4, Area of study 2

How do designers propose solutions to communication needs?

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 39

Complete the table below by adding examples of presentation formats for each of the fields of design practice.

Messages	Objects	Environments	Interactive experiences

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

VCAA assessment
Unit 4, Outcome 2

On completion of this unit the student should be able to produce a design solution for each communication need defined in the brief, satisfying the specified design criteria.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

VCAA, *VCE Visual Communication Design Study Design 2024 2028*, p. 39

Evaluation of final presentations

When you have almost completed your final presentations, use the following questions to assist in writing a written evaluation of your final presentations.

Table 12.1 Evaluation of my final presentations

	Yes/No	Comments
Have I met the requirements of my brief?		
Does the final design meet any constraints and expectations?		
Are my solutions imaginative and original?		
Are the methods used in my final presentations featured in the development and refinement phases of the design process?		
Have I demonstrated technical skill in using my chosen methods?		
Have I demonstrated technical skill in using my chosen materials?		
Have I demonstrated technical skill in using my chosen media?		
Have I met concepts of good design?		

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Chapter 13
Exam time
Units 3 & 4

Nothing is impossible. The word itself says 'I'm Possible'.

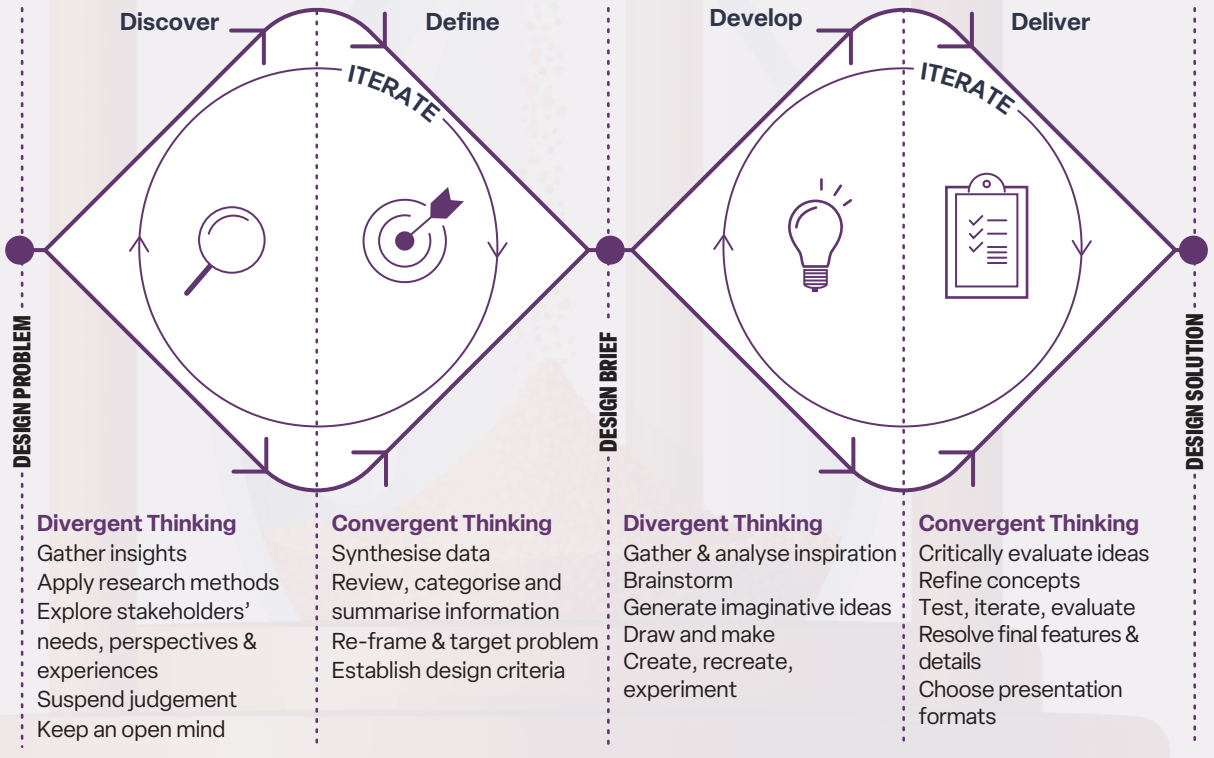
Audrey Hepburn, actress and humanitarian

OVERVIEW

The Visual Communication Design exam is one-and-a-half hours' long and is worth 30% of your final assessment. The exam will test your knowledge and skills and the correct use of terminology. It will also test your ability to generate ideas and solutions to design problems while watching the clock. Be prepared and practise generating solutions to small design problems throughout the year. All the key knowledge and key skills that underpin the outcomes in Units 3 and 4 are examinable.

The Study Design contains all the important knowledge and skills that you can be examined upon – including specific terminology. Print out all the pages for Units 3 and 4 and highlight terminology. Consider creating a poster for your bedroom wall or placing these pages in an easily accessible location – refer to these often throughout your revision.

For the exam, you need to be familiar with all phases of the VCD design process.



VCD DESIGN PROCESS based on the UK Design Council Double Diamond model

ISBN: 978-1-009-33999-5 Patterson & Saville
© Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

13.1 Exam advice

Examination specifications, past examinations and reports are located on the VCAA website in the VCD study design pages. This section of the site includes information on examination specifications and sample examination questions. Note that although the 2024 Study Design has significant changes, some past exam questions are still relevant for exam revision. Your teacher will advise you on the appropriate questions that are still relevant.

Key terms

Any key terms that you find in Units 3 and 4 of the Study Design can be examined. Although the Study Design specifications are not examinable, you will find a list of key terms used in Unit 3 and 4 explained. Refer to Embark 13.1. It is important that you are familiar with the VCD design process. Not only is this the foundation of your SAC and SAT work, every part of it is also examinable.

EMBARK 13.1

Key terms

Using the study specifications section of the Study Design, find definitions of the following key terms. Create a poster one month before your VCD examination to be displayed in your study area.

VCD terminology	Definition
Visual language	
Visual communication practices	
Design thinking – divergent and convergent	
The design process – Discover, Define, Develop, Deliver	
Design ideas	
Design concepts	
Design solutions	
Methods – not limited to: • Drawing – development drawings, documentation drawings and presentation drawings (can you provide examples of each?) • Collage • Printing • Photography • Model making • Prototyping – low and high fidelity.	

(*Continued*)

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

(*Continued*)

VCD terminology	Definition
Media – not limited to: • Pencil • Ink • Markers • Paint • Analogue film • Digital examples can include: software, apps, online platforms, game or interaction design, web development, concept art, illustration, 3D modelling and rendering, photo editing and animation.	
Materials – not limited to: • Paper • Card • Textile • Metal • Plastic • Glass • Touchscreen or digital interface.	
Design elements – point, line, shape, form, tone, texture, colour and type	
Design principles – figure-ground, balance, contrast, cropping, hierarchy, scale, proportion and pattern (repetition and alternation)	
Gestalt principles of visual perception – proximity, continuity, similarity, closure, common fate, figure-ground	
Fields of design practice – Messages, Objects, Environments and Interactive experiences	
Intellectual property and copyright	
Good design	
Human-centred design problems and research methods	
Stakeholders	
Design critique	
Design pitch	
Circular design practices	

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

13.2 Before the exam

Ensure that you:

- allow plenty of time to prepare for the exam and avoid leaving revision until the last couple of weeks
- read the Study Design pages listed above
- know what the VCD design process is
- revise all the written tasks you have completed on analysis of the design industry
- revise your practical tasks completed as part of Unit 3, Outcome 1
- complete past exams (ensure that you follow your teacher's direction and advice for any updated changes to terminology or subject content. Past exams will not always reflect the latest terminology and/or content).
- complete sample exam papers in the allocated time. The key to success in the exam is being able to complete the questions correctly and also complete them in the allocated time. You need to be able to practise questions under time limitations, which also requires significant skill and understanding.
- read through past examiners' reports to check answers, advice and comments about student responses. Again, ensure you know which examination questions are relevant to the latest study design.
- make up your own acronyms or rhymes such as 'the fat tom cat likes tuna steaks' (point, line, shape, form, tone, texture, colour and type).
- make a list of study-specific terminology
- practise analysing designs such as an advertisement in a magazine.

There are many different ways that you can prepare for your exam. Listen to your teacher, gather ideas and follow the path that works for you. Best advice? Work constantly and consistently … a little at a time. Leaving things until the last minute doesn't work.

Ensure that you not only understand the key knowledge and skills from Units 3 and 4, but make sure that you can transfer this knowledge and skills. This means being able to apply the knowledge and skills to different questions and/or situations.

Exam revision ideas:

- past papers
- mind mapping facts
- colourful learning maps
- spider diagrams
- chatterboxes – type anatomy and characteristics
- rewrite exam questions in your own words
- 'guess' the assessment criteria
- look for patterns in past papers
- prepare your own summaries of the course content. Use tables, diagrams and even illustrations – you are a visual communicator so use your skills to assist in studying.



ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Exam tips

- Work constantly and consistently … a little at a time. Don't leave things until the last minute
- Organise your notes – in order and in one place
- Look at your organised notes and **identify gaps or concerns**
- It is one thing to feel confident in **knowing** the material, but can you **apply** it to different contexts?
- Create a good study space (pet cat or dog is optional)
- Create a **realistic exam revision timetable**
- Plan for **breaks** including **exercise and snacks**
- Organise **rewards** for yourself when you have achieved something
- Find a **study buddy** or study group to revise with.



13.3 During the exam

Reading time

- Read every question carefully and make mental notes of any specific directions.
- Study any designs or imagery related to the design industry and design professionals. Think about media, materials, methods, design elements and principles used.
- Start making decisions about how you might handle any extended practical design questions. Think of ideas for starting points.

Writing time

- It can be helpful to underline key words or directions in all questions before working on the solutions.
- Address the questions and what is asked – do not rely on answers you prepared in practice exams unless relevant.
- Read the questions carefully and look at the directions being given: to discuss, to describe, to list, to evaluate the effectiveness, etc.
- If you make a mistake and want to re-do a question, then this is fine. Ensure that you clearly cross out your first attempt and clearly alert the assessor to the solution that you want marked.
- The lined spaces provided for responses should be used as a guide to the length of the expected response.
- Use the correct study design terminology; be careful not to use terminology such as the design elements and principles from other subject areas.
- The mark allocation is approximate to the time allocated. Sometimes you can use the theory of a mark a minute. However, this is not a published guideline or direct advice from VCAA. Be aware that allocated marks may not always equate to the allocated minutes. With regard to written responses, in general, there are two lines per mark.
- If you come across a question to which you do not know the answer, write down any ideas in a non-assessed area of the exam book and come back to the question later.
- Always complete answers in the answer spaces provided.
- When you think you have finished, return to the front of your exam book and check that you haven't missed any questions.
- If there is time to review your responses, the first task should be to ensure that you have answered the question.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

13.4 Specific advice for the Visual Communication Design exam

At the time this textbook was printed, final specifications for the Visual Communication Design exam had not been published by the VCAA.

Specific advice for the exam will be made available as a digital download from Cambridge GO. Support material will also be available in the Teacher Resource Package.



Interactive

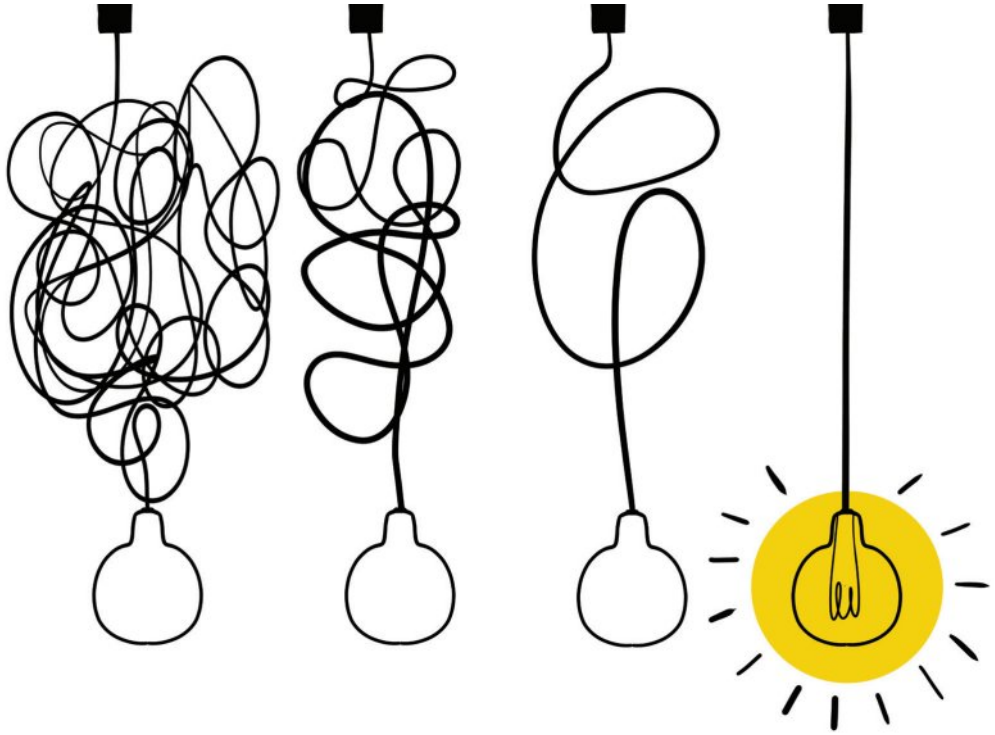


Figure 13.1 This illustration depicts what the design process is like for many of us. Sometimes we can see the light and process is straightforward, and other times we need to work through the ideas. During the exam, do not forget about design thinking routines for both divergent and convergent thinking.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Glossary

Aesthetic movement a response to the ugliness of Industrialisation, the Aesthetic movement focused on art that was beautiful rather than useful

affordances the part of a design, an object or interaction that provides a clue as to how it operates. Examples might include a button, a slot or a handle. Focusing on affordances in your design process means you may not need instructions or labels to identify it

alignment refers to the setting of text in a document. Sometimes referred to as text alignment or type justification. Text can be aligned to the left or right, or it can be centred or fully justified

anachromatic a colour scheme made up of black, white and grey, no coloured hues. In contrast a monochromatic colour scheme uses a single hue, such as red.

annotations refers to written comments made on the drawings or designs in a folio. Generally, the comments are reflections and evaluations on designs completed

Art Deco originated in Paris and was a popular art and design style that was used in many art forms including the fine arts, fashion, graphic and industrial design and architecture. Art Deco commenced in the 1920s and was followed by many artists and designers well into World War II (1939–45). The style incorporated decorative elements and a strong use of geometric shapes and forms.

Art Nouveau French for 'New Art', a style of decoration and architecture characterised by the flowing depiction of leaves and flowers

Arts and Crafts a movement based on simple forms, patterns and textures. Designers focused on domestic items and used simple plant forms and organic shapes in their designs.

asymmetrical unequal parts or proportions; cannot be divided equally

balance a design principle that refers to the symmetry or asymmetry of components used in design

Bauhaus a school in Germany that combined crafts and the fine arts, and was famous for the approach to design that it publicised and taught. It was marked by the absence of ornamentation and by the harmony between the function of an object and the way it looked

brainstorming a technique used to generate ideas for problem solving

complementary colours colours that are opposite to each other on the colour wheel

contour hatching a form of hatching where the lines drawn follow the surface direction of the object

crosshatching a rendering technique in which lines are used to create tone or shading effects

Dada a movement in the arts, including performing arts and literature. The movement began amid World War I (1914–18). The artists of the Dada movement did not share a specific style or practice of art, rather it was the 'not following' that defined their movement. The intention of the artworks produced during this movement was to provoke the viewer and ask them to question what was being seen

De Stijl De Stijl ('the style') was a Dutch art and design movement founded in 1917. The style embraced an abstract and simplified approach incorporating geometric forms or shapes and primary colours

direct perspective a method of drawing in perspective where objects are drawn using horizon lines and vanishing points. The placement of these allows the artist or designer control of different views of the object being drawn.

dot rendering using dots (or pixels) of the same size, but different colours, to create a complete image

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

font the one size, weight and width of a typeface; for example, roman, bold or italic

Futurism an artistic and social movement that originated in Italy in the early 20th century. It emphasised and embraced contemporary concepts of the future, including speed, technological progress and youth, and objects such as the car, the aeroplane and the industrial city

hero image very large image on a website – often at the top of the page, or filling the screen

interaction design interaction designers contribute to larger user-experience (UX) design teams who oversee all components and phases of the customer journey

isometric drawing a type of drawing system for visually representing objects three-dimensionally showing opposite edges of sides and top parallel to each other and horizontal edges at angles of 30° to the horizontal

kerning the process of adjusting the spacing between individual letter forms

linear hatching a form of hatching that uses parallel lines

mind map a diagram that may contain thoughts, words, thumbnail sketches and ideas for a central key word or idea

orthogonal drawing two-dimensional drawing method to depict objects from multiple views at right-angles to each other

paraline drawing a three-dimensional drawing system where the side(s) and top views of an object are drawn with opposite edges of sides and top parallel to each other. Examples are isometric and planometric

perspective drawing a three-dimensional drawing system where the side(s) and top views of an object recede back to a vanishing point(s). This study looks at one- and two-point perspective.

plan projection a method of drawing in perspective where a plan or elevation is drawn first, which then provides all the measurements for drawing the perspective

planometric drawing a type of paraline drawing system for visually representing objects three-dimensionally using receding lines at angles of 45° or 30°/60°. In this study we associate planometric drawing with the field of environmental design

primary research collecting data and information directly, rather than relying on someone else's research or information

random hatching a form of hatching that uses layers of short, straight marks in different directions

rendering to add tone to an object to create form

sans serif literally 'without serif', used to categorise typefaces that do not have serifs at the end of the strokes: Arial is an example of a sans serif typeface

scumbling a form of hatching that uses built-up or layered curly, circular, scribble-like lines to create tone

secondary research collecting, summarising and synthesising data that has already been organised and published by other people

serif the small lines on the end of the strokes in some typefaces: Times New Roman is an example of a typeface that has serifs

stippling using dots of different intensities and distributions to create shades or tones

story board a sequence of drawings (can be manual or digital) that illustrate a set of steps, or actions. Quite often used by designers in the media and film industry, this type of drawing can be used by VCD students when designing and planning a series of actions for communication needs, including an app or website.

symmetrical parts or proportions are mirrored along an axis creating a centred and equal composition

synthesise put separate components together to form a single piece of work

Tech Pack (technical package) a term used in the fashion industry that describes the information given to the pattern maker and the factories by the fashion designer on how to make, construct and assemble garments in the fashion required

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

technical flats two-dimensional drawings that illustrate a garment design using solid lines

tracking refers to letter spacing. It is the amount of space between a group of letters that can then affect the density of a block of text. Letter spacing can be confused with kerning.

type foundry a company that designs typefaces

typeface the consistent visual appearance or style of lettering; for example, Helvetica or Times New Roman. Typeface is different from 'font'.

typeface family the family of a typeface is all the different ways the typeface is available. Some typeface families will only include Roman, Bold, and Italic. Other typefaces come from big families and can have many other variations (for example, Condensed Bold, Ultra Light and Light Italic).

user experience (UX) design a term used to describe the overarching umbrella of using a design process to create an overall experience, including interaction design, branding, usability and function of a product

wayfinding the process or activity that helps people find their orientation, their current location or directions for following a route. Designing a wayfinding system is a worthwhile and relevant project to undertake in the study of VCD

wireframes a wireframe is a type of drawing (manual or digital) technique used when designing the layout for an interface for a screen, including a web page, app or social media

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Index

abstraction 159–60, 171
acknowledgment 30, 53–5, 195–6, 199, 335, 339–40, 376–7, 415–16
  inclusions 54
action items 215, 223, 367
action verbs 59
adaptation 59–60
advertising 105, 271, 308, 314, 321, 390
  versus promotion 310
Aesthetic movement 157
aesthetics 63, 110, 158–62, 248, 306, 320, 364, 420
age brackets 313
Align 230
alignment (type) 78
analysis 39–40, 56–7, 143–4, 228, 230, 306–16, 318, 322, 330, 379–80, 400–1
  evaluative tips 307
  examples 317–22
angles 138, 177
animals 195
animation 51, 225–6, 256
annotation 57–8, 64, 66, 91–2, 112, 181, 229, 318, 334, 340–1, 353, 356, 364, 378, 398
  in real time 366
Anti-Design/Radical Design 165
appropriation 199, 251
apps 294–6
architectural design 286
  case study 176
architectural drawings 69, 173
architectural models 180
architecture 113, 155, 158–9, 161–2, 164, 190, 283, 306
  defined 287
arcs 115
arrowheads 173
art 161, 193, 265
  purpose and definition 160
Art Deco 158–9, 162, 165
art movements 156–68
Art Nouveau 157
artefacts 110, 230
Artificial Intelligence (AI) 105
artisan approach 168
artists 160
  see also designers
Arts and Crafts movement 157
assessment 344, 399
association 61, 73
assumption 41–2
asymmetry 70, 81
attention 364
audience 228, 253, 312, 411
  types and characteristics 313
    see also target audience
audience profiles 43, 219
augmented reality 105
Australian Indigenous Design Charter 198
Australian Indigenous iconography 200
Australian Standards 69, 112, 125, 386
authentication 386
awards 21–3
axes 39, 115

balance 80–2
Bauhaus 158, 161–2
behaviour 108–9
  influences on 51
behavioural level 216
beliefs 170
best practice 10, 198
bias 335
bibliographic style 339
black and white 72, 160, 417
Blak Design Matters 191–2
bleed 414–15
blending 133
Bloom's taxonomy 59
books 53, 330, 335, 389
borders 420
brainstorming 30–1, 58, 143, 229, 261, 356–7
brand identity 50, 52, 271, 277, 306
  'cool' designs up against 196
brand matrices 30, 39
branding 50, 280–2
  visual language inclusions 30, 50–1
briefs 43, 228, 264, 266, 283, 331, 344–52, 366, 386
  inclusions 268, 351
  requirements 408
  role 344
  samples 350
budget 104
budgets 43, 169, 244
built world 163, 332

carriers 312
catch phrases 51–2
categories 376
centre lines 126
chain lines 128
change 21, 27–8, 104, 158, 170
changemakers 247
checklists 92, 399
circles 115–17, 177
  dimensioning 128–9
  perfect 116
circular design (economies) 10–11, 110–11, 245, 247, 254–5
  case study 111
client needs 246, 265, 344
clients 228, 243, 253, 330, 344
  expectations 43, 228, 408
  profile of *see* user profiles
climate and bio-diversity emergency 255
closed questions 34
closure 89, 223, 322
Code of Conduct 254, 268
co-design 219, 230
collaboration 10, 28, 30–1, 194, 213, 240, 243, 246, 250–1, 253, 263, 270, 272, 275–6, 287
colour/palettes 30, 50, 52, 71, 84, 106, 112, 118, 131, 133–4, 160, 195–6, 203, 215, 278, 322, 394, 411
  anachromatic/monochromatic schemes 133
  limited 158
  psychology of colours 417
  warm and cool palettes 73
commerciality 21
common fate 89
common region 224, 322
communication 74, 180, 190, 204, 213, 307, 418
communication design problems 50–93
communication needs 43, 228, 240–3, 312, 331, 346–9, 364, 376, 386
community 37, 168
  case study 170
company brands 50
comparison 86, 376
complementary colours 133
computer-aided design (CAD) software 133, 177, 314, 321
concepts 294, 313, 376
  futuristic 158–9
  refining and resolving 63, 376–401
conclusions 57
connectedness 190, 202
connections 16, 24, 43, 61, 104, 154–83, 190–204, 212–30

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

consent 37
see also permission seeking
consistency 50–2, 202, 225
Constructivism 161
consumers 168
context mapping 61
contextual influences, historic contexts 169
continuity 88, 222
continuous thought processes 112
contour drawings 69
contour hatching 134
contour lines 112
contract 43, 268
contrast 72, 83, 138, 408
conventions 112, 125–7, 240–3, 315, 320–1, 386
convergent thinking 7, 38–9, 56, 63, 91–3, 143, 228–9, 343, 353, 376, 378–83
conversation 24, 26, 213
copyright 53–4, 198–9, 244, 251, 340
savviness 416
costings 104
Country 190, 196, 251
crating method 116
critical reflection 229
critical thinking 143, 343, 379, 399
critique 10, 92, 229, 287, 353, 366–7, 378
cropping 84
crosshatching 69, 134–5
cubes 161
Cubism 159, 161
cues 215
cultural influences 10, 106, 109, 169–70, 215, 244, 286, 307, 316
cultural norms 201
cultural ownership 190–204
cultural property 251
culturally appropriate practices 201
culture 30, 50, 104, 161, 191–2, 196
Aboriginal 190
'exotic' 159
hippie 164
Japanese 157
curved lines 115, 157
customs 106
cylinders 161

Dada/Dadaism 159–60
dashes 125
data collection 227, 331, 335, 338
de Bono's Thinking Hats 62, 143
De Stijl 160
decision making 167, 244, 277, 282, 344, 364, 376
influences on 104, 286–7
decoration 162–3, 310
decorative style 159–60
Define phase 24, 26, 38–42, 111, 181, 228, 230, 343–52
Deliver phase 24, 63–4, 91–3, 104, 111, 140–2, 182, 229–30, 376–7, 382, 386, 390, 398
deliverables 288–93
demographics 34, 259
demonstration 311
depiction 309
depth 72
description 307, 353, 366
design 53, 161–2
analysis of *see* analysis
challenges 196
components 57, 85–6
criteria 16, 22, 43
cultural ownership and 190–204
expressive and unexpected 160
features 112, 229, 308, 354
'good design' defined 16–23
hand-crafted 157
history and movements 155–68
iconic 191–2
impacts of 110–11
of interactive experiences 212–30
nineteenth-century 157
outcomes of *see* outcomes
place and time 154–83
purposes 308–11, 317, 319, 321, 351
starting points 43, 58, 155, 226, 334, 339, 351
as storytelling 215
see also human-centred design
design briefs *see* briefs
design constraints 43, 228, 246, 266, 351, 408
design contexts 10, 30, 32, 43, 61, 105, 228, 240–3, 286, 311, 317, 322, 334, 351, 366
examples 312
design elements and principles 8, 68–90, 92, 190, 201, 226, 229, 306, 310, 315, 317, 320–2, 351, 353–4, 364–6, 384–5, 408
case study 316
elements that users 'swipe, click, tap or type' 212
equal and aligned 202–3
10 Principles of Good Design 17–18, 20, 214
unconventional elements 164
design influences 104–10, 274–5, 286, 316
case study 109
design practice
fields of *see* fields of design practice
professional 240–96
design problems
nature and scope 41
needs-based unpacking of 28
reframing 41–2
solving *see* design solutions
design process 21, 23, 28–42, 56–63, 91–3, 105, 165, 169, 181–3, 195, 213, 253, 264, 272, 346, 425
conceptual refinement/resolution 93, 376–401
defining problems and idea development 330–67
own it 411, 413–14
using VCE model for interaction design 227–30
design solutions 50–93, 105, 344
delivery 376–401, 408–20
poor 17
presenting 92, 408–20
purpose 43, 228, 322, 366
static 243 *see also* problem solving
design thinking 7, 36, 143, 172, 362
designers 9, 24, 27–8, 154, 157–64, 176, 193–6, 397
design decisions 244
human-centred 140
iconic 191–2
Indigenous 190–2, 197
influences of and on 108, 318, 322
interaction 213
interviews 193–6, 244–87
responsibilities/obligations 197–9, 243–4, 254
roles 243–4
sensitivity considerations 169–70, 283
detail 113, 126
Deutscher Werkbund 158
Develop phase 24, 56–64, 67, 104, 111, 140–4, 181, 229–30, 353–63, 366
development drawings 7, 58, 63, 130, 171–2, 176, 183, 353
development tools/techniques 220–7
diameter 128
Digital Design 167
case study 167
digital drawing 133, 136, 171, 177, 283–4, 353
digital spaces 168, 257
digital technology 169
digital tools 213

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

dimensions/dimensioning 85, 114, 127–9, 173–6, 314, 320–1
  tips 128
direct perspective 118
directions 41, 89, 366, 381
Discover, Define, Develop and Deliver (Double Diamond) 230
Discover phase 24, 26, 28–38, 111, 181, 227–8, 230, 330–42
discussion 272–3, 287, 366–7, 398
display 420
display typefaces 76
divergent thinking 7, 28, 30–7, 58–62, 143, 228–9, 338, 353, 356
documentation 113, 263, 353, 367, 386, 400, 413
  files size 414
documentation drawings 7, 130
dot rendering 68
drafting 114–16, 119, 121, 124–5, 173, 178–9
drawing/systems/methods 7, 58, 63, 112–22, 171–9, 229, 354–5, 386
drop shadows 138
dummy books 389

Eco-Design 167
economic influences 10, 104, 109, 169, 244, 307, 316, 320
education 106, 161, 311
elevation 118, 173, 321
elimination 59–60
ellipses 115–17, 177
emotions 73, 215–16, 249–50, 417
empathy 24–6, 28, 106, 215, 230, 338
empathy mapping 32–3, 143
end points 202
energy conservation 107
energy use 283
engagement 51, 170, 199, 241, 249–50, 253, 306, 330, 408, 417–18
engineering 113
  form and appearance arising from 162
environment 9, 21, 26, 107, 110, 167, 242, 268, 291–3, 385
environmental design 154
  drawings for 171–2
environmental impacts 110, 167, 170
environmental influences 10, 109, 169–70, 244, 252, 265–6, 307, 316
error 366
ethical research methods 28, 30, 37, 330, 338
ethical responsibilities 197–9, 254
evaluation 91, 143, 261, 268, 273, 307, 353, 364, 378, 381–5
exaggeration 165
exam time! 425–9
excellence (design) 21, 23
experiences 50, 110, 212–30
  see also stakeholder experience; user experience
experimentation 64, 66, 136, 143, 163, 229
  see also prototypes
experts 240
  see also specialists
exploration 64, 136
  practical 288–96
external bleed lines 415
extremes 30

family (typeface) 74
fashion design 131–2, 159, 164, 269–72
fauna 190
feedback 10, 24, 37, 41, 63, 91–3, 110, 143, 229, 261, 274, 287, 353, 366–7, 376, 379, 398–401
Fibonacci Spiral *see* Golden Ratio
fields of design practice 7, 9, 167, 213, 240–3, 317, 353
  distinguishing characteristics 240–3
figure-ground principle 70, 80, 90, 223, 322
final presentations 67, 73, 229, 344, 352, 398, 408–16, 420
  pre-start notes/requirements 408–9
  submission 420
fine arts 161
First Nations design 190
First Nations people 193–6, 199, 201
5 Whys technique 42
floor plans 173–5, 335, 386–7
flora 190
flowers 157
flushed (text) 78
foam boards 420
focal points 72, 90, 133, 223, 322
folio 53–5, 64, 247, 330, 338–9, 344, 420
fonts 55, 244
  embedded 415
  families 74
  size 76
food waste 107
forced association 61, 143
'form follows function' 165
formal drawings 141–2
form(s) 21, 69, 71–2, 80, 84, 110, 113, 117, 137, 157–60, 278, 334, 417
  biomorphic 163
  non-exact 162
frames 420
freehand drawing 113, 393
function(s) 21, 110, 161, 212, 308
  intuitive 215
Futurism 158–9

gaps identification 230
garments 131–2
generative design tools 167
geographic location 106
geometric shapes 70, 159, 162
Gestalt principles of visual perception 8, 87–90, 215, 222, 229, 322
Gibbs reflective cycle 143
gifs 51
global warming 110
goals 42, 213
Golden Ratio 82–3
good design 10, 16, 214–18, 378
  case studies 22–3, 230
  Good Design Australia 21, 214
graphic arts 159
graphic design 164, 256
graphic presentations 420
grids 51, 221, 411
groups/grouping 30, 88, 222, 224
  language and tribal 193
guidelines 121–2
guiding 309
guild 161

handling 420
harmony 80–2, 163
hatching 69, 72, 112, 134–5
hazardous materials 107
height 120, 127
heritage 193, 197, 248
hero image 258–9
hexagons 378
hidden lines 126
hierarchy 84, 222–3, 258–9, 317, 411, 417
high-fidelity prototyping 141–2
highlighting 73
  bright 138
historical references 419
history 196, 263, 274, 286
horizon lines 117–18, 179
horizontal axes 39
human-centred design 10, 17, 24–8, 32, 36, 105
  case study 38
human-centred research/methods 10, 37, 154, 230, 330, 338
humour 418

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

icons/iconography 196, 200–4, 218, 227, 281, 294
case studies 200, 202
icon designs and styles 225–6
versus logos 201
idea development 330–67
ideals 161
ideas 53, 65, 74, 180, 307, 355
extending 183
externalising 30
generation *see* ideation
original 353
sharing 213, 367
support for 366
ideation 56–62, 113, 154, 172, 182, 229, 253, 267, 314, 352–5, 357, 359–61, 376
sketching 31, 171, 358
identification 309
illusion 72
illustration 29, 51, 171, 256
versus technical flats 131–2
imagery 52–4, 64, 66, 84, 195, 202, 244, 278, 306, 364, 410
dated and referenced 340
images 51, 54
impact 21, 23, 50
inclusive design (inclusion) 26, 30, 109, 112, 170
Indigenous Cultural and Intellectual Property (ICIP) 251
Indigenous designers 190–2
case study 197, 199
Indigenous iconography 191–2, 200
individualism 163
indoor spaces 154
industrial design 112–13, 158–9, 170
industrial revolution 110, 157, 169
information 30, 38, 68, 175, 204, 222, 225, 271, 307–8, 310, 376, 410
inks 133
innovation 21, 23, 28, 158
inspiration 56–7, 143, 196, 265, 335, 342, 353
intellectual property/laws 54, 197–9, 251, 268
interaction design 212–13
five dimensions 217
incorporating icons 225
using VCE model for 227–30
interaction/interactive experiences 9, 34, 108–9, 168, 212, 214–17, 222, 230, 240, 243, 294–6, 308, 322, 385
action at heart 215
design of 212–30
interfaces 66, 213, 215, 220, 243–4, 294–5
interior design 159, 170, 178
internal gutter 415
International Style 162
internet 330, 335
interpretation 106, 123, 131, 307, 411
intersection 82, 122–3
interviews 30, 34
isometric drawings 71, 112–15, 386
iteration 28, 41, 105, 139, 167, 169, 229, 268, 283, 376, 378, 381–3

journals 30, 53–4
judgement suspension 330
justified text 78

kerning 76–7, 417

labels/labelling 173, 366, 409
icon replacement 225
land/landfill 38, 110, 190, 250
language 16, 50–2, 68, 92, 106, 229, 240–2, 306, 408
Indigenous language groups 193
layers 133–4
layout 220–1
styles 410
leading (type) 77–8, 417
leaves 157
legal obligations 197–9, 244, 254, 268, 275, 282
length 127, 173
'less is more' 17–18, 20, 214
letterform 84
letters, anatomy 74–5, 79
licences/licensing 54–5, 268
life, quality of 112
life cycle 107
life drawing 134
light 215, 264
shadow and 137–8, 284 *see also* tone
light source 137–8
line 112, 114, 127, 134, 138, 157, 177, 201–2, 221, 278, 280, 315, 320
styles 69, 125–7
weights 69
linear hatching 135
logo 50, 53, 70, 201, 278, 281, 308, 416
loyalty 111
Lupton, Ellen 215

Machine Age 159
magazines 53–4, 315, 330, 335
Maker Movement 168
maps/mapping 30, 32, 61, 143, 230, 338
mark making 65
markers 133–4
marketplaces 306
mass production 110–11, 165
materials 8, 66, 92, 104, 107, 131, 136, 169, 195, 229, 246, 264, 312, 314–15, 353–4, 376, 384, 391, 397
case study 67
form and appearance arising from 162
textual 157
matrices 30, 39, 93, 143, 183
media 8, 58, 65, 136, 229, 244, 314–15, 353–4, 376, 384, 390–1, 397
megastructures 158
Memphis design 165
messages 9, 50, 110, 190, 193, 248, 271, 288–9, 307, 317, 385
characteristics 240
message sticks 204
social, cultural and political 418
metacognitive approach (thinking about thinking) 379
metal 161–2
methods 7, 64, 92, 229, 240–3, 314–15, 319, 321–2, 353–4, 358, 376, 384, 386–9, 391, 397
metric scale 130
mind maps 30, 143, 338
versus brainstorming 32
mindset 24, 26, 59
minimalism 163
mirroring 81, 261
mockery 159–60
mock-ups 71, 91–2, 171, 246, 376, 389, 399
models/modelling 105, 180, 267, 284–5, 376, 383, 386, 389, 420
Modernism 158–63
versus Postmodernism 163
modular grids 221
mood boards 30, 273, 275, 339
moods 73, 131, 215
motifs 159, 190, 280
mounting 420
movement 89

narrative 215, 253
see also story/storytelling
nature 82, 167, 195, 268
nature–built world harmony 163
needs 24, 26–7, 36, 43, 170, 240–3, 246, 346–9, 376
identifying/meeting 28, 30, 32, 38, 110, 154, 227, 366
societal 170
negative space 70, 80
Norman, Don 216

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

notes (briefs) 366
numerical data 34

objectivity 307
objects 9, 110, 112–32, 241, 290–1, 385
  analysing 319–20
  visualising length, width and height 113
observation 30, 56
observational drawing 334
one-point perspective 113, 119, 178–9
open-ended questions 34, 37
opinion 41, 307
opportunities 40, 143–4, 380
order 87
Organic Design 163
ornamentation 162
orthogonal drawings 69, 112, 122–5, 127–30, 386
others 190, 215
  rights of 198
  work of 30, 53–5, 195–6, 199, 335, 339–40, 376–7, 415–16
outcomes 104, 109–10, 420
outdoor spaces 154, 253, 263, 296
  case study 337
outsourcing 180, 414–15
ownership rights 198

packaging 318, 322
paper 182
paper play 296
paraline drawings 113–15, 177
parallel lines 114, 177
pastels 133
patents 54, 197
pathways 194, 215, 220
patterns 39, 52, 56, 82, 86, 157, 183, 197, 199, 215, 318, 322, 376
peers 10, 41, 63, 287, 366, 379
pencils 133–5
people 21, 24, 26
perception 8, 87–90, 215, 222, 229, 322
permission seeking 53, 195–6, 199, 376, 416
personal iconography design 201–4
perspective drawings 71, 112–13, 117–22, 178–9, 386–7, 393
photographs 386
physical spaces 257
pica 76
pitch, the 10, 143, 244, 367, 376, 399
  analysing feedback from 400–1
pixels 414
place 190, 306
plan projection 118
plan view 119
planet, the 26
planometric drawings 71, 177–8
plans/planning 105, 260, 358–9
plants 195
PMI strategy 39, 78, 143, 379–80
points 68, 76
polarities 39
politics 106
pollution 107, 110, 167
  designing out 245
POOCH charts 91
Pop 164–5
position 118, 169, 222
positive space 70, 80
Postmodernism 163–8
power 106, 159
practice 240–96
  circular (non-linear) 110
  ethical 30, 37, 53
presentation drawings 7, 177
presentations 220
  format 43, 92, 229, 268, 312, 346–9, 410–11 *see also* final presentations
primary colours 160
primary research 30, 37, 330–4
principles *see* design elements and principles
printing/printed material 53–4, 392
problem solving 42, 306, 376
  collaboratively 28
  defining problems 20, 28, 34–6, 38, 240, 264, 330–67
  perspectives 62
products 105, 190, 243, 245–6, 306
  environmentally friendly 167
  intuitive use of 19
  useability and function 212
profiles 43, 215
projection methods 118
promotion 21, 310
proportion 82, 85–6, 113, 120, 131, 283
  exaggerated 164
Protocols for using First Nations Cultural and Intellectual Property in the Arts 199
prototypes 105, 141–2, 169, 213, 230, 271, 388
  low- and high-fidelity prototyping 139, 388
proximity 87, 222
public domain 54

quality of life 112
questionnaires, testing 34

radial balance 81–2
radii 128
Rams, Dieter 17
random hatching 135
rapid drawing 140, 171, 340, 353
rationale 364, 366–7
raw materials 107
readability 78
'ready-made' concept 160
real world 261
realistic concepts 171
  see also abstraction
rebranding 277–8
receding lines 118, 122
records/recording 366–7
rectangles 161
recycled materials 38, 104, 107, 110, 244–5
reference marks 68
reference points 128
referencing 53, 340, 356, 419
reflection 229, 261, 330, 379, 399–400
reflective level 216
regulations 268
religion 106
rendering 133–8, 171, 178, 396
renewable energy 167
renewable materials 170
repositioning 51
representation 74, 113–22, 199, 309
repurposing 110–11
research 28, 30, 53, 112, 193, 240, 259, 265–6, 330–1, 341
  categorising 331
  directions 31
  empathic 215–16
  first hand and accurate 30, 331
  questions for 228
  tips 342 *see also* human-centred research
research findings
  sharing 41
  synthesising 38, 228, 343
resources 17, 55, 107, 167, 246, 283, 339, 342
respect 367
re-use 110
rhombuses 115–16
rights 198
  see also copyright
royalty-free imagery 54
rule of 3's 215, 230
rule of thirds 82

safety 21, 107
  case study 29
sans serif 74, 76
SAT Folio 330
'Save' icon 204

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

scalability 201, 203
scale 39, 84–6, 114, 118, 129–30, 164, 175, 195, 249, 271, 283, 410, 414–15
SCAMPER [strategy] 59–60, 143, 172
schematic diagrams 171, 182, 266–7, 359
screen-printing 269
script typefaces 76
sculpture 164, 262–3
scumbling 135
secondary research 30, 330, 335–6, 339 see, think, wonder 143
  case study 56
serif 74, 76
service providers 230
services 243
shadow 72, 137, 284, 318, 332
  creating own 138 *see also* light; tone
shapes 70, 80, 84, 157, 195, 201–2, 320, 322
  altering 172
  complete 89
signage 73
similarity 88, 224
simplification 159–60
site plans 358
site research 332–3
sites 170
Six Thinking Hats 62, 143
size 86, 130
sketching 112, 114, 171, 272–3, 284, 353, 358
slogans 51–2, 278
'snap to grid' 221
social change 170
social distancing 107, 252–5
social influences 10, 107–9, 170, 244, 265–6, 307, 316, 320
  case study 108
social media 54, 109
social movements 158
society
  needs of 170
  traditional bourgeois (middle class) society 161
software 105
Sorry Day 248
sound 215
source (acknowledgement) 30, 53–5, 57, 335, 339–40
sources, annotating around 57
space discovery 159
space(s) 9, 72, 80, 154, 203, 242, 256, 270, 354, 417
  disconnection 168
  between letters 76–7
  Maker spaces 168
specialists 10, 180, 243–4, 253, 263
spectator points 114, 117, 121
speed 89, 159
squares 115–16
stakeholder experience 34
stakeholder needs 227, 343
stakeholders 10, 24, 26–8, 30, 41, 50, 154, 230, 240, 243, 278, 343
  centrality of 32–3
  insights 338
standards 69, 112, 125, 254, 277, 386
  standard paper sizes 415
stippling 68, 72
stock imagery 54
story boards 215, 389
story/storytelling 50, 193, 201, 215, 248–9
strategic thinking 30–8, 56–7, 59–60, 91–2, 143, 230, 356, 399
strategy 39, 51, 92, 245, 277, 306, 316
  mapping *see* mind maps
Streamline Modern 162
strengths 40, 143–4, 380
style/style guides 50–1, 220, 256, 419
  consistent use of 202
  contemporary and historical design styles 155–68
  'own' style 196
subscription 54
substitution 59–60
summarising 376
surface graphics 386
surfaces 72, 135
  surface graphics 194
surveys 30, 34–5, 93, 143
sustainability 106, 109–10, 112, 170, 190, 246–8, 251, 254–6, 283, 389
SWOT analysis 40, 143–4, 379–80
symbols/symbolism 70, 73, 123, 164, 190, 193, 195, 200, 215, 225
symmetrical balance 81
symmetrical shapes 70
system board 420
systems 109–12, 243, 306

tactile quality 263
target audience 26, 43, 50, 73, 91, 110, 194–5, 213, 219, 241–2, 306–10, 313–14, 317, 319, 321, 330, 364, 366, 376, 379, 408
  gaining/maintaining interest of 417–19
  techniques for attracting 314
tasks 230
  scope within budget 169
Taylor, Andrew 193–6
tech specs 271
technical drawing 125, 386
technical flats 131–2
  tips 132
technological change 158
technological influences 10, 105, 109, 169, 244, 307, 316
technology 38, 106, 111, 159, 190
templates avoidance 413
10 Principles of Good Design 17–18, 20, 214
tension 85
terminology/terms 10, 74–8, 307, 342
  design-specific 43
  key (exam) terms 425–6
tests/testing 34, 139, 167, 268, 274, 353, 376–8, 381–3, 414–15
text 53, 221, 366
texture 30, 71–3, 112, 135–7, 195, 215, 281, 315, 387, 396
theft 199
thematic icons 227
things 306
third angle 122–3
third-angle orthogonal drawings 69, 124–5
third-party content 53
thoughts 74
threats 40, 143–4, 380
3D modelling programs 71, 105
3D printing 392
three-dimensional (3D) objects 112–32
three-dimensional drawing methods 113–22, 130, 134, 177–9, 258, 389
three-dimensional representations 113–22
thumbnails 58, 112
time, reading/writing 428
timelines 43
'togetherness' 194
tone 71–2, 133–5, 137
tools 105, 167, 397
totems 190, 193, 195, 204
tracking 76–7, 417
trademarks 54, 282
tradition 155–68
  craftsmanship 157
trends 39, 106, 108, 170, 248, 272, 284, 343
trial 363, 377, 381–3, 386, 390, 394, 398
two-dimensional drawing methods 122–31, 173–6
two-point perspective 113–14, 119–22, 393
type foundries 55

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

type/typefaces 52, 55, 74–9, 244, 281, 318, 322, 415, 417
  choosing 78
  treatment 79
  type *versus* font 74
typographic hierarchy 50

unintentional bias 335
upcycling 246
URLs 54
use, put to another 59–60
useability 212
  affecting factors 218
user experience (UX) design 28, 30, 37, 213
  versus interaction design 212
  three layers of 216
user profiles 259, 343, 346
user-centred design 202
users 43, 50, 219

value 21
value scales 39
value-adding 27
values 50, 106, 170, 330
vanishing points 117–18, 122, 179
Venn diagrams 143
verbs 59
vertical axes 39
view point 118
views 123, 386
virtual reality 105
virtual spaces 154
visceral level 216
vision 230
visual analysis 57, 312–13, 317–22
visual brain dumps 61
visual communication design 240, 306
  analysing 307–16
  decoding 307
  manual and digital applications 65–6
  in practice 240–96
visual identity 30, 50
visual language 7, 16, 50–2, 68, 92, 225, 229, 240–2, 306, 364, 376, 408
  case study 52
visual perception 8, 87–90, 215, 222, 229, 322
visualisation drawings 71, 73
visuals 51

wants and needs 28
waste 110
  designing out 245
waste reduction 107, 110–11, 167
  case studies 104, 107, 109
watermarks 54
wayfinding 227
weaknesses 40, 143–4, 380
white 72, 160, 417
white space 354
width 127
wireframes 213, 215, 220
words 30, 51, 53, 143
work
  acknowledging others' 30, 53–5, 195–6, 199, 335, 339–40, 376–7, 415–16
  with digital technology 169
  scale of works 410
  variations 411–12
  working relationship 259
work in progress 366
written notes 92

yarning circles 250

zero waste 104
Zero Waste Hierarchy 246–7

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

Acknowledgements

The author and publisher wish to thank the following sources for permission to reproduce material:

Cover: © Getty Images / duncan1890 / mikroman6 / tigerstrawberry

Images: © Getty Images / Kalia Mae, Chapter 1 Opener, 1.5 / Francois GOUDIER, 1.6 / Eugene Mymrin, 1.7 / Europa Press News, 1.8(1)(2) / Allan Baxter, Unit 1 Opener / Horacio Villalobos, Chapter 2 Opener / Tristan Fewings, 2.1 / Science & Society Picture Library, 2.3 / Javier Zayas Photography, 2.4(1) / Douglas Sacha, 2.4(2) / ChubarovY, 2.4(3) / baona, 2.6 / sommersby, 2.7 / DEV IMAGES, 2.8 / Kinga Krzeminska, 2.9 / evemilla / Getty Images, 2.15 / IsakHallbergPhoto/Getty Images, 2.16 / MirageC, 2.17 / RobinOlimb, 2.20(2) / Myriam Borzee, 2.25 / jose carlos cerdeno Martinez, 2.27 / Shana Novak, 2.29 / SOPA Images, 2.33(1) / NurPhoto, 2.33(2)(4) / NurPhoto, 2.33 (5) / SOPA Images, 2.33 (6)(7) / Andrew Aitchison, 3.5 / Lew Robertson, 3.6 / pialhovik, 3.7 / cako74, 3.17 / saemilee, 3.19 / iland19, 3.32(1) / Difydave, 3.32(2) / Valentin Gladyshev, 3.32(3) / Denis Pesterev, 3.32(4) / Very Well, Table 3.2(1) / Gleb_Guralnyk, Table 3.2(2) / TinyDoz, 3.46 / Erlon Silva – TRI Digital, 3.51 / wacomka, 3.52 / SilverScreen/ AlamyStock Photo, 3.53 / RyanCSlimakPhoto, 3.57(1) / kcarper / 500px, 3.57(2) / Alexey Bezrodny, 3.59 / oxygen, 3.60 / MirageC, 3.62 / Richard Drury, 3.63 / Katerina Sisperova, 3.65 / CSA Images, 3.68 / Yulia Reznikov, 3.69 / NurPhoto/Getty Images, 3.77 / GeorgePeters, 3.78 / deepblue4you, 3.79 / Normform, 3.88, 3.89 / StefaNikolic, 4.1 / Andreas Rentz, 4.4 / mikroman6, 4.5 / Galeanu Mihai, 4.6 / Chaosamran_Studio, 4.16 / Katya Golovchyn, 4.50, 4.51 / Senchy, p.131 / Katya Golovchyn, 4.52 / marugod83, 4.79 / Iryna Khabliuk, 4.80 / stellalevi, Unit 2 Opener / Massimo Borchi, Chapter 5 Opener / Marko Geber, 5.1 / Bloomberg, 5.2 / Bettmann, 5.3 / Walter Bibikow, 5.4 / Massimo Borchi, 5.6 / Bo Zaunders, 5.19(1) / George Hammerstein, 5.9(2) / ullstein bild, 5.10 / Walter Bibikow, 5.11 / Ken Hively, 5.15, / Richard A. Cooke III, 5.16 / HUM Images, 5.18 / NurPhoto, 5.19 / Bildagentur-online, 5.20 / Pier Marco Tacca, 5.21 / f8 Imaging, 5.23 / Roger Wong, 5.25 / Joel Carillet, 5.30 / georgeclerk, 5.50(1) / Ken Hively, 5.50(2) / Bo Zaunders, 5.50(3) / George Hammerstein, 5.50(4) / Frans Lemmens, 5.51 / JohnCarnemolla, 6.1 / DEA/C.DANI I.JESKE, 6.2 / Handout, 6.7 / Robert Cianflone, 6.10 / Pawel Toczynski, 6.19 / EricFerguson, 6.22(1) / Denny Fachrul Rozzy, 6.22(2) / Culture Club, 6.24 / bubaone, 6.25(1) / Govindanmarudhai, 6.25(2) / photocanal25, 6.25(3) / jat306, Chapter 7 Opener / Wasan Tita, 7.2 / bayuharsa, 7.4 / CarmenMurillo, 7.5 / Cnythzl, 7.9 / Rakdee, 7.10 / jat306, 7.12 / Georgeclerk,7.13 / RLT_Images, 7.14 / Happy_vector, 7.16 / Alenast, 7.17 / invincible_bulldog, 7.18 / designer29, 7.19 / Olga Cherniak, 7.20 / Olga Kurbatova, 7.21 / Nickimpression, 7.22 / Bounward, 7.23 / J.Stone / Imazins, 7.27 / Vasabii, 7.32 / s-cphoto, 7.33 / fongfong2, 7.34 / worldofstock, 7.35 / Charles Harker, Unit 3 Opener / Matt Blyth, 8.13 / Movie Poster Image Art, 8.35 / Aplotan Studio, 9.9 / Bloomberg, 9.10 / View Pictures, 9.17 / AnthonyRosenberg, 9.19(1) / serts, 9.19(2) / Chicago Tribune, 9.19(3) / Macrostore, p.323(2) / David Cooper, p.323(4) / TChareon, 9.26 / Porechenskaya, 10.16 / Alex Potemkin, p.340 / DENIS CHARLET, 12.15 / conicBestiary, Chapter 13 Opener; © 2023, Precious Plastic Melbourne, 1.2(1), 8.1–8.6, 9.29; © Wood Marsh Pty Ltd Architecture, 1.2(2), 8.24–8.33; © ALPHA60 2023, 1.2(3), 4.13, 8.34, 8.36–8.43; Reproduced by permission of Nicole Monks / Photo: Prue Aja Steedman, 1.2(4), 8.7; © 2023 Sunspun, 2.2; Reproduced by permission of Clandestine Design Group, 2.10(1); Courtesy of Good Design Australia, 2.10(2); Reproduced by permission of Karen Briggs KLB Creative / Courtesy of Good Design Australia, 2.11, 2.12(1)(2); Reproduced by permission of Luna Modular AFO, 2.13;

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

© 2023 Artefact, 2.18, 2.19; Alissa Eckert, MSMI; Dan Higgins, MAMS, 2.20(1); © Copyright State Government of Victoria, 2.21; Kay Roxby/ AlamyStock Photo, 2.22(8); Everett Collection Inc/ AlamyStock Photo, 2.36; Darkened Studio/ AlamyStock Photo, 2.37; David Brabiner/ AlamyStock Photo; 3.1(1); © 2023 Meta, 3.1(2); Piotr Malczyk / Alamy Stock Photo, 3.2(1); sjscreens / Alamy Stock Photo, 3.2(2)(3); © 2023,Hey Tiger, 3.4, 3.9, Chapter 9 Opener, 9.18; © Noma Bar / Courtesy of © Dutch Uncle Agency 2023, 3.8, 3.49; 3.81; Reproduced by permission of Garbett, 3.23, 3.24, 3.25, 10.11–10.14, 3.87; © 2023 Centre for Animal Referral and Emergency, 3.87; Reproduced by permission of Form Imagination, 4.2; Reproduced by permission of Chris Brandon / © Studio Periscope 2021, 4.7; BoardGrove Architects / Photography: Haydn Cattach, 4.78; © Studio Periscope 2021, 4.9, p.323(3); Reproduced by permission of Be My Eyes, 4.10; DIGITAL IMAGE © 17 August 2023, The Museum of Modern Art/Scala, Florence, 4.11; © 2023 Huskee AU, 4.12(1); © 2023 Huskee AU / Good Design Australia, 4.12(2); © 2023 Who Gives A Crap, 4.15; CC BY-SA 3.0 / Lucasbosch, 4.24; CC BY-SA 3.0 / Velela, 5.5; Doris Antony, Berlin, 5.7; CC BY-SA 2.0 / Sant'Elia, Antonio / public domain, 5.8; CC BY-SA 3.0 / Sergei Dorokhovsky, 5.12; Hilary Morgan/ AlamyStock Photo, 5.14; imageBROKER.com GmbH & Co. KG / Alamy Stock Photo, 5.17; B.O'Kane / Alamy Stock Photo, 5.22; PA Images / Alamy Stock Photo, 5.24; Robert Landau / Alamy Stock Photo, 5.26; incamerastock / Alamy Stock Photo, 5.27; Stuart Forster / Alamy Stock Photo, 5.31; agefotostock / Alamy Stock Photo, 5.46; Annalucia / Alamy Stock Photo, Chapter 6 Opener; © 2014 Marcus Lee Design. All rights reserved, 6.3; © Bronwyn Bancroft/Copyright Agency, 2023, 6.4; Reproduced by permission of Nicole Monks / Courtesy of Australian Design Centre, Photo: Boaz Nothman, 6.8; Reproduced by permission of Jefa Greenaway / Photo credit: Peter Casamento, 6.9; Reproduced by permission of Andrew Taylor, 6.11, 6.12; State Library of New South Wales / public domain, 6.13; Australia. Patent Office, Patent specification. Mechanical motion. Sheep shears. No. 15,624, 1909. D. Unaipon, SA. State Library of South Australia, accessed 17/08/2023, https://digital.collections.slsa.sa.gov.au/nodes/view/2845, 6.14; © estate of the artist Aboriginal Artists Agency Ltd, 6.17; Dan Saffer via Interaction Design Foundation, 7.1; Alibi Productions / Alamy Stock Photo, 7.3; Reproduced by permission of Deana McDonagh, 7.6; Reproduced by permission of Clint Hess, 7.26; Malcolm Park / Alamy Stock Photo, 7.31; Reproduced by permission of Carolyn Hawkins, Chapter 8 Opener, 8.18–8.23, 9.23a; Reproduced by permission of Nicole Monks / Courtesy of Australian Design Centre, Photo: Boaz Nothman, 8.8–8.10; © CAC 2023 / Photo: Nancy Trieu, 8.11; Reproduced by permission of Board Grove Architects, 8.14, 8.15; Reproduced by permission of Board Grove Architects / photo: Haydn Cattach, 8.16, 8.17 © ALPHA60 2023 / Patricia Piccinini / Image: Clytie Meredith, 8.5; © 2023 Veneziano Coffee Roasters, 8.44–8.53, 9.24; Reproduced by permission of Astrid John, 8.54–8.60; REPORT / Alamy Stock Photo, 9.1; Ivan Taborau / Alamy Stock Photo, 9.2; © NAOMI MILGROM FOUNDATION AND CONTRIBUTORS 2023, 9.30; © State of Victoria, 9.31(1); Chris Rose / Alamy Stock Photo, 10.17; Reproduced by permission of Marcel Cousins, 11.25; 2023 © Copyright Carnovsky, 11.33.

Text: From *Thinking with Type* by Ellen Lupton © 2010 Used with Permission from Chronicle Books LLC, San Francisco. Visit www.ChronicleBooks.com, p.1; From *The Design of Everyday Things* by Don Norman, copyright © 2013. Reprinted by permission of Basic Books, an imprint of Hachette Book Group, Inc., p.15, p.19, p.24; Vitsœ.com, About Dieter Rams, https://www.vitsoe.com/rw/about/dieter-rams, p.17; Brown, Tim (2015) *Field guide to Human-Centered Design*, IDEO.com, p.24, p.36; From *Graphic Design* by Ellen Lupton and Jennifer Cole Phillips © 2014 Used with Permission from Chronicle Books LLC, San Francisco. Visit www.ChronicleBooks.com., p.59; Danny Stillion (IDEO Partner), quoted in Meredith Davis, *Complex Problems*, AIGA Design Futures Trend

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.

© 2018., p.64; Garbett website, 'About'., p.67; Meredith Davis & James Hunter, *Visual Communication Design – An Introduction to Design Concepts in Everyday Experience*, 2017, page 10, p.103; 'Circular design' © 2017 Ellen MacArthur Foundation. All rights reserved., p.110; IDEO.org, *The Field guide to Human-Centered Design*, 2015, p. 20., p.140; Boyd, Robin (1968) *The Australian Ugliness*, Text Publishing. p.19., p.155; J. Henderson (2023, January 24). 'Powerhouse for change: Jefa Greenaway'. Indesignlive. Retrieved February 1, 2023, from https://www.indesignlive.com/people/jefa-greenaway, p.190; Penny Craswell, 'Design and Indigenous Australia: Lucy Simpson and Nicole Monks', *The Design Writer*, 4 July 2016, https://thedesignwriter.com.au/design-indigenous-australia/, p.190; Kennedy, Russell (July 19, 2018) 'Ten classics of Indigenous design', *The Conversation*., p.190; Concave website, Accessed 25 February 2023., p.194; Jefa Greenaway, quoted in Natalie Mortimer, 'Blak Design Matters: Jefa Greenaway on moving away from Indigenous design stereotypes', Australian Design Review, 22 May 2018., p198; Kyle Tezak, 'Iconic', 2011., p.201; John Kolko, *Thoughts on Interaction Design* (2011)., p.211; © 2019–23 Australian Graphic Design Association. All rights reserved, p.239; Nicole Monks, p.250, p.251; Terri Janke and Company, 'Indigenous Cultural and Intellectual Property (ICIP)', True Tracks® https://www.terrijanke.com.au/icip, p.251; Sam Redston, MPavilion CEO, MPavilion 2020 Stool Dolly, BoardGrove Architects website., p.252; Carolyn Hawkins., p.258, p.259, p.261; Georgie Cleary., p.269, p.270, p.275, p.276, p.408; Alex Cleary., p.272, p.274, p.275, p.276; Sarah Eagles., p.278; M Tomitsch & M.Borthwick, 'Design, think, make, break, repeat' BIS Publishers, The Nertherlands, p.128. p.330; © EMBL 2023 / CC BY 4.0, p.375.

Every effort has been made to trace and acknowledge copyright. The publisher apologises for any accidental infringement and welcomes information that would redress this situation.

Selected extracts from the VCE Viscomm Study Design (2023–2027) are copyright Victorian Curriculum and Assessment Authority (VCAA), reproduced by permission. VCE® is a registered trademark of the VCAA. The VCAA does not endorse this product and makes no warranties regarding the correctness or accuracy of its content. To the extent permitted by law, the VCAA excludes all liability for any loss or damage suffered or incurred as a result of accessing, using or relying on the content. Current VCE Study Designs and related content can be accessed directly at www.vcaa.vic.edu.au . Teachers are advised to check the VCAA Bulletin for updates.

ISBN: 978-1-009-33999-5 Patterson & Saville © Cambridge University Press & Assessment 2023
Photocopying is restricted under law and this material must not be transferred to another party.