

VCE Visual Communication Design Units 1 & 2

Practice Examinations

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Practice Exam 1

VISUAL COMMUNICATION DESIGN Written examination

Reading time: 15 minutes Writing time: 1 hour 30 minutes

QUESTION AND ANSWER BOOK

Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	7	7	40
B	5	5	40
		Total	80

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners, rulers, a protractor, set squares, aids for curve sketching, and coloured pencils, fineliner pens (0.6 mm or less), compasses, and circle and ellipse templates.
- Students are NOT permitted to bring into the examination room: any technology, notes of any kind, blank sheets of paper and/or correction fluid/tape.
- A separate **Resource Book** is provided with this examination.
- All written responses must be in English.

Instructions

- Write your responses in the spaces provided in this book.
- Drawings must be completed in the spaces provided.
- All questions must be answered.

This practice examination mirrors the structure, timing and materials of the VCAA examination. It is an original ClassBasics paper; no VCAA question is reproduced.

Practice Exam 1 — Resource Book

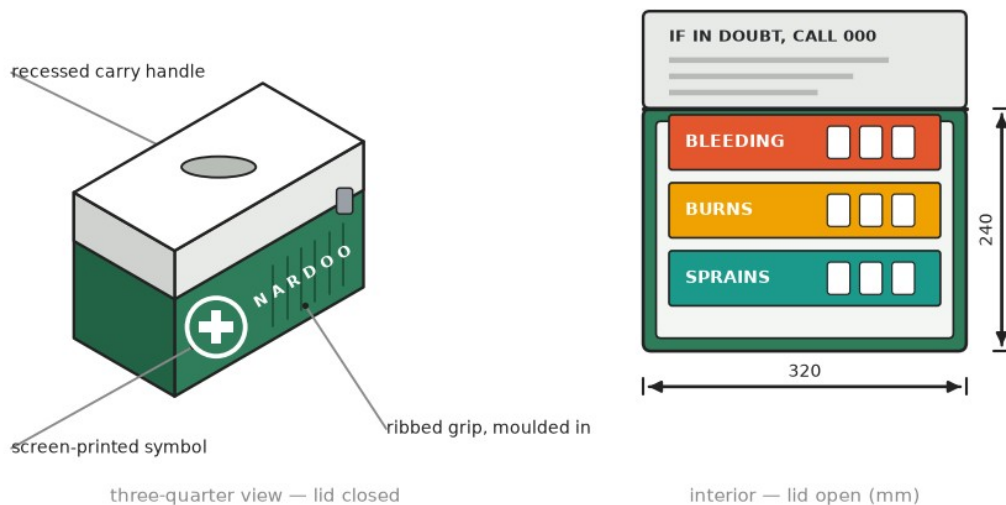
Use these design examples to answer Section A. Each example is an original ClassBasics artifact created for this paper.

Design example 1 — Messages



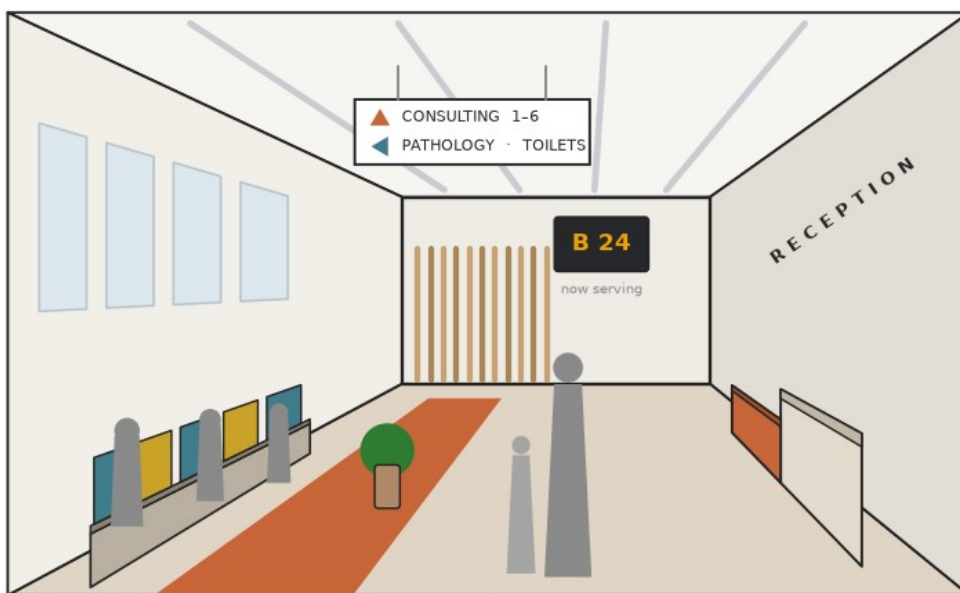
SUNDEW — station identity and weekly program poster for a volunteer-run community radio station, 2026. Two-colour screen print (charcoal plus one ochre) on uncoated recycled stock, A2, pasted up in the station's own shopfront window and on community noticeboards nearby, and replaced with a fresh sheet at the start of each term.

Design example 2 — Objects



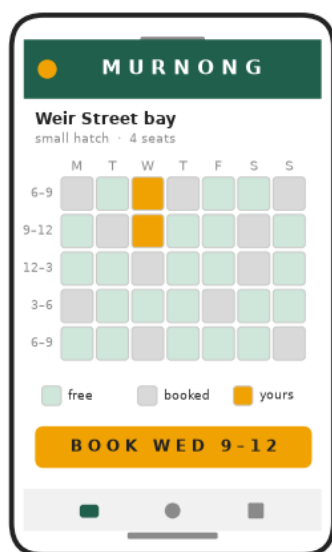
NARDOO — a first-aid case for a community sports club, 2026. Injection-moulded recycled polypropylene with a screen-printed symbol; 320 × 240 × 110 mm, shown closed and with the lid open.

Design example 3 — Environments

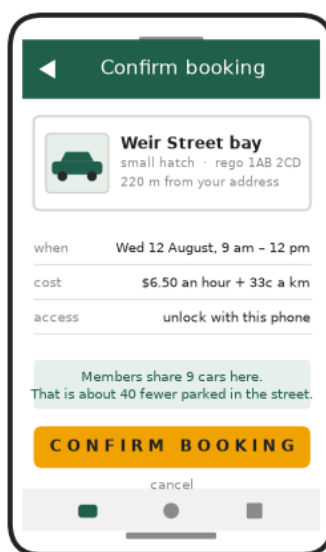


SPINIFEX — the waiting area of a small community health centre, 2026. Shown as a one-point perspective presentation drawing; timber batten screen, upholstered bench seating and a terracotta floor band running from the entry to the consulting rooms.

Design example 4 — Interactive experiences



Screen 1 — choose a time



Screen 2 — confirm the booking

MURNONG — two screens of a neighbourhood car-share booking app, 2026. Digitally rendered vector interface for a 6-inch (152 mm) touchscreen.

Section A

Instructions for Section A: Answer all questions in the spaces provided. In each question, tick the box of the ONE design example you have chosen and refer to it throughout your response. You may choose a different design example for a different question.

Question 1 (4 marks)

Tick the field of design practice of the design example you have chosen:

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

- a. Identify one Gestalt principle of visual perception the designer has used. 1 mark
- b. Describe how the designer has used this Gestalt principle, and state what it makes the viewer see as belonging together. 3 marks

Question 2 (4 marks)

Tick the field of design practice of the design example you have chosen:

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

- a. Identify one design principle the designer has used. 1 mark
- b. Explain how this design principle helps the audience or users understand the design example. 3 marks

Question 3 (6 marks)

Tick the field of design practice of the design example you have chosen:

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

- a. Identify the design element that is most dominant in the design example. 1 mark
- b. Describe two places in the design example where this design element does the most work. 2 marks
- c. Evaluate how effectively this design element communicates to the audience or users. 3 marks

Question 4 (6 marks)

Tick the field of design practice of the design example you have chosen:

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

- a. Name the aesthetic of the design example you selected. 1 mark
- b. Identify one design element and one design principle the designer has used to create this aesthetic. 2 marks
- c. Explain how the design element and the design principle you identified work together to create the aesthetic you named. 3 marks

Question 5 (4 marks)

Tick the field of design practice of the design example you have chosen:

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

Tick the ONE factor you will refer to in this question:

☐ economic ☐ technological ☐ cultural ☐ environmental ☐ social

- a. Identify one decision the designer has made about the design example — for example a decision about colour, material, layout or form. 1 mark
- b. Explain how the factor you ticked influenced the designer to make that decision. 3 marks

Question 6 (8 marks)

Tick the field of design practice of the design example you have chosen:

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

- a. State one message the design example communicates to its audience or users. 2 marks
- b. Identify two features of the design example that carry this message. Your two features must come from two different components of visual language — pictorial, symbolic or typographic. 2 marks
- c. Explain how the two features you identified communicate the message to the audience or users. 4 marks

Question 7 (8 marks)

Tick the field of design practice of the design example you have chosen:

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

- a. State the purpose of the design example you selected. 1 mark
- b. Describe the context in which the design example is created, used or viewed. 2 marks
- c. Name ONE conception of good design and, using it, discuss how well the design example meets its purpose in the context you described. 5 marks

Section B

Instructions for Section B: Answer all questions in the spaces provided. You may use any of the drawing methods and media permitted in this examination.

The design problem

RIBERRY PARK PRIMARY SCHOOL wants to start a **bike bus** — a supervised group ride to school that leaves the same corner of Riberry Park at the same time every Wednesday morning, picks up riders at four marked stops along one fixed route, and arrives at the school gate together. Two teachers and two parents ride with the group each week. Families have told the school they like the idea, but they do not know where the ride starts, what time it leaves, or whether an adult will be with it. The school has almost no money set aside for the project, and whatever is designed has to keep working for a whole school year.

Design criteria

The design solution must:

- be understood by children in Years 3 to 6 as well as by the adults who ride with them
- be recognisable as part of the one bike bus every week
- be clearly visible in low winter morning light
- be produced from durable, low-waste materials or formats

Communication needs — choose ONE:

☐ **Messages** — a poster announcing the bike bus, displayed on the school noticeboard and in shop windows on Weir Street

☐ **Objects** — a portable marker that is set up at the departure corner each Wednesday and packed away after the ride

☐ **Environments** — the departure corner in Riberry Park where riders gather before the ride leaves

☐ **Interactive experiences** — two screens of the school's app, where a family joins the ride and checks the route

Tick your chosen communication need above and use it for ALL of Section B.

Question 8 (6 marks)

Discover

- a. Describe two characteristics of the audience or users for your chosen communication need. 4 marks
- b. Identify and describe one constraint that will affect your design decisions. 2 marks



Question 9 (7 marks)

Define

Write a design brief for your chosen communication need by answering parts **a.**, **b.** and **c.** below.

- a.** State the purpose of your design solution. 2 marks
- b.** Describe the context in which your design solution will be used or viewed. 2 marks
- c.** State one design criterion of your own, in addition to the four given above, and give a reason for including it. 3 marks

Question 10 (6 marks)

Develop

Generate three ideas for your chosen communication need. Draw your three ideas in the space below. Your three ideas must be distinctly different from one another, not variations of one idea. 6 marks

Question 11 (9 marks)

Develop

- a.** Select ONE idea from Question 10 and develop it into TWO different concepts. Draw both concepts in the spaces below. 6 marks
- b.** Annotate each of your concepts to name and explain the design elements and design principles you have applied. 3 marks

Question 12 (12 marks)

Deliver

- a.** Select ONE concept from Question 11 and present it as a resolved design solution for the school. Draw in the space below, using a drawing method appropriate to your chosen field of design practice. 6 marks
- b.** Using a named convergent thinking strategy, evaluate how well your resolved design solution meets each of the four design criteria given for this design problem. 4 marks
- c.** Describe one presentation convention you would apply when presenting your resolved design solution to the school, and explain why it is needed. 2 marks

Practice Exam 1 — Answers and solutions

Marking guide

Question	Marks	What is being assessed
1a	1	Names one Gestalt principle from the study-design list. Only the first principle named is marked
1b	3	Where the principle is used in the chosen example + the perceptual mechanism + what the viewer therefore groups
2a	1	Names one design principle
2b	3	A cause-and-effect chain from the principle to what the audience or users understand
3a	1	Identifies the dominant design element
3b	2	Two separate places in the example, with evidence (1 mark each)
3c	3	Evaluation: at least one strength AND one limitation, tied to the audience or users, closing with a judgement
4a	1	Names a SPECIFIC aesthetic
4b	2	One design element AND one design principle (1 mark each)
4c	3	Shows how element and principle work together to build the named aesthetic
5a	1	Identifies a designer's decision (colour, material, layout, form) attributable to the ticked factor
5b	3	Explains the influence on the DESIGNER's decision, using the exact factor term
6a	2	States one message the design actually carries, not a description of the design
6b	2	Two features drawn from two DIFFERENT components of visual language (1 mark each)
6c	4	How each feature carries the message to the audience or users, with evidence
7a	1	States the purpose
7b	2	Describes context as the setting or circumstances of creation, use or viewing
7c	5	Names a conception of good design, applies it to at least two pieces of

Question	Marks	What is being assessed
		evidence, closes with a judgement about purpose in context
8a	4	Two audience or user characteristics, demographic and psychographic, tied to this design problem (2 marks each)
8b	2	One genuine constraint — a limitation or expectation — that extends rather than restates the criteria
9a	2	The purpose of the student's own design solution
9b	2	The context in which it will be used or viewed
9c	3	One additional design criterion (1) + a reason that ties it to audience, purpose or context (2)
10	6	Three DIVERSE development drawings within the chosen field (2 marks each)
11a	6	One idea from Q10 carried into both concepts (2); two substantially different concepts (4)
11b	3	Annotations that correctly name AND explain design elements and design principles
12a	6	A resolved solution that is genuinely more resolved than the concept, drawn by a method appropriate to the field
12b	4	A named convergent thinking strategy applied criterion by criterion, closing with a judgement
12c	2	One presentation convention named accurately (1) + why it is needed (1)

Section A — general marking note. Every Section A question can be answered from any one of the four design examples. Award marks for a response that is accurate for the example the student has ticked; do not require the example used in the model answer below. Where a student ticks no example but the response clearly refers to one, mark the response. Where a student answers from two examples, mark the first only.

Question 1

a. Proximity. (1 mark. Accept any principle from the study-design list — proximity, continuity, similarity, closure, common fate, figure-ground, focal point. Only the first principle named is marked. Do not accept a design principle such as contrast or hierarchy offered in its place, and do not accept the bare phrase “a Gestalt principle”.)

b. (Model — SUNDEW, Messages.) In the program list the designer has set the day chip, the program name and the broadcast time hard against one another, with only a few points of space between the name and the time, and has then pushed a much wider gap and a hairline rule between one row and the next. Because the mind groups marks that sit close together and separates marks that sit further apart, the small internal space reads as “this still belongs to the same program” while the larger space reads as “a new program starts here”. The viewer therefore sees five separate programs, each with its own day and its own time locked to it, rather than fifteen loose pieces of text — and sees them

without a single box, label or line of instruction being needed. (3 marks: the principle located in the chosen example with evidence, the perceptual mechanism explained, and what the viewer groups as a result.)

Equally creditworthy in the other examples: **NARDOO** — *similarity*: the three interior trays share the same size, the same rounded rectangle and the same three white item packs in the same positions, so a volunteer reads them as one set of three equivalent choices rather than as three unrelated fittings. **SPINIFEX** — *continuity*: the ceiling light lines, the bench edge, the terracotta floor band and the counter top all run toward the same point at the far end of the room, and the eye follows them to reception without being directed. **MURNONG** — *proximity* or *similarity*: every cell in the availability grid is the same size and shape and sits on the same spacing, so the seven columns read as seven days of one week. (Note: figure-ground appears in both the Gestalt list and the design principles list. Where it is offered here it must be discussed as perceptual grouping — what the mind takes as figure and what it discards as ground.)

Question 2

a. Contrast. (1 mark. Accept any principle from the study-design list — figure-ground, balance, contrast, cropping, hierarchy, scale, proportion, pattern — provided it is genuinely present in the ticked example. Do not award the mark for a Gestalt principle offered in place of a design principle.)

b. (Model — SPINIFEX, Environments.) The designer has run a single saturated terracotta band across a floor that is otherwise pale and neutral, and has repeated exactly that colour on the lowered section of the reception counter. The strength of the contrast means the band is the first thing a person sees when they come in from the street, and because it is the only strongly coloured surface on the floor the eye follows it rather than searching the room. Contrast then does a second job at the back wall, where the charcoal queue display holds a bright amber number against the pale wall beside the timber batten screen, so a person seated ten metres away can check their turn without standing up. For a patient who may be unwell, anxious or unfamiliar with the building, contrast is what turns a room into a set of instructions: go this way, wait here, watch that. (3 marks: the principle applied with evidence from the example, and a cause-and-effect chain ending in what the audience or users actually understand or do.)

Equally creditworthy in the other examples: **SUNDEW** — *hierarchy*: the masthead is set largest and heaviest, the strapline smaller and letter-spaced, the program names smaller again and the broadcast times smallest, so a passer-by learns what the poster is, then what is on, then when. **NARDOO** — *proportion*: the lid is a shallow band on a much deeper body, and the case as a whole is proportioned flat and wide, so it is carried in one hand at a run and opened on the ground without tipping. **MURNONG** — *pattern (repetition)*: the grid repeats one cell shape across seven columns and five rows, which is what makes a whole week readable at a glance.

Question 3

a. Colour. (1 mark. Accept the element that is genuinely dominant in the ticked example: **type** in SUNDEW, **colour** or **form** in NARDOO, **line** in SPINIFEX, **colour** in MURNONG. Do not accept “the design elements” or a design principle.)

b. (Model — NARDOO, Objects.) First, on the outside: the case body is a single deep green with a white cross-in-circle screen-printed on the front, and nothing else competes with it. Second, inside the lid: the three storage trays are coded red, amber and teal, one colour to each kind of injury, and each colour runs the full width of its tray. (2 marks — 1 for each place, where each is located specifically and supported by evidence. A response that names the element again without locating it earns nothing here.)

c. Colour is used effectively. On the outside, the deep green with a white symbol is the convention people already read as “first aid”, so a volunteer who has never opened this case can find it on a shelf in a dark clubroom store, from across the room, without reading a word — and at a sports ground the person fetching it is usually running. Inside, the three coded trays let that same volunteer go straight to the right compartment under pressure, and because each colour block is large and continuous it is legible even when the case is held at arm’s length or in poor light. A limitation is that the three internal colours carry their meaning in colour as well as in a word: for a user with a colour-vision deficiency, or under the yellow light of an older clubroom, red and amber sit close together in tone and the printed labels are the only thing separating them. **Overall**, because colour does the finding and the sorting and the type only confirms it, the element is used effectively for the people who actually open this case. (3 marks: a judgement, reasons tied to the audience or users, and a limitation. A response giving strengths only cannot be awarded full marks — “evaluate” requires both sides.)

Equally creditworthy in the other examples: **SUNDEW** — **type** is dominant: the masthead is the largest and heaviest mark on the sheet, and the whole poster is built from typographic layers rather than imagery. **SPINIFEX** — **line** is dominant: the converging ceiling lines, the bench edge, the vertical battens and the counter edges organise the whole space. **MURNONG** — **colour** is dominant: the interface is largely white and the meaning is carried by the green header, the three cell states and the single amber action.

Question 4

a. *A calm, practical, everyday aesthetic. (1 mark. The aesthetic must be named specifically. Accept quiet, plain, undemanding, matter-of-fact and similar for MURNONG; accept hand-made, local, plain-spoken for SUNDEW; robust, serviceable, no-nonsense for NARDOO; warm, orderly, reassuring for SPINIFEX. Award nothing for “it has a nice aesthetic” or “the aesthetic is modern” without further detail.)*

b. *(Model — MURNONG, Interactive experiences.) Element: **colour**. Principle: **figure–ground**. (2 marks — 1 for a correctly named element, 1 for a correctly named principle. Do not award the principle mark for a Gestalt principle.)*

c. *The designer has kept almost the whole interface white and has spent **colour** only three times: a deep green header, a set of three muted cell states, and one amber button. Because the field is empty, **figure–ground** does the organising — the white cards and the amber button lift forward as the things you can act on, and everything else recedes as background. Nothing shouts, nothing animates, and the one warm colour is rationed to a few small marks — the dot in the masthead, the two grid cells that are already yours, the legend chip that explains them and the single button — so booking a car feels like an ordinary domestic errand rather than a transaction being sold to you. That is exactly the *calm, practical, everyday* character a neighbourhood scheme wants: the members are neighbours, the car is two hundred metres away, and the design’s job is to get out of the way. (3 marks: the mechanism by which the element and the principle build the NAMED aesthetic, with evidence, and a link to the audience, purpose or context.)*

Equally creditworthy in the other examples: **SUNDEW** — *type* with *contrast* builds a plain, hand-made, local aesthetic: one heavy sans-serif masthead and one ochre against uncoated recycled stock look made by volunteers rather than bought from an agency. **NARDOO** — *colour* with *proportion* builds a robust, serviceable aesthetic: one moulded green body under a plain pale lid, a squat wide case and no decoration read as equipment rather than as a product. **SPINIFEX** — *texture* with *pattern* builds a warm, orderly, reassuring aesthetic: the timber batten screen and the alternating upholstery repeat at a steady rhythm, which settles a room people sit still in.

Question 5

Factor ticked: **economic**.

a. *(Model — SUNDEW, Messages.) The designer chose to produce the poster as a two-colour screen print — charcoal plus one ochre — on uncoated recycled stock, with no photography anywhere on the sheet. (1 mark for a decision the designer made about colour, material, layout or form. A response naming a need — “the station needed a poster” — earns nothing, because that is a decision about the brief, not about the design.)*

b. *The station is volunteer-run and takes no advertising, so there is no income to spend on printing. The economic factor pushed the designer away from a full-colour offset job and toward the cheapest process that still looks deliberate: two screens, two passes, a short run, and a stock that costs little and does not have to be coated. Every other decision on the sheet follows from that one constraint. Because a screen lays down flat ink rather than fine tone, the designer built the whole poster from flat blocks — solid reversed bands, solid day chips, hairline rules — instead of photographs. Because a second colour is a second pass and therefore a second cost, the ochre is spent only where it earns most: the dot inside the mark, the strapline, the alternating day chips and the one highlighted new program. And because a re-print would be a fresh cost, the sheet is designed to stand for a whole term rather than a week. The economic factor is therefore visible in the process, the palette and the layout, not just in the budget line. (3 marks: the exact factor term used; a cause-and-effect chain; the influence shown on the DESIGNER’s decisions rather than on the need for the design. Note that “budget” is not one of the five terms — the term is **economic**.)*

Equally creditworthy in the other examples: **NARDOO** — *environmental*: the case is moulded from recycled polypropylene in one material so it can be recycled again at end of life, and the trays are refillable, so a single sachet is replaced instead of the whole kit. **SPINIFEX** — *social*: the designer set a lowered section into the reception counter and left a wide clear path beside the bench, so a person using a wheelchair, pushing a pram or standing with a child is served at the same counter as everyone else rather than at a separate one. **MURNONG** — *technological*: designing for

a 6-inch touchscreen held one-handed determined the size of the grid cells as tap targets, the single-column layout, and the decision to show a whole week as coloured cells rather than as a list that would need scrolling.

Question 6

a. (Model — MURNONG, *Interactive experiences*.) The message is: *this particular car, in the bay near you, is free at these times, and booking it is a small ordinary thing that people around here already do.* (2 marks: a message the design actually carries, expressed as a message and not as a description of the design. “It shows a grid of times” is a description and earns nothing; “you can book a car” earns 1 mark.)

b. Pictorial — the small drawn car on the summary card of the second screen. **Symbolic** — the three cell colours in the availability grid, with the legend reading free, booked, yours. (2 marks — 1 for each feature, where each is correctly attributed to a different component of visual language. Accept a typographic feature in place of either, for example the contrast between the small grey labels “when / cost / access” and the larger dark values beside them. Do not award both marks for two features from the same component.)

c. The drawn car is **pictorial**: it is a picture of the thing itself, so before reading a single word the user confirms that this booking is for a small hatchback and not for one of the other eight cars the scheme shares — the picture removes the doubt that a name alone would leave. The cell colours are **symbolic**: a colour is standing in for a state, and once the legend has taught the user that pale green means free, grey means taken and amber means yours, the whole week can be read as a pattern rather than as text. Together the two components split the work: the symbolic layer carries the availability, which is the part the user scans, and the pictorial layer carries the identity of the car, which is the part the user needs to be sure of before confirming. That is why the message lands in a few seconds standing on a footpath, which is where this decision is actually made. (4 marks: each feature explained as carrying the message rather than described; the mechanism made explicit; a link to the audience or users and the situation of use. A response that lists the features again without explaining how they communicate cannot be awarded more than 2 marks.)

Equally creditworthy in the other examples: **SUNDEW** — *symbolic*: the dot with three arcs rising from it stands for broadcast, so the mark says “radio” without the word; *typographic*: the enormous masthead against the tiny footer line tells a passer-by the station’s name before anything else. **NARDOO** — *symbolic*: the cross in a circle is a convention read internationally as first aid; *typographic*: the tray labels BLEEDING, BURNS and SPRAINS name the situation the user is in rather than the contents, which is what a panicking volunteer can actually search for. **SPINIFEX** — *symbolic*: the drawn direction triangles on the suspended sign; *typographic*: the queue display sets **B 24** large and bright with “now serving” small and grey beneath it, so a seated patient reads the one line that concerns them before anything else in the room.

Question 7

a. (Model — SPINIFEX, *Environments*.) Its purpose is to hold people who are waiting for an appointment, and to tell them where to go and when it is their turn. (1 mark. Accept “to inform and to guide”, “to make waiting bearable and orderly” and similar.)

b. The waiting area belongs to a small community health centre, entered directly from the street. It is used from opening to close on weekdays by people who are often unwell, in pain, anxious, elderly or accompanying a child, some of whom do not read English confidently and many of whom have never been in the building before. It is experienced from a seated position for anywhere between ten minutes and an hour, at eye level, from a distance of five to ten metres from the reception counter and the queue display. (2 marks: context described as the setting and the circumstances of creation, use or viewing. A response that describes the presentation format — “it is drawn in one-point perspective” — is not the context of the design and earns nothing.)

c. Judged against **Dieter Rams’ Ten Principles for Good Design**, SPINIFEX largely meets its purpose in this context. Rams holds that *good design makes a product understandable*, and the waiting area is built to be understood without instruction: a single terracotta band runs from the entry to the consulting rooms so a first-time visitor is walking the right way before anyone speaks to them, the same colour reappears on the lowered counter section so the place to ask is obvious, and the suspended sign is held to two lines and three destinations, each tied to its own coloured direction triangle. Rams also holds that *good design is unobtrusive* — the palette is neutral, the seating is a plain bench with alternating upholstery, and nothing in the room competes for attention with the one thing a waiting person cares about, the queue display, which is the only strong dark-and-bright pairing in the space. Against Rams’ principle that good design is *thorough down to the last detail*, however, there is a gap: the direction sign carries its

meaning in a drawn triangle and an English word, with no second cue for a user who reads neither, and the bench is one continuous run with no arm between seats, which is exactly what an elderly patient needs to push up from.

Overall, the space satisfies more of Rams' principles than it misses, and for a small centre whose visitors are unwell and unfamiliar with the building it meets its purpose well in this context. (5 marks: *purpose and context established; a NAMED conception of good design; the conception applied to at least two specific pieces of evidence; a judgement. Accept any defensible named conception — Rams' Ten Principles, the Good Design Award criteria of Good Design Australia, the Good Design series published by the Victorian Government Architect, or a personal conception the student states as criteria and then applies. Award nothing for "it is good design" without a named criterion.*)

Equally creditworthy in the other examples: **SUNDEW** against Rams' *honest* and *long-lasting* — a two-colour poster that does not pretend to be a commercial campaign and is designed to stand for a term rather than a week; **NARDOO** against Rams' *useful* and *understandable* — a case a volunteer can find, carry and open correctly without training; **MURNONG** against the Good Design Award criterion that a design be *fit for purpose and accessible* — a booking made in three taps on a footpath, with the reservation that colour-coded cells alone are not accessible to every user.

Section B — model responses

The model responses below work the **Messages** communication need — a poster announcing the bike bus — through the whole task. A response in any of the other three communication needs is equally creditworthy; what an equal response looks like in each is set out after Question 12.

Question 8

a. The audience has two halves and one sheet has to reach both.

First, **the children who would ride — Years 3 to 6, roughly 8 to 12 years old, at one primary school**. They read confidently but they skim, and they take meaning from a picture, a number or a colour before they take it from a sentence. Most of them can already ride and most of them are not allowed to ride to school on their own, so the thing that decides whether they push for it is whether their friends are in it. They read this poster standing in a group at the school noticeboard, out loud, at close range and for a few seconds.

Second, **the adults in the household — parents, grandparents and carers, roughly 28 to 70, in one suburb**. They make the decision, and they make it fast: they see the poster in a shop window on Weir Street while doing something else, or at the school gate while dropping off. Many work to fixed start times, so they are asking one question — can this fit into Wednesday morning as it already exists? — and they will not ring the school to find out. They also want to know an adult is riding before they will agree.

(4 marks — 2 for each characteristic, where a characteristic is described with both demographic and psychographic detail and tied to this design problem. Do not credit audience **needs** ("they need to know when it leaves"), design **criteria**, or universal statements such as "all ages and all backgrounds".)

b. Constraint — one sheet, printed once, has to survive a school year in a window the school does not own. The poster goes into four shop windows on Weir Street and onto an outdoor school noticeboard, so it is read through glass from two to three metres, often in low winter light, and it has to hold its colour through a year of sun without being laminated or replaced. The school cannot re-print it if a stop time changes, and it cannot ask a shopkeeper to hang it a particular way up or at a particular height. That limits me to a single fixed A3 sheet, a small number of strong flat colours, no small reversed type, and an information layout that is still readable if the sheet is taped low on a window. (2 marks: *a genuine limitation or expectation that extends the criteria. A response that restates a given criterion — "it must be visible in low winter light" — earns nothing, and neither does a speculative worry such as "families might not come".*)

Question 9

a. Purpose. The purpose of my design solution is **to inform and to promote**: to tell every family at Riberry Park Primary School that the bike bus leaves the Riberry Park corner at 7.45 am every Wednesday, where it stops on the way, and that teachers and parents ride with it — so that more families join and keep joining. (2 marks.)

b. Context. The poster is one A3 artwork, digitally printed at the copy shop on the corner as six sheets on 250 gsm uncoated recycled board — at six copies a short digital run costs the school almost nothing, and the heavier board is what survives being taped and re-taped. It is displayed on the outdoor noticeboard at the school gate, in the windows

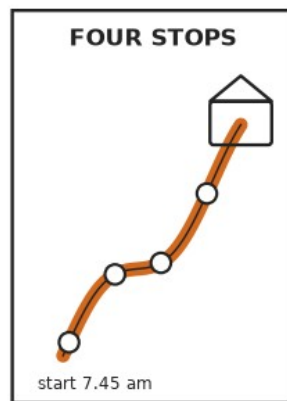
of four shops on Weir Street, and inside the school office. It is seen outdoors or through glass, in daylight, in passing, from one to three metres, usually by an adult with a child beside them, and it stays up for the whole school year. (2 marks.)

c. One further design criterion. *The design solution must show the departure time and the starting place before any other information.* I have included this criterion because the two things that stop a family joining are not knowing when and not knowing where, and neither of the four given criteria makes those two facts rank first. A poster can be legible, recognisable, visible and durable and still bury 7.45 am inside a paragraph, in which case a parent reading it for five seconds in a shop window walks away with nothing they can act on. (3 marks: 1 for a criterion that is genuinely additional to the four given and is testable; 2 for a reason that connects it to the audience, the purpose or the context.)

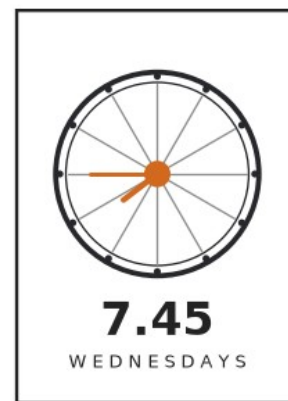
Question 10



Idea 1 — the convoy



Idea 2 — the route as one line



Idea 3 — the wheel as a clock

(Model — three diverse ideas in the Messages field.)

- **Idea 1 — the convoy.** Bicycles are drawn in side silhouette, one behind another and growing in size across the sheet, so the poster is a picture of the ride itself; the title sits above and the time below.
- **Idea 2 — the route as one line.** A single bold line runs up the sheet with a marked dot at each pick-up and the school at the top. The poster is an information graphic of the route rather than a picture of the activity.
- **Idea 3 — the wheel as a clock.** One large bicycle wheel is drawn so that its twelve spokes read as a clock face, with the hands set at 7.45. Here the departure time IS the image, and there is no illustration of riding at all.

(6 marks — 2 for each idea that is legible, appropriate to the chosen field, and **distinctly different in approach** from the other two. The three above are different in kind: an illustration of the activity, a diagram of the route, and a single symbol. Three variations of one idea — the same wheel at three sizes, or the same layout in three colourways — cannot be awarded more than 2 marks in total. A brainstorm, a mind map or a written list in place of drawings earns nothing here: the question requires development drawings.)

Question 11



1 hierarchy — title primary, times tertiary

2 shape — the wheel and its spokes read as a clock

3 balance — title, wheel and list on one centre line

4 cropping — the wheel runs off the left edge

5 contrast — light type reversed out of a dark band

6 colour — orange markers step the eye down the list

(Model — Idea 3, “the wheel as a clock”, developed into two concepts.)

a. Concept A keeps the wheel whole and centres it on the sheet, with the title set above it and the pick-up list stacked beneath — a symmetrical, quiet arrangement in which the wheel is one element among three. **Concept B** takes the same idea and pushes it: the wheel is enlarged until it runs off the left edge of the sheet, the title is reversed out of a charcoal band that cuts straight across it, and “7.45 am” is set large in orange at the top right, so the sheet is now built out of two big shapes instead of three stacked blocks. (6 marks: 2 for one idea from Question 10 clearly carried into both concepts; 4 for two concepts that differ substantially in composition or emphasis. A colour swap, a repositioned line of type or the same layout at two sizes is not development. A response that takes two different ideas from Question 10 and calls them concepts has not answered the question and cannot be awarded the first 2 marks.)

b. The annotations name and explain what has been applied. On Concept A: **hierarchy** — the title is set largest so it is read first and the stop times smallest so they are read last; **shape** — the circle and its twelve radiating spokes are read as a clock face; **balance** — the title, the wheel and the list of stops are stacked symmetrically about one centre line, which is what makes the sheet feel quiet. On Concept B: **cropping** — the wheel is deliberately cut by the edge of the sheet, which makes it feel bigger than the page; **contrast** — light type reversed out of a charcoal band, the strongest tonal pairing on the sheet, so the name reads first at a distance; **colour** — small orange markers step the eye down the list of stops. (3 marks: annotations that correctly NAME and EXPLAIN design elements and design principles. Do not award marks for restating the brief or the criteria, for describing the drawing (“this is a wheel”), or for naming Gestalt principles, which this question does not ask for.)

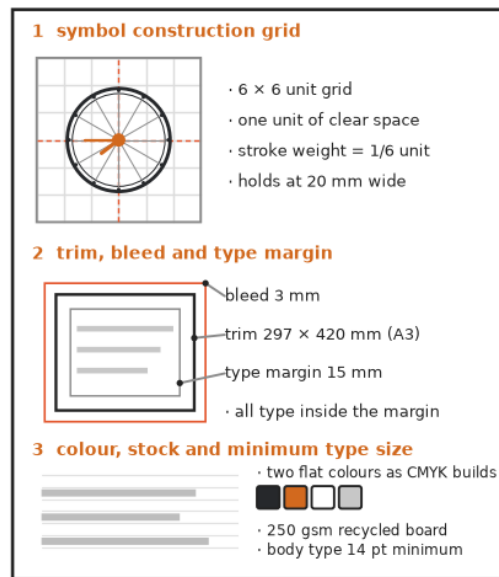
Question 12

a.

Resolved solution — A3 poster



Presentation conventions



(Model — Concept B resolved, with the presentation conventions applied.) The resolved poster goes well beyond the concept. The school’s identity is set as a masthead line with a mark and the term noted at the right; the cropped wheel is fixed in position and drawn with a consistent rim, spoke and nipple detail; “7.45 am” and “EVERY WEDNESDAY” are resolved as a two-line typographic block; the pick-up list is complete, with five real places, five real times and a rule between rows; a footer carries the conditions a parent actually asks about — adults ride too, helmets on, free, and no ride in wet weather — beside a small drawn bicycle that ties the sheet back to its subject. The sheet is set up at A3, 297 × 420 mm. (6 marks: one concept selected; visible progression from Question 11 — more detail, resolved type, resolved colour, a complete information set; and a method appropriate to the field. For Messages the expected method is a finished flat presentation of the sheet, with a symbol construction grid where a mark or icon has been designed.)

b. Convergent thinking strategy — PMI (Plus, Minus, Interesting), applied criterion by criterion.

Plus. *Understood by Years 3 to 6 and by the adults with them:* the wheel-clock is the largest shape on the sheet and reads as a time without a word, so a child gets the message from across the street, while the adult is given a ranked list of five places and times. *Recognisable as one bike bus every week:* the cropped wheel, the charcoal band and the masthead are fixed, so the sheet is identical in every window and a family sees the same design at the gate, in the shop and on the noticeboard. *Visible in low winter morning light:* the design is built from two solid flat colours with the title reversed out of a charcoal block, which is the strongest tonal pairing on the sheet, and nothing important is set in fine line.

Minus. *Durable, low-waste format:* six digitally printed sheets on recycled board is about as low-waste as a printed answer gets, but it is still board on an outdoor noticeboard for a full year, and it will fade and cockle before the year is out. The same criterion is a weakness in a second way: if a pick-up time changes, the sheet is wrong and the only fix is a re-print. The pick-up list is also the smallest type on the sheet, and it is the element most likely to fail when read through glass at three metres.

Interesting. Because the identity area is fixed and only the list changes, the same artwork could be re-set as a small window card and as a sticker for the marker at the departure corner with no redrawing at all — which would carry the identity across the whole route for almost no extra cost.

Judgement. The resolved solution meets three of the four criteria well and the fourth only partly, so it is a strong response to a communication need that was never going to answer the durability criterion on its own.

(4 marks: a convergent thinking strategy NAMED — and applied point by point to the stated design criteria, closing with a judgement. The study design asks only for convergent thinking strategies and prescribes no list, so accept any strategy the student names and genuinely uses: PMI, SWOT, a weighted criteria matrix, ranking and rating, forced

comparison, or one the student names for themselves and explains. A generalised PMI that never mentions the criteria, or a set of annotations offered in place of a strategy, cannot be awarded more than 2 marks.)

c. I would apply a symbol construction grid. The wheel-clock mark is drawn on a 6×6 unit grid, with one unit of clear space held around it and every stroke set at one-sixth of a unit. It is needed because this mark is not used at one size only: cropped on the A3 poster it is about 140 mm across, and the school will also want it at about 20 mm on a permission note and on the marker at the departure corner. Without the grid, whoever redraws it at 20 mm will close the spokes up into a smudge and the mark will stop reading as a clock. The grid is what lets the school reuse the design without destroying it. (2 marks — 1 for a convention appropriate to the field and named accurately, 1 for why it is needed. Accept instead: trim, bleed and type margin (297×420 mm with 3 mm bleed and a 15 mm type margin); a colour and stock specification (the two flat colours named as CMYK builds so every copy prints the same, on 250 gsm uncoated recycled board); or a stated minimum type size. Describing the design, or pitching it to the school, is not a presentation convention and earns nothing.)

Equally creditworthy responses in the other three communication needs

Objects — the portable departure marker. Question 8's characteristics would foreground how the two groups physically handle the marker: children of 8 to 12 arriving in ones and twos and needing to see it from the far side of the park, and the teacher who takes it out of a car boot at 7.30 am in the dark and packs it away forty minutes later. The constraint in 8b would be mass, folded size and stability — it must be carried by one adult, stand up on wet grass without being pegged, and fit in a car boot. Question 10's three ideas must be three genuinely different ways of marking a place: for example a weighted A-frame that folds flat, a telescopic flag on a filled base, and a set of ground mats that lock together into a circle. Question 11 develops one of those into two concepts — annotated for **form, scale, proportion, colour** and **balance**. Question 12a expects a **paraline drawing — isometric or planometric — at a stated scale**, with overall dimensions in millimetres and materials noted, ideally showing the marker both packed and set up. Question 12c expects a technical drawing convention: **scale, dimensioning in millimetres, line types** (visible, hidden and centre lines), or the **third-angle projection symbol** if orthogonal views are added.

Environments — the departure corner. Question 8's constraint would be that the corner is a public park the school does not control: nothing can be built permanently, the surface is grass that turns to mud in winter, and a clear path has to be kept for people walking through. Question 10's three ideas must be three different spatial arrangements — for example a marked circle of ground that riders gather inside, a linear “queue” along the path edge with the leader at the front, and a sheltered corner using an existing tree with the bikes racked around it. Question 11 annotates one of those, developed twice, for **scale, balance, figure-ground, line** and **texture**. Question 12a expects a **perspective drawing — one-point or two-point — with human figures included for scale**, and a **plan at a stated scale** where the arrangement needs explaining. Question 12c expects conventions such as **scale, a north point** on the plan, **figures for scale, line weights** to separate near from far, and noted materials and finishes.

Interactive experiences — two screens of the school app. Question 8's constraint would be the device and the situation: a small touchscreen used one-handed at 7.15 am, tap targets big enough for a cold thumb, type legible outdoors, and a design that still works for a parent who opens the app twice a term. Question 10's three ideas must be three different approaches to the same task — for example a map-first screen showing where the group is now, a “next ride” countdown card, and a plain weekly list of stops with a join button. Question 11 develops one into two concepts annotated for **hierarchy, figure-ground, colour, type** and **contrast**. Question 12a expects **screens drawn to the correct proportion for a stated device size**, with a consistent grid, consistent navigation between the two screens, and the state of every control shown. Question 12c expects conventions such as the **artboard size in pixels**, a stated **layout grid and margins**, **RGB colour** for screen, and minimum **tap-target and type sizes**.

Practice Exam 2

VISUAL COMMUNICATION DESIGN Written examination

Reading time: 15 minutes Writing time: 1 hour 30 minutes

QUESTION AND ANSWER BOOK

Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	7	7	40
B	4	4	40
		Total	80

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners, rulers, a protractor, set squares, aids for curve sketching, and coloured pencils, fineliner pens (0.6 mm or less), compasses, and circle and ellipse templates.
- Students are NOT permitted to bring into the examination room: any technology, notes of any kind, blank sheets of paper and/or correction fluid/tape.
- A separate **Resource Book** is provided with this examination.
- All written responses must be in English.

Instructions

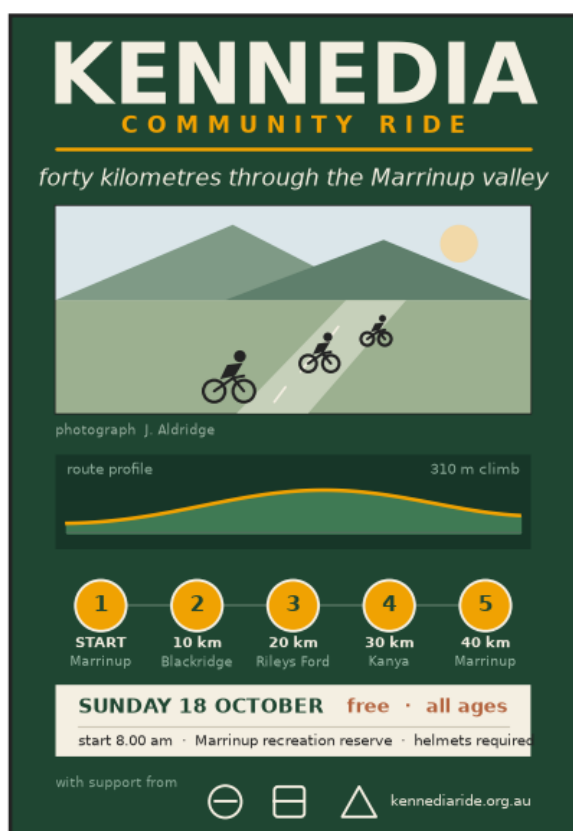
- Write your responses in the spaces provided in this book.
- Drawings must be completed in the spaces provided.
- All questions must be answered.

This practice examination mirrors the structure, timing and materials of the VCAA examination. It is an original ClassBasics paper; no VCAA question is reproduced.

Practice Exam 2 — Resource Book

Use these design examples to answer Section A. Each example is an original ClassBasics artifact created for this paper.

Design example 1 — Messages



KENNEDIA — poster for an annual community cycling event, 2026. A2 (420 × 594 mm), four-colour digital print on 150 gsm uncoated recycled stock; displayed in shop windows, on town noticeboards and in bike shops across the shire for six weeks before the event.

Design example 2 — Messages



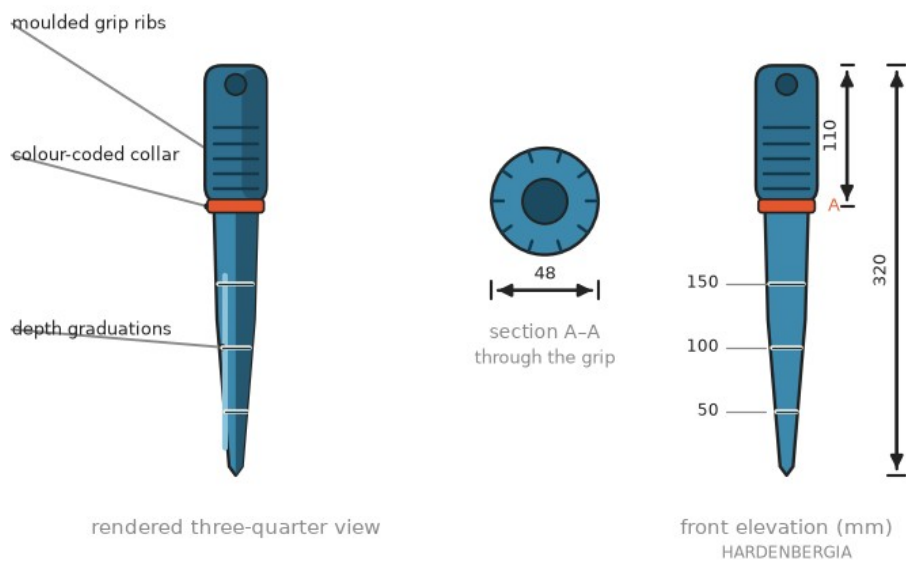
front panel



back panel

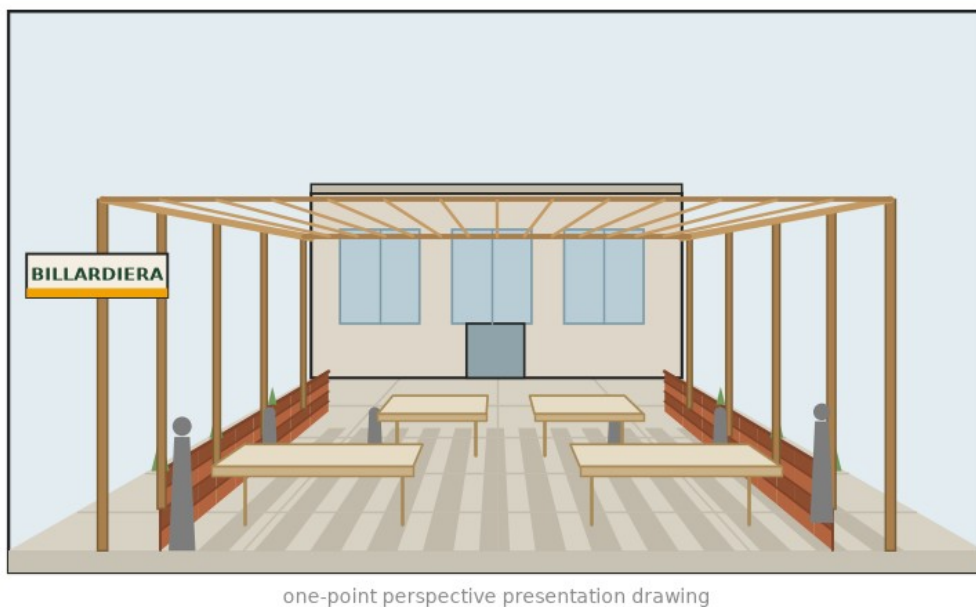
MYOPORUM — front and back label panels for a 500 mL refillable hand-wash, 2026. Four-colour process flexographic print on uncoated paper label stock; the bottle is sold in independent grocers and refilled in store from bulk containers.

Design example 3 — Objects



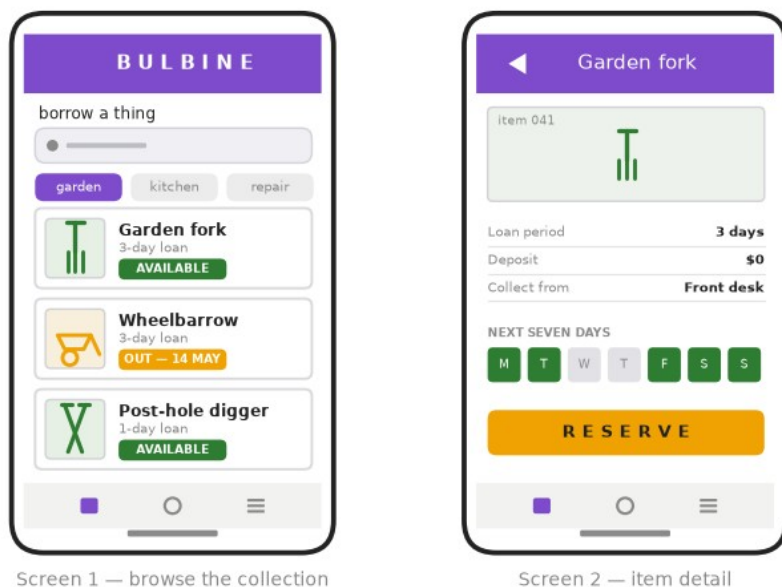
HARDENBERGIA — a bulb planter and soil dibber for community planting days, 2026. Injection-moulded in one piece from recycled polypropylene; 320 mm overall with a 110 mm ribbed grip of 48 mm diameter, a colour-coded collar and moulded depth graduations at 50, 100 and 150 mm.

Design example 4 — Environments



BILLARDIERA — a covered outdoor study terrace at a regional TAFE campus, 2026. Hardwood pergola and battens, rammed-earth planter walls and plywood bench tables; shown as a one-point perspective presentation drawing.

Design example 5 — Interactive experiences



BULBINE — two screens of a “library of things” borrowing app for a public library service, 2026. Vector interface designed for a 6.1-inch (155 mm) touchscreen.

Section A

Instructions for Section A: Answer all questions in the spaces provided. In each question, tick the box of the ONE design example you have chosen and refer to it throughout your response. You may choose a different design example for a different question.

Question 1 (4 marks)

Tick the ONE design example you have chosen:

- ☐ KENNEDIA — Messages ☐ MYOPORUM — Messages ☐ HARDENBERGIA — Objects
☐ BILLARDIERA — Environments ☐ BULBINE — Interactive experiences

a. Identify the dominant design element in the design example you have chosen. 1 mark

b. Discuss how the designer has used this design element to communicate to the audience or users of the design example. 3 marks

Question 2 (4 marks)

Tick the ONE design example you have chosen:

- ☐ KENNEDIA — Messages ☐ MYOPORUM — Messages ☐ HARDENBERGIA — Objects
☐ BILLARDIERA — Environments ☐ BULBINE — Interactive experiences

a. Identify one Gestalt principle of visual perception used in the design example you have chosen. 1 mark

b. Describe how the designer has used this Gestalt principle to group or separate what the viewer sees. 3 marks

Question 3 (6 marks)

Before developing a design solution, designers use human-centred research methods to understand the people the design is for.

Tick the ONE design example you have chosen:

☐ KENNEDIA — Messages ☐ MYOPORUM — Messages ☐ HARDENBERGIA — Objects

☐ BILLARDIERA — Environments ☐ BULBINE — Interactive experiences

a. Name one human-centred research method the designer could have used in the Discover stage of the VCD design process.

1 mark

b. Describe how the designer would carry out this research method with the audience or users of the design example you have chosen.

3 marks

c. Explain one thing this research method could reveal about the audience or users that the designer could not learn from their own experience.

2 marks

Question 4 (6 marks)

Tick the ONE design example you have chosen:

☐ KENNEDIA — Messages ☐ MYOPORUM — Messages ☐ HARDENBERGIA — Objects

☐ BILLARDIERA — Environments ☐ BULBINE — Interactive experiences

a. State the purpose of the design example you have chosen.

1 mark

b. Describe the audience or users of the design example.

2 marks

c. Describe the context in which the design example is created, used or viewed, and explain one decision the designer made in response to that context.

3 marks

Question 5 (4 marks)

Tick the ONE design example you have chosen:

☐ KENNEDIA — Messages ☐ MYOPORUM — Messages ☐ HARDENBERGIA — Objects

☐ BILLARDIERA — Environments ☐ BULBINE — Interactive experiences

a. Identify one design principle the designer has used in the design example you have chosen.

1 mark

b. Explain how this design principle helps the audience or users understand the information in the design example.

3 marks

Question 6 (8 marks)

Tick the ONE design example you have chosen:

☐ KENNEDIA — Messages ☐ MYOPORUM — Messages ☐ HARDENBERGIA — Objects

☐ BILLARDIERA — Environments ☐ BULBINE — Interactive experiences

The designer of the design example you have chosen made the two notes below while working on the project.

- *“The client wants to stop other businesses trading under this name and this mark.”*

- “My folio has a page of images by other designers that I looked at while I was developing this. I did not write down where any of them came from.”

a. Legal obligations.

i. Identify the form of intellectual property that protects a name or a mark used in trade, and state what the client must do to obtain it. 2 marks

ii. State the form of intellectual property that already protects the designer’s own drawings for this design example, and state when that protection began. 2 marks

b. Ethical obligations. Explain one ethical obligation the designer has not met in relation to the page of images by other designers, describe what the designer should do instead, and explain why this is an ethical obligation rather than a legal one.

4 marks

Question 7 (8 marks)

Tick the ONE design example you have chosen:

☐ KENNEDIA — Messages ☐ MYOPORUM — Messages ☐ HARDENBERGIA — Objects

☐ BILLARDIERA — Environments ☐ BULBINE — Interactive experiences

Designers judge their work against conceptions of good design — criteria that can be tested against what is actually there in the design.

a. State one conception of good design that the design example you have chosen meets. 1 mark

b. Identify one design element and one design principle the designer has used to meet this conception. 2 marks

c. Explain how the design element and the design principle you have identified work together to meet the conception you have stated and to communicate to the audience or users. 5 marks

Section B

Instructions for Section B: Answer all questions in the spaces provided. You may use any of the drawing methods and media permitted in this examination.

The design problem

TANDARRA COMMUNITY FOOD GARDEN is a two-hectare food garden on the edge of a regional town, worked by about sixty volunteers. Every Saturday morning the garden sells its surplus produce from a stall inside the front gate. At present the produce sits in cardboard boxes on two trestle tables, prices are written on scraps of paper, and people walking past cannot tell what is grown at the garden, what is in season, or that everything on the table was picked that morning. A different pair of volunteers runs the stall each week, and most of them have never run it before.

Design criteria

The design solution must:

- be understood by shoppers of all ages, including people who read little English
- be set up and packed away within twenty minutes by two volunteers
- be made from durable, repairable or reclaimed materials, or use a printed format that can be re-used each week
- identify the produce clearly as grown at the Tandarra Community Food Garden

Communication needs — choose ONE:

- [] **Messages** — a poster announcing the Saturday stall, displayed in shop windows and on noticeboards in the town
- [] **Objects** — a portable produce-display and price-marking unit used at the stall
- [] **Environments** — the layout of the stall area inside the garden’s front gate
- [] **Interactive experiences** — two screens of the “what’s ready this week” section of the garden’s website, where a shopper sees what is in season and reserves a box

Tick your chosen communication need above and use it for ALL of Section B.

Question 8 (6 marks)

Discover

- a. Describe two characteristics of the audience or users for your chosen communication need. 4 marks
- b. Identify and describe one constraint that will affect your design decisions. 2 marks

Question 9 (7 marks)

Define

Write a design brief for your chosen communication need by answering parts **a.**, **b.** and **c.** below.

- a. State the purpose of your design solution. 2 marks
- b. Describe the context in which your design solution will be used or viewed. 2 marks
- c. State one design criterion of your own, in addition to those given above, and explain why it should be included, referring to the audience or users. 3 marks

Question 10 (13 marks)

Develop

- a. Generate three ideas for your chosen communication need. Draw your ideas in the space below. Your three ideas must be distinctly different from one another, not variations of one idea. 6 marks
- b. Select ONE idea from part **a.** and develop it into TWO different concepts. Draw both concepts in the spaces below and annotate each concept to explain the design elements and design principles you have applied. 7 marks

Question 11 (14 marks)

Deliver

- a. Select ONE concept from Question 10**b.** and present it as a resolved design solution for the client. Draw in the space below, using a drawing method appropriate to your chosen communication need. 8 marks
- b. Using a named convergent thinking strategy, evaluate how your resolved design solution meets the design criteria for this design problem. 4 marks
- c. Discuss one presentation convention you would apply when presenting your resolved design solution to the client. 2 marks

Practice Exam 2 — Answers and solutions

Marking guide

Question	Marks	What is being assessed
1a	1	Identifies the dominant design element. Only the first element named is marked
1b	3	The element used, with evidence from the example, a mechanism, and the effect on the audience or users
2a	1	Names one Gestalt principle from the study-design list
2b	3	The principle applied to the example + the perceptual mechanism + the effect on what the viewer sees
3a	1	Names a human-centred research method
3b	3	Describes how the method is carried out — who, where, what is asked or observed, how it is recorded
3c	2	An insight the audience holds that the designer cannot supply from their own experience
4a	1	States the purpose
4b	2	Describes the audience or users of this example, not audiences in general
4c	3	Context as the setting or circumstances of creation, use or viewing + a designer's decision traced to it
5a	1	Names one design principle
5b	3	A cause-and-effect chain from the principle to what the audience or users understand
6a i	2	Trade mark named (1) + obtained by registration (1)
6a ii	2	Copyright named (1) + automatic at the moment of creation, no registration (1)
6b	4	Acknowledgement of sources named as the obligation; what to do instead; a correct legal/ethical distinction
7a	1	States a conception of good design as a testable criterion, not a preference
7b	2	One design element AND one design principle (1 mark each)
7c	5	Shows how element and principle work together to meet the STATED

Question	Marks	What is being assessed
		conception, with evidence and a link to audience or users
8a	4	Two audience or user characteristics, demographic and psychographic, tied to this design problem (2 marks each)
8b	2	One genuine constraint — a limitation or expectation — that extends rather than restates the criteria
9a	2	The purpose of the student's own design solution
9b	2	The context in which it will be used or viewed
9c	3	An additional criterion (1) + a reason tied to the audience or users (2)
10a	6	Three DIVERSE development drawings within the chosen field (2 marks each)
10b	7	One idea from 10a carried forward (1); two substantially different concepts (3); annotations naming and explaining design elements and design principles (3)
11a	8	A resolved solution genuinely more resolved than the concept, drawn by a method appropriate to the field
11b	4	A named convergent thinking strategy applied point by point to the design criteria, closing with a judgement
11c	2	One presentation convention named accurately + how it supports communication with the client

Section A — general marking note. Every Section A question can be answered from any one of the five design examples. Award marks for a response that is accurate for the example the student has ticked; do not require the example used in the model answer below. Where a student ticks no example but the response clearly refers to one, mark the response. Where a student answers from two examples, mark the first only.

Question 1

a. Type. (1 mark. Accept the element that is genuinely dominant in the ticked example: **type** in KENNEDIA, **type** or **colour** in MYOPORUM, **form** in HARDENBERGIA, **line** in BILLARDIERA, **colour** in BULBINE. Only the first element named is marked. Do not accept a design principle such as hierarchy or contrast, or a Gestalt principle, in place of an element.)

b. (Model — KENNEDIA, Messages.) The word KENNEDIA is set in a heavy sans-serif at more than three times the size of anything else on the sheet and reversed in cream out of the deep green ground, so it is the first thing a passer-by reads. The letter-spaced line COMMUNITY RIDE sits directly beneath it in amber at a much smaller size, so a moment later the reader knows what kind of event it is; the italic line “forty kilometres through the Marrinup valley” then supplies the one fact a rider needs to decide whether the event is for them, and the date and start time are set

smaller again in the cream band at the foot. Type therefore delivers the message in stages — event name, then event type, then what it involves, then when and where. Because the poster is read through shop glass from two or three metres by someone walking past, a designer who set every line at the same size would have communicated nothing at that distance; ranking the type by size, weight and colour is what allows the poster to work in the two seconds it is given. (3 marks: the element used with evidence from the example, a mechanism, and the effect on the audience or users.)

Equally creditworthy in the other examples: **MYOPORUM** — **type**: the wordmark reversed out of the dark green band identifies the product range, the italic serif *lemon myrtle* identifies the variant, and the small caps “500 mL · REFILLABLE BOTTLE” carry the facts a shopper checks last. **HARDENBERGIA** — **form**: the tapered, scooped blade and the thick ribbed cylinder of the grip tell a volunteer which end goes into the ground and how the tool is meant to be held, before a single word is read. **BILLARDIERA** — **line**: the repeated battens, beams, posts and paving joints are long straight lines that define the edges of the covered space and lead the eye to the building behind. **BULBINE** — **colour**: the green and amber status pills let a user sort available items from unavailable ones before reading a single word.

Question 2

a. Similarity. (1 mark. Accept any principle from the study-design list — figure-ground, proximity, similarity, continuity, closure, common fate, focal point. Only the first principle named is marked. Do not accept a design principle such as pattern, contrast or hierarchy, and do not accept the bare phrase “a Gestalt principle”.)

b. (Model — KENNEDIA, Messages.) The five route markers across the middle of the poster are identical amber circles of the same diameter, each carrying a numeral in the same weight, each sitting on the same line, and each captioned with a distance and a place name set in the same two sizes. Because the mind groups marks that share colour, shape and size, the reader perceives the five circles as one set — a single route made of five stages — rather than five unrelated pieces of information, and the thin rules between them confirm the reading. The effect is that a rider takes in the shape of the whole day, from the start at Marrinup to the finish back at Marrinup, without reading a paragraph of text. (3 marks: the principle applied to the chosen example, the perceptual mechanism explained, and the effect on what the viewer sees.)

Equally creditworthy in the other examples: **MYOPORUM** — **proximity**: the three refill icons sit close together in a row and well away from the ingredients block below, so they are read as one instruction set rather than as three unrelated pictures. **HARDENBERGIA** — **similarity**: the three moulded rings up the blade are identical in width, colour and finish, so they are read as one measuring scale rather than as three unrelated mouldings. **BILLARDIERA** — **continuity**: the battens overhead, the side beams and the paving joints all run toward the same point, and the eye follows them through the terrace to the building beyond. **BULBINE** — **proximity**: each item’s thumbnail, name, loan period and status pill sit close together inside one white card, separated from the next card by a clear gap, so the user reads three items rather than twelve loose facts. (Note: figure-ground appears in both the Gestalt list and the design principles list. Where it is offered here it must be discussed as perceptual grouping — what the mind reads as figure and what it discards as ground.)

Question 3

a. Interview. (1 mark. Accept any human-centred research method — interview, observation, focus group, survey or questionnaire, user testing, or secondary research. The word “research” on its own earns nothing; the method must be named.)

b. (Model — KENNEDIA, Messages.) I would interview riders and non-riders one at a time, in the places they already are: the recreation reserve car park after a Sunday ride, the bike shop, and the Saturday market in each of the towns on the route. I would prepare six or seven open questions — “tell me about the last group ride you went on”, “what stopped you going?” — rather than yes-or-no questions, and ask them in the same order each time so the answers can be compared. I would record each session on a phone with the participant’s permission, so that I can listen again afterwards instead of trying to take notes while somebody is talking, and I would speak to eight to ten people, deliberately including people who have never entered the event as well as regulars. (3 marks: how the method is actually carried out — who is spoken to, where, what is asked, how it is recorded. A definition of an interview, with no account of how it would be run with this audience, earns 1 mark at most.)

c. An interview reveals the *reason* behind a behaviour, which the designer cannot supply for themselves. The designer already knows that entries are falling, but only a participant can say that they stayed away because they read “forty kilometres” as a fast bunch ride for club cyclists and assumed they would be dropped in the first hour. The designer cannot learn that from their own experience, because the designer is not the audience: the assumption belongs to people who are standing outside the activity looking in. That single insight changes the design — it pushes the designer to give “all ages” prominence and to show riders of clearly different ages and speeds on the poster. (2 marks: *something the audience knows that the designer does not, plus a reason why the designer’s own experience cannot supply it.*)

Equally creditworthy in the other examples: **MYOPORUM** — *observation* in a grocer’s aisle, to watch how long a shopper actually spends at the shelf and whether anyone turns the bottle over to read the refill steps.

HARDENBERGIA — *user testing*, asking volunteers of different ages and hand strengths to plant a row of bulbs with a prototype, and watching where a wet hand slips and how deep the holes actually end up. **BILLARDIERA** — *observation* of where students already sit, stand and shelter on the campus between classes, at different times of day.

BULBINE — a *focus group* of library members, or *user testing* of a paper prototype, to find out what a borrower expects the word “available” to mean.

Question 4

a. (Model — **HARDENBERGIA**, *Objects*.) Its purpose is to **make a planting hole to a repeatable depth** — to break the soil, lift a plug out, and show the user how deep the hole is. (1 mark.)

b. The users are the volunteers who turn up to community planting days: adults across a very wide age range, of mixed hand strength and grip, a good number of them retired and some with arthritic hands or reduced reach. They are not trained horticulturists, so they do not know by eye how deep a bulb should sit; they work in short bursts alongside other people and plant hundreds of bulbs in a morning; and because the tools are shared and handed on, each one is picked up by somebody different every few minutes. (2 marks: *characteristics of the users of THIS example. “Everybody” or “all ages and backgrounds” earns nothing.*)

c. **Context.** The tool is used outdoors on public land, in wet and gritty soil, often in cold weather and with muddy or gloved hands. It is driven into the ground with body weight and pulled out again hundreds of times in a session, then thrown into a shared barrow, hosed off and left in an unheated shed until the next planting day. It was designed for a volunteer program run on grants, which cannot afford to replace its tools often. **A decision made in response.** The designer moulded the grip as a thick, ribbed cylinder — 48 mm across and ribbed along its full 110 mm — rather than a thin, smooth handle: the ribs give a wet or gloved hand something to pull against, the large diameter spreads the load across the whole palm instead of concentrating it in the fingers of an older user, the moulded collar at the foot of the grip stops a muddy hand sliding down onto the blade, and moulding the tool in one piece from recycled polypropylene leaves no joint to work loose and nothing to rust when it is left out overnight. (3 marks: *context described as the setting or circumstances of creation, use or viewing (up to 2), plus one decision by the designer traced to it (1). A response that describes the presentation format — “it is shown as a three-quarter view, a section and a front elevation” — is not a context and earns nothing.*)

Equally creditworthy in the other examples: **KENNEDIA** — seen through shop glass and on outdoor noticeboards, at two to three metres, by people walking past, and left up for six weeks in the sun; hence the very large reversed wordmark and the single strong hue. **MYOPORUM** — held in the hand at close range on a crowded grocer’s shelf, and again at the refill station; hence the small type reserved for the back panel and the icon sequence that works without reading. **BILLARDIERA** — an exposed regional campus with hot afternoons and a strong westerly, used between classes; hence the pergola, the battens and the sheltering planter walls. **BULBINE** — used on a phone, often standing in the library or at home deciding whether a trip is worth making; hence the availability strip that answers “is it there?” before the user leaves the house.

Question 5

a. *Hierarchy.* (1 mark. Accept any principle from the study-design list — figure-ground, balance, contrast, cropping, hierarchy, scale, proportion, pattern (repetition and alternation) — provided it is genuinely present in the ticked example.)

b. (Model — **BULBINE**, *Interactive experiences*.) On the item screen the designer has ranked the information in four layers: the item name sits in the purple header at the top, the thumbnail and item number come next, the loan period,

deposit and collection point follow as a ruled list, and the seven-day availability strip and the amber RESERVE button close the screen. Because size, weight, position and colour all fall away in the same order, a user reads the screen as a sequence of questions being answered — *what is it, what will it cost me, when can I have it, what do I do now* — instead of having to search a flat page for the piece they need. The single saturated amber block is the only element that breaks the ranking, which tells the user that reserving is the one action the screen offers. Hierarchy therefore lets someone standing in a queue with one hand free understand and act on the screen without reading all of it. (3 marks: the principle identified in the example, a cause-and-effect chain, and what the audience or users actually understand or do as a result.)

Equally creditworthy in the other examples: **KENNEDIA** — *contrast*: cream and amber against a deep green ground makes the wordmark and the route markers separate instantly at distance. **MYOPORUM** — *hierarchy* on the front panel: range name, then variant, then product type, then volume. **HARDENBERGIA** — *proportion*: the 110 mm grip set against the 210 mm blade is what tells the user where the tool is held and how far it is meant to go in.

BILLARDIERA — *pattern (repetition)*: the evenly spaced posts and battens set a rhythm that tells a student where the shelter begins and ends.

Question 6

a. i. A trade mark. It protects a sign used in trade to distinguish one trader's goods or services from another's — here the name and the mark on the design example. The client obtains it by **applying to register** the trade mark with IP Australia, in the class or classes of goods or services it will be used for, and paying the fee; it is registration, not use, that gives the owner the exclusive right to stop other traders using the same or a deceptively similar sign on those goods. (2 marks: trade mark named (1) + obtained by registration (1). "Copyright" earns nothing here — copyright does not protect a name. Accept "registered design" only if the student has clearly switched to discussing the shape of a product rather than a name or mark.)

a. ii. Copyright. It protects the designer's own original drawings and artwork for this design example, and it began **automatically at the moment each drawing was made and fixed in material form**. In Australia there is no registration, no application, no fee and no need for a © symbol. (2 marks: copyright named (1) + automatic on creation, with no registration (1). A response that says copyright must be registered or applied for cannot be awarded the second mark, because that is the distinction the question is testing.)

b. The obligation the designer has not met is the obligation to **acknowledge sources of inspiration**. Every image on that page was made by somebody else, and by leaving the page unlabelled the designer has brought other designers' work into their own folio without recording whose it is. That misrepresents where the thinking came from and makes it impossible for the client, a teacher or an assessor to tell which decisions are the designer's own.

Instead, the designer should record beside each image the **creator's name**, the **title or description of the work**, **where it was found** and the **date it was accessed**, and keep that acknowledgement with the mood board in the folio rather than writing it up at the end from memory.

This is an **ethical** obligation rather than a legal one because *looking at* another designer's work and being influenced by it is entirely lawful. Copyright protects the expression of an idea, not the idea itself, so a designer who studies a layout and then draws something of their own has broken no law and needs nobody's permission. What the law does not require, professional practice does — honesty about the origins of the work and credit to the people whose work fed it. (The obligation would become a **legal** one the moment the designer went further and reproduced a substantial part of one of those images in the finished design.) (4 marks: the obligation named (1); what the designer should do instead, in practical terms (1); a correct legal/ethical distinction resting on the fact that being influenced is lawful (2). A response that says the designer has broken copyright law simply by looking at the images cannot be awarded the final 2 marks.)

Question 7

a. (Model — **BILLARDIERA**, *Environments*.) **"Good design is unobtrusive"** — Dieter Rams' principle, translated into the field of environments: a good outdoor space shelters the people in it without blocking light, sightlines or movement. (1 mark. The conception must be stated as a criterion that can be tested against the example, from any source — a published list such as Rams' ten principles or the Good Design Award criteria, a culturally specific understanding, or the student's own reasoned conception. Accept "good design is understandable", "honest",

“useful”, “long-lasting”, “environmentally friendly”, “accessible” and similar, provided it is stated as a criterion. Award nothing for a preference — “it looks good”, “I would use it” — or for the bare phrase “it is good design”.)

b. (Model — BILLARDIERA, Environments.) Element: **line**. Principle: **pattern (repetition)**. (2 marks — 1 for a correctly named element, 1 for a correctly named principle. Do not award a mark for a Gestalt principle offered in place of a design principle.)

c. The whole structure is built out of one kind of mark: the long, thin, straight **line** of a timber batten. The designer has **repeated** that line at an even rhythm — thirteen battens running the depth of the roof, five posts down each side, the paving joints running with them — so that the eye is given the same interval over and over instead of a series of different shapes to resolve. That repetition is what makes the structure unobtrusive rather than merely small. Because the roof is made of spaced lines and not a sheet, it filters the western sun into stripes across the paving instead of blocking it, so the terrace is shaded without being darkened; and because the battens, the side beams and the paving joints all run to the same point, the eye is carried through the terrace to the building beyond rather than stopped at a wall, so the shelter takes no sightline away from the campus. The same lines are left as unpainted hardwood beside rammed-earth walls whose horizontal layers repeat the rhythm at ground level, so the structure sits into the ground rather than being dropped on it. For the users — students taking a break between classes on an exposed regional campus — that is exactly what the conception demands: the terrace gives them shade and somewhere to sit without shutting the space down, taking nothing away from the light, the view or the movement of people across the site. (5 marks: the element and the principle each shown working, with evidence from the example; the mechanism by which they meet the STATED conception; and a link to the audience or users, purpose or context. A response that describes what is present without explaining how it meets the stated conception cannot be awarded more than 2 marks.)

Equally creditworthy in the other examples: **KENNEDIA** — **colour** with **contrast** meets “good design is understandable”: warm amber and cream against a deep bush green separate the wordmark and the five route markers at three metres, so a passer-by reading through shop glass knows what the event is and where it goes without being told. **MYOPORUM** — **type** with **balance** meets “good design is unobtrusive”: a symmetrical stack of a serif italic, a letter-spaced line and a small sans, set in generous space, says range, variant, product and volume and then stops, leaving the refill sequence to the back panel. **HARDENBERGIA** — **texture** with **pattern (repetition)** meets “good design is long-lasting”: the evenly repeated ribs across the grip and the three graduation rings up the blade are moulded into the surface rather than printed onto it, so the grip and the depth scale still work after years in a shared barrow. **BULBINE** — **colour** with **figure-ground** meets “good design is understandable”: white cards lifted off a light field with one purple and one amber accent leave a single obvious next action on each screen, so a borrower can see what to do without reading the whole page.

Question 8

a. (Model — Objects, the portable produce-display and price-marking unit.) The unit has two sets of users and the design has to serve both. First, **the Saturday shoppers — a wide age range, from parents with young children to older residents in their seventies and eighties, in a regional town**. Many arrive on foot as part of a Saturday errand, they carry a bag rather than push a trolley, some have limited reach or cannot bend easily, and some read little English; they decide in a few seconds whether a stall is worth stopping at, and they judge freshness with their eyes and hands before they read anything. Second, **the volunteers who run the stall — about sixty people, rostered in pairs, most of them running it for the first time**. They are adults of very mixed strength and height, they arrive with the produce already picked, they have twenty minutes and no instructions, and they want the stall to look as good as it did the week before without having to make design decisions themselves. (4 marks — 2 for each characteristic, where a characteristic is described with both demographic and psychographic detail and tied to this design problem. Do not credit audience **needs** (“they need to see the prices”), restatements of the design **criteria**, or universal statements such as “everyone in the community”.)

b. Constraint — the unit has to be lifted, carried and rebuilt every week by whoever turns up. It is stored in a shed, carried out to the gate across uneven ground, set up on grass or gravel that is not level, and packed away again, all by two people who may be quite different in strength and height. That limits me to parts that one person can lift alone, to a form that stands without rocking on an uneven surface, and to a way of going together that has no loose fittings to lose and needs no tools — because a bolt dropped in the grass on a wet morning ends the stall. (2 marks: a genuine limitation or expectation that extends the criteria. A response that restates a given criterion — “it must be set up in twenty minutes” — earns nothing, and neither does a speculative threat such as “it might rain”.)

Question 9

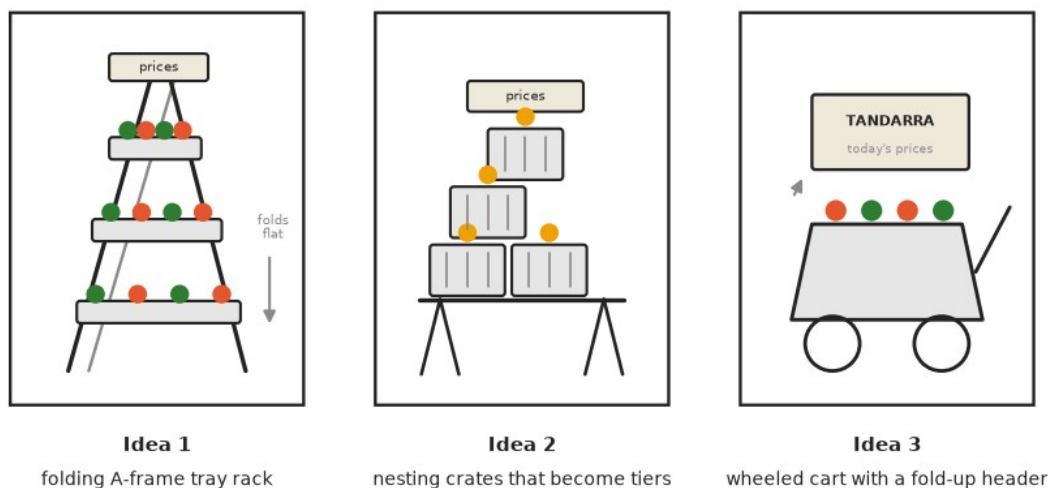
a. Purpose. The purpose of my design solution is to **display and to inform**: to present the morning's produce so that it looks fresh and can be reached and handled, and to tell a shopper what each item is, what it costs and that it was grown at the Tandarra Community Food Garden — so that more people passing the gate stop and buy. (2 marks.)

b. Context. The unit is used outdoors, at the garden's front gate, on grass and gravel, on Saturday mornings between about eight and midday, in full sun or light rain and often in wind. It is seen from the footpath at five or six metres as a shape, and then from arm's length as a shopper picks produce up. Between Saturdays it is stored flat in an unheated shed. It is built by a volunteer working group from reclaimed hardwood and ply, not by a manufacturer. (2 marks.)

c. One further design criterion. *The design solution must allow prices to be changed each week without any printing.* I have included this criterion because the produce is whatever the garden has picked that morning and the prices move with the season, so any solution that depends on printed price cards will be wrong by the second week and the volunteers will go back to scraps of paper — which is the problem the client actually described. A slot-in chalk or wipe-clean card at each tier lets the two volunteers on duty set the prices in the twenty minutes they have, using nothing but a marker kept with the unit. (3 marks: a criterion that is genuinely additional to the four given (1) + a reason that connects it to the audience or users, the purpose or the context (2).)

Question 10

a.



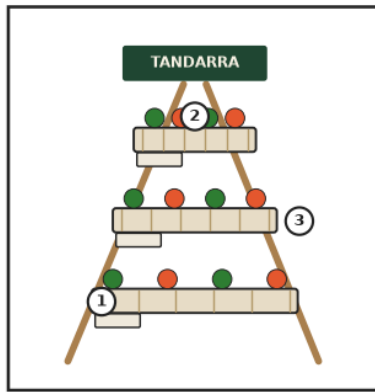
(Model — three diverse ideas in the Objects field.)

- **Idea 1 — folding A-frame tray rack.** A pair of hinged timber A-frames carrying three stepped trays, which folds flat against a shed wall for storage.
- **Idea 2 — nesting crates that become tiers.** A set of identical crates that travel packed inside one another and are then stacked and offset on a trestle to build a stepped display, so the transport container *is* the display.
- **Idea 3 — wheeled cart with a fold-up header.** A single barrow-like cart wheeled out of the shed fully loaded, whose lid folds up to become the price and identity board.

(6 marks — 2 for each idea that is legible, appropriate to the chosen communication need, and **distinctly different in approach** from the other two. Three variations of one idea — the same rack at three heights, or the same crate in three colours — cannot be awarded more than 2 marks in total. A written list, mind map or brainstorm in place of drawings earns nothing here: the question requires development drawings.)

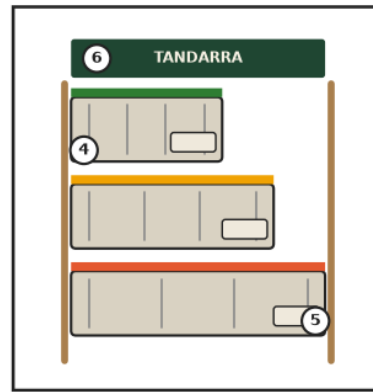
b.

Concept A — open slatted trays



- 1 line — repeated slats give a light, open form
- 2 scale — trays step down to a child's reach
- 3 proportion — each tray two-thirds the one below

Concept B — deep crates, stepped frame



- 4 form — deep crates read as solid volumes
- 5 colour — a coded rail per produce group
- 6 hierarchy — name, then group, then price

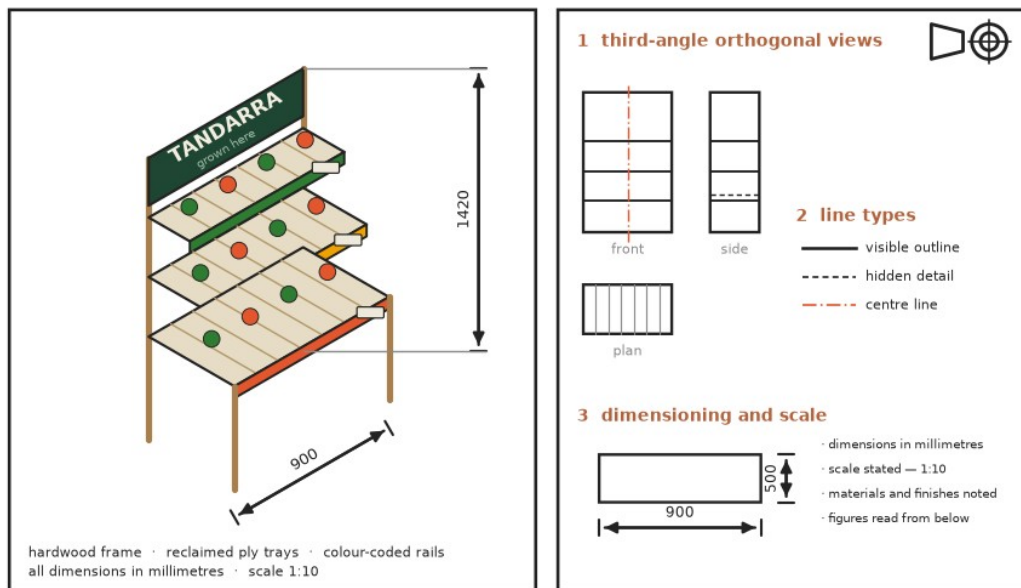
(Model — Idea 1, the folding A-frame tray rack, developed into two concepts.)

Concept A keeps the A-frame and hangs three open slatted trays between the legs, stepping down towards the front so the lowest tray is within a child's reach. **Concept B** carries the same stepped tray rack across to a pair of upright posts and replaces the trays with deep crates, each crate finished with a colour-coded rail and a slotted price card. The annotations name what has been applied: **line** (the repeated slats give the rack a light, open form), **scale** (the tray heights are set against a child's reach and an adult's), **proportion** (each tray is about two-thirds the width of the one below), **form** (the deep crates read as solid, protective volumes), **colour** (a coded rail identifies each produce group) and **hierarchy** (the garden's name is primary, the group rails secondary, the price cards tertiary).

*(7 marks: 1 for one idea from part a. clearly carried into both concepts; 3 for two concepts that differ substantially in form, construction or emphasis — a colour change or a repositioned label is not development; 3 for annotations that correctly name AND explain the **design elements and design principles** applied. Do not award annotation marks for restating the brief or the design criteria, for describing the drawing, or for naming Gestalt principles, which this question does not ask for. A response that takes two different ideas from part a. and calls them concepts has not answered the question and cannot be awarded the first mark.)*

Question 11

a.



(Model — Concept B resolved, with the presentation conventions applied.) The resolved unit goes well beyond the concept: the three tiers are now set at 520, 820 and 1120 mm and stepped back in depth so a shopper can see into all three at once; a header board at 1180–1420 mm carries the garden’s name and the line “grown here”; each tier has a colour-coded front rail and a slotted card holder at the right hand end; the frame is dimensioned at 900 mm wide overall and 1420 mm high; and the materials are noted on the drawing as a hardwood frame with reclaimed ply trays. The drawing method is **isometric**, which is the appropriate paraline method for an object of this kind because it shows three faces of the form and the relationship of the tiers in one view, at a stated scale of 1:10. (8 marks: one concept selected and carried forward; visible progression beyond Question 10b. — resolved proportions, dimensions, materials, colour and detail; and a drawing method appropriate to the field. For Objects the expected methods are **isometric or planometric paraline drawing**, supported where useful by a dimensioned orthogonal view; a freehand sketch no more resolved than the concept cannot be awarded more than 4 marks.)

b. Convergent thinking strategy — PMI (Plus, Minus, Interesting), applied to the design criteria.

Plus. *Understood by shoppers of all ages, including people who read little English:* the produce itself is the display, the three tiers step down to a child’s reach, and each group is identified by a coloured rail rather than by a word, so the unit sorts and labels without depending on reading. *Made from durable, repairable or reclaimed materials:* a hardwood frame with reclaimed ply trays can be repaired one part at a time by the garden’s own working group, and the slotted cards are wiped and re-used rather than reprinted. *Identifies the produce as grown at the garden:* the header board sits at 1420 mm — above the produce and at eye level from the footpath — so the name is read before the prices are.

Minus. *Set up and packed away within twenty minutes by two volunteers:* the resolved unit is a 900 mm wide frame with three fixed tiers and a header board, and at that size it is a two-person lift that must be carried, not wheeled, from the shed to the gate. It also does not fold, so it needs dedicated storage space in a shed that is already full. The header board is the tallest element and is the part most likely to catch a westerly on an exposed gate.

Interesting. Because each tier is a separate slotted ply tray, the unit could be built once and then re-configured — two tiers for a small week, four for a glut — which would let the same design serve the garden’s spring produce peak without a second unit being made.

Judgement. The resolved solution meets three of the four criteria well and the set-up criterion only partly, so it is a strong response that would need the frame split into two lift-apart halves before it went into use.

(4 marks: a convergent thinking strategy **named** and applied point by point to the stated design criteria, closing with a judgement. The study design requires a convergent strategy but does not prescribe a list, so accept any strategy the student names and then actually uses — PMI, SWOT, a decision or evaluation matrix, ranking and weighting against

the criteria, forced comparison, or a criteria checklist. A generalised strategy that never mentions the criteria, or a set of annotations offered in place of a strategy, cannot be awarded more than 2 marks. A response that only lists strengths cannot be awarded more than 2 marks.)

c. I would apply **technical drawing conventions** to the resolved drawing. All dimensions are given in **millimetres** without unit symbols, and the **scale is stated on the sheet as 1:10**, so the client's volunteer builders know that the 900 and 1420 figures are real sizes and can set out the timber directly from the drawing rather than measuring the page. Extension lines are drawn clear of the outline and the figures read from the bottom or the right of the sheet, so no dimension is confused with part of the object. Where an orthogonal view is added, the **third-angle projection symbol** is placed on the sheet and the standard **line types** are used — a continuous thick line for visible outlines, a dashed line for hidden detail and a chain line for centre lines — so that the builders can tell what they would see from what is behind. Because the people making this object are volunteers rather than a manufacturer, applying the conventions is what turns a picture into an instruction. (2 marks: one convention appropriate to the field, named accurately, plus how it helps the client understand or use the solution. Describing the design, or pitching it, is not a convention and earns nothing.)

Equally creditworthy responses in the other three communication needs

Messages — the poster announcing the Saturday stall. Question 8's characteristics would foreground how the poster is encountered: townspeople reading a shop window in passing, and a large group of older residents who read a noticeboard rather than a phone. The constraint in 8b. would be that the produce changes every week while the poster stays up for a season, so the artwork must carry a fixed identity plus one changeable area. Question 10a. must offer three genuinely different approaches — for example a produce-as-alphabet grid, a single cropped photograph of a crate, and a hand-lettered chalkboard treatment — not three colourways. Question 10b. develops one of those into two concepts annotated for **type, colour, hierarchy, contrast** and **figure-ground**. Question 11a. expects a finished flat presentation of the sheet at a stated size, with a **symbol construction grid** where a mark or icon has been designed. Question 11c. expects layout and print conventions — a **layout grid**, a stated **trim size** and **type margins**, and **CMYK** specified for print rather than RGB. Credit **bleed allowances** and **minimum hairline weights** where a student offers them correctly, but do not require them: they run ahead of Units 1 and 2.

Environments — the layout of the stall area inside the front gate. Question 8's constraint would be the site itself: the ground is uneven, the gate has to stay clear for a vehicle, and there is no power and no shade. Question 10a. must offer three different spatial arrangements — for example a single line of tables along the fence, an L that turns the shopper in off the footpath, and an open horseshoe the shopper walks into. Question 10b. annotates one of those, developed twice, for **scale, balance, line, figure-ground** and **proportion**. Question 11a. expects a **one-point or two-point perspective** with human figures included for scale, supported by a **plan at a stated scale** where the circulation needs explaining. Question 11c. expects conventions such as **scale**, a **north point** on the plan, **figures for scale**, **line weights** to separate near from far, and materials and finishes noted.

Interactive experiences — two screens of the “what's ready this week” section. Question 8's constraint would be the device and the situation: a small touchscreen used one-handed, tap targets big enough for an adult thumb, type legible outdoors, and a page that still works where regional reception is poor. Question 10a. must offer three different navigation approaches — for example a photograph-led “this week's box”, a searchable list of individual items, and a seasonal calendar wheel. Question 10b. develops one into two concepts annotated for **hierarchy, colour, figure-ground, type** and **contrast**. Question 11a. expects **screens drawn to the correct proportion for a stated device size**, with a consistent grid, consistent navigation between the two screens, and the state of any control shown. Question 11c. expects conventions such as the **artboard size in pixels**, a stated **layout grid and margins**, **RGB** colour for screen, and minimum **tap-target and type sizes**.

Practice Exam 3

VISUAL COMMUNICATION DESIGN Written examination

Reading time: 15 minutes Writing time: 1 hour 30 minutes

QUESTION AND ANSWER BOOK

Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	7	7	40
B	5	5	40
		Total	80

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners, rulers, a protractor, set squares, aids for curve sketching, and coloured pencils, fineliner pens (0.6 mm or less), compasses, and circle and ellipse templates.
- Students are NOT permitted to bring into the examination room: any technology, notes of any kind, blank sheets of paper and/or correction fluid/tape.
- A separate **Resource Book** is provided with this examination.
- All written responses must be in English.

Instructions

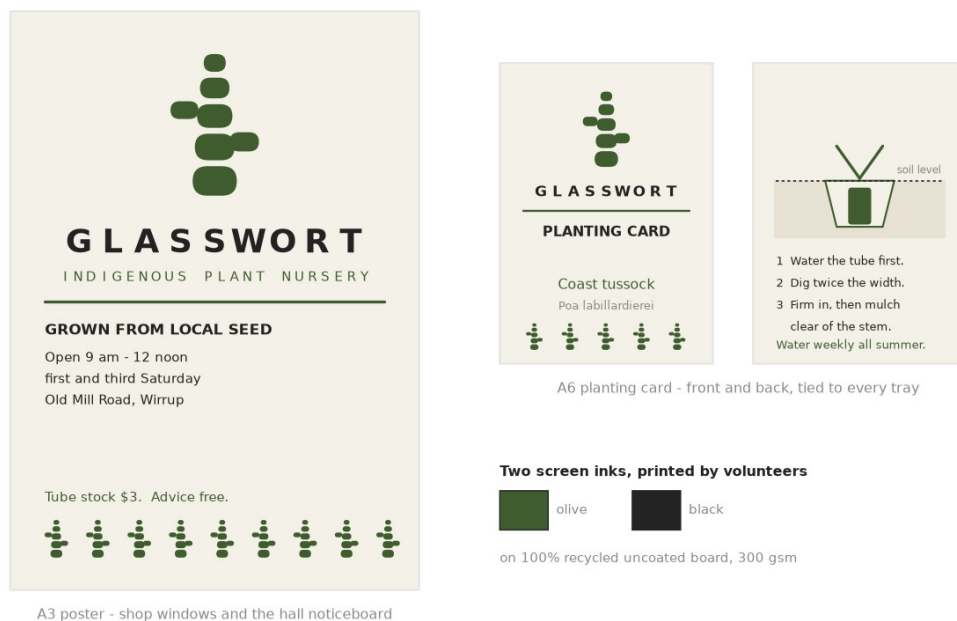
- Write your responses in the spaces provided in this book.
- Drawings must be completed in the spaces provided.
- All questions must be answered.

This practice examination mirrors the structure, timing and materials of the VCAA examination. It is an original ClassBasics paper; no VCAA question is reproduced.

Practice Exam 3 — Resource Book

Use these design examples to answer Section A. Each example is an original ClassBasics artefact created for this paper. In each question you choose ONE design example and refer to it throughout your response; you may choose a different design example in a different question.

Design example 1 — Messages



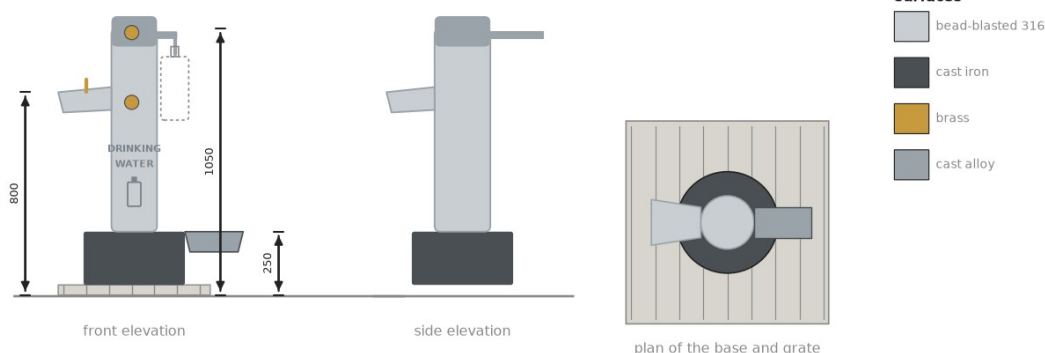
GLASSWORT — the identity and printed collateral of an indigenous plant nursery: an A3 poster and an A6 planting card, 2026.

GLASSWORT is a nursery run by a landcare group on the edge of the town of Wirrup. It grows local indigenous tube stock from seed collected within twenty kilometres, and sells it to the shire, to farmers and to home gardeners on two Saturday mornings a month. The whole printed system is screen-printed by volunteers on a hand-pulled press in two inks — one olive plus black — on 300 gsm uncoated recycled board. The mark is cut as a single stencil, so it carries the white bridges a hand-cut stencil needs. The poster is seen in shop windows and on the hall noticeboard, usually from about three metres away; the planting card is tied to every tray and read in the hand, in the garden, often with dirty fingers. Buyers are gardeners aged from about 30 to 70, plus shire parks staff.

Design example 2 — Objects

SPINIFEX

drinking fountain and bottle-refill post - three outlets on one post
dimensions in millimetres



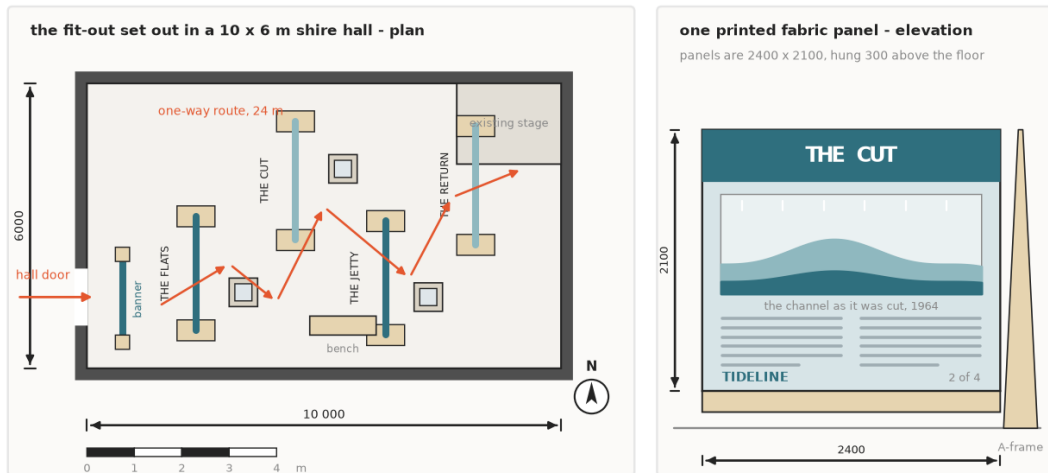
SPINIFEX — a public drinking fountain and bottle-refill post for a coastal shire’s parks and reserves, 2026.

Fourteen SPINIFEX posts have been installed beside sports grounds, playgrounds and beach car parks. Each post carries three outlets on one body: a bottle-fill spout at 1050 mm, a bubbler at 800 mm and a dog bowl at 250 mm. The post is 316 stainless steel with a bead-blasted finish and no coating, on a cast-iron base; the buttons are solid brass and the bowls are cast alloy. The graphics are laser-etched into the steel rather than applied as a decal or a printed label. The sites are three kilometres from open ocean, in full sun, and a shire crew visits each reserve about once a month. Users include junior sports teams, walkers, older residents, wheelchair users and dog owners.

Design example 3 — Environments

TIDELINE

'between the tides' - a travelling exhibition fit-out, installed in shire halls



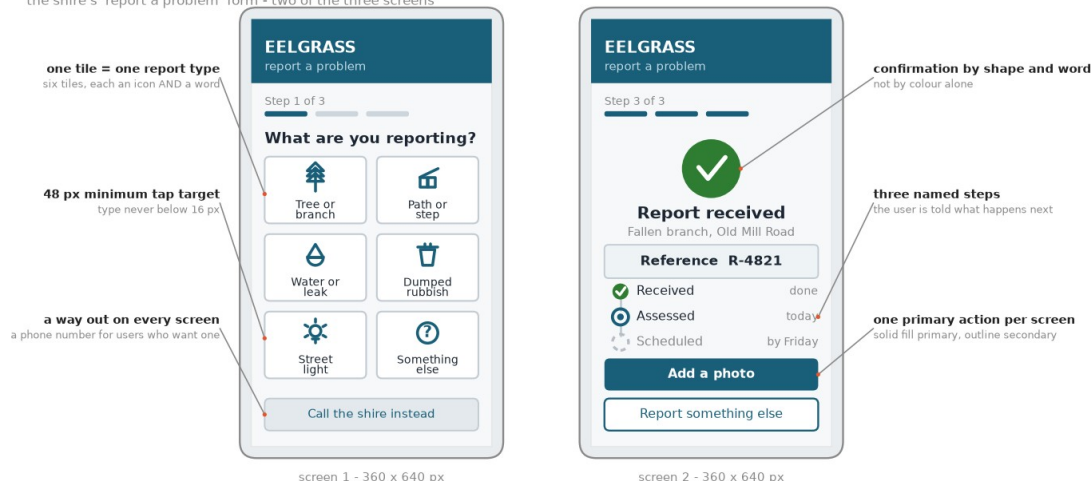
TIDELINE — *between the tides*, a travelling exhibition fit-out installed in shire halls, 2026.

TIDELINE tells the story of the district’s estuary. It is installed in six shire halls over two years, and nothing may be fixed to the halls, whose floors and walls are heritage-listed in three of the six. Two people put it up in one day and take it down in half a day. Four freestanding A-frames of birch plywood carry printed fabric panels 2400 × 2100, hung 300 above the floor; a fifth A-frame carries the entry banner. The plinths are the stacking crates the exhibition travels in, and the bench is a ply top on two more crates. The panels are digitally printed on recycled-polyester fabric and tensioned onto the frames, so they roll for transport and can be reprinted without rebuilding the frames. The route is one-way, 24 metres long, with no dead ends. Visitors are local families, school groups on weekday mornings, and older residents who come to find their own district in the story.

Design example 4 — Interactive experiences

EELGRASS

the shire's 'report a problem' form - two of the three screens



EELGRASS — the shire's *report a problem* form: two of its three screens, 2026.

EELGRASS lets a resident report a fallen branch, a broken step, a leaking tap, dumped rubbish or a failed street light. Most reports are made outdoors, standing beside the problem, one-handed, in glare, often on an old phone with a slow connection, and often by a resident aged over 60 or by a volunteer on a working bee. The screens are designed at 360 × 640 px on a 24 px icon grid, with a 48 px minimum tap target and type never smaller than 16 px. Every status is carried by a word and a shape as well as a colour. The six report types are named in plain words as well as drawn as icons, and every screen offers a way out — a phone number for a resident who would rather ring the shire.

Resource 5 — the GLASSWORT critique record

The GLASSWORT poster was shown at a design critique when it was still a concept. Three student-critics spoke. Their comments were recorded exactly as they were said.

Who	What was said
Marika	"I don't really like the green. It looks a bit dull to me."
Sam	"I read GLASSWORT first from the back of the room, but I had to walk right up to find the opening times — they are set at the same size as the street address. The brief says a passer-by has to get the opening times from three metres away."
Jo	"You should photograph the plants instead of using that cut-paper mark. Photographs would look more professional."

The GLASSWORT brief set these constraints: two screen inks only; printed by volunteers on a hand-pulled press; A3; and the poster must be read from three metres in a shop window.

Section A

Instructions for Section A: Answer all questions in the spaces provided. In each question, tick the box of the ONE design example you have chosen and refer to it throughout your response. You may choose a different design example in a different question.

Question 1 (4 marks)

Tick the design example you have chosen:

[] **GLASSWORT** — Messages [] **SPINIFEX** — Objects

☐ **TIDELINE** — Environments ☐ **EELGRASS** — Interactive experiences

a. Identify the **dominant design element** in the design example you have chosen. 1 mark

b. Evaluate how effectively that element communicates to the audience or users of the design example. Refer to evidence in the design example. 3 marks

Question 2 (4 marks)

Tick the design example you have chosen:

☐ **GLASSWORT** — Messages ☐ **SPINIFEX** — Objects

☐ **TIDELINE** — Environments ☐ **EELGRASS** — Interactive experiences

a. State which **one** of the following factors you will discuss: economic, technological, cultural, environmental or social. 1 mark

b. Explain how that factor has influenced the **designer's decisions**. Refer to a decision that can be seen in the design example. 3 marks

Question 3 (6 marks)

Tick the design example you have chosen:

☐ **GLASSWORT** — Messages ☐ **SPINIFEX** — Objects

☐ **TIDELINE** — Environments ☐ **EELGRASS** — Interactive experiences

a. Identify one **method** and one **medium or material** used to produce the **final solution**. 2 marks

b. Evaluate the methods, media and materials used in the final solution. Your response must refer to the context in which the design example is seen or used, and must include a judgement. 4 marks

Question 4 (6 marks)

Tick the design example you have chosen:

☐ **GLASSWORT** — Messages ☐ **SPINIFEX** — Objects

☐ **TIDELINE** — Environments ☐ **EELGRASS** — Interactive experiences

a. Identify one **Gestalt principle of visual perception** the designer has used. 1 mark

b. Discuss how the designer has used that Gestalt principle to organise what the viewer or user sees. 3 marks

c. Name one **design principle** used in the same design example, and state how a design principle differs from a Gestalt principle. 2 marks

Question 5 (4 marks)

Tick the design example you have chosen:

☐ **GLASSWORT** — Messages ☐ **SPINIFEX** — Objects

☐ **TIDELINE** — Environments ☐ **EELGRASS** — Interactive experiences

a. State the **purpose** of the design example and describe the **context** in which it is seen or used. 2 marks

b. Using **one named conception of good design**, explain how well the design example meets that conception. Refer to evidence in the design example. 2 marks

Question 6 (8 marks)

*This question refers to the **GLASSWORT critique record** on the Resource 5 page. There is no design example to tick.*

- a. Identify which **one** of the three comments gives the designer the most useful feedback, and justify your choice. 2 marks
- b. Rewrite **Marika's** comment so that it is specific, descriptive and actionable. 2 marks
- c. Using a **named convergent thinking strategy**, explain how the designer should use this critique record to decide what to change before the next round of work. Refer to at least **two** of the three comments. 4 marks

Question 7 (8 marks)

Tick the design example you have chosen:

- ☐ **GLASSWORT** — Messages ☐ **SPINIFEX** — Objects
- ☐ **TIDELINE** — Environments ☐ **EELGRASS** — Interactive experiences

- a. Identify one **behaviour or interaction** the design example is intended to influence. 1 mark
- b. Analyse how **two design decisions** you can see in the design example work together to produce that behaviour or interaction. At least one of the two must be a decision about a **design element or a design principle**. Your response must trace cause and effect, and must refer to evidence in the design example. 4 marks
- c. Explain one **system or outcome**, beyond the individual user, that the design example influences. State whether that influence is intended or unintended, whether it is positive or negative, and for whom. 3 marks

Section B

Instructions for Section B: Answer all questions in the spaces provided. You may use any of the drawing methods and media permitted in this examination.

The design problem

MARRAM CREEK CAMPGROUND is a forty-site campground run by the shire on the bank of Marram Creek. It is open from November to April. Its camp kitchen is an open-sided shelter built in 1988: a concrete slab nine metres by six under a steel-framed roof, with two gas barbecues on a brick bench, one double sink, three picnic tables bolted to the slab, and a bin at the far end.

Two problems have emerged.

At six in the evening forty people want two barbecues and one sink at the same time. People queue wherever they happen to be standing, campers carrying hot pans cross the queue to reach the sink, and nobody can tell where to wait, where to wash up, or where rubbish and recycling are meant to go.

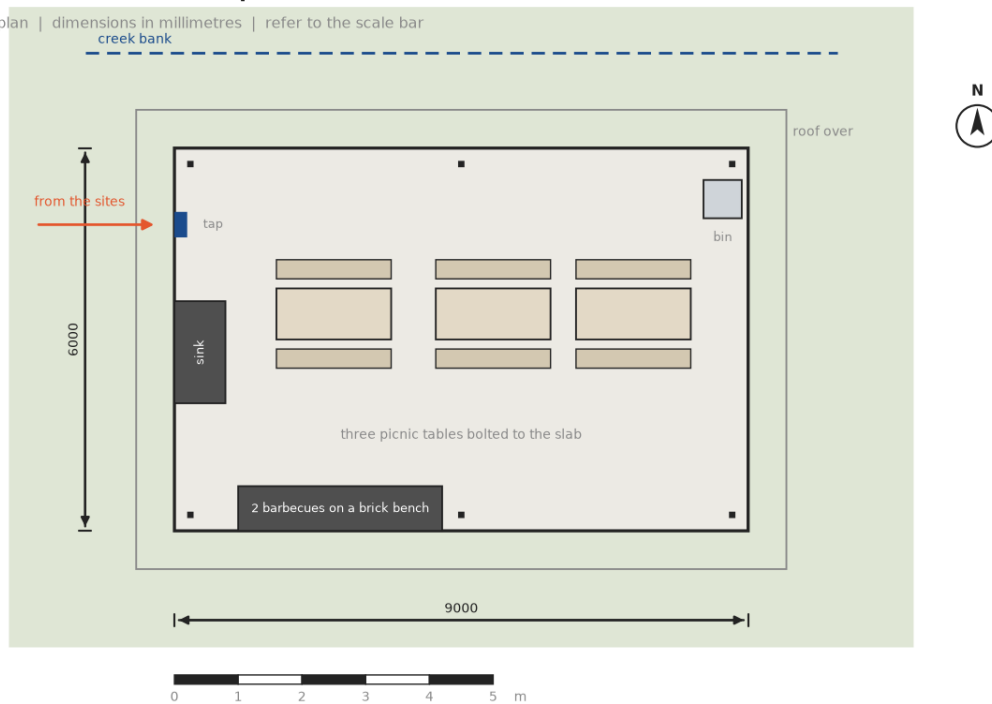
Campers who arrive after dark — many of them first-timers, many of whom read little English — do not learn the campground's water and fire rules, which change with the fire-danger rating, until somebody tells them.

The shire has one grant of \$18 000 and can commission **ONE** design solution.

The plan below shows the shelter as it exists.

MARRAM CREEK camp kitchen - the shelter as it exists

plan | dimensions in millimetres | refer to the scale bar



MARRAM CREEK camp kitchen — the shelter as it exists. Plan; refer to the scale bar.

Design criteria

The design solution must:

- tell a first-time visitor arriving after dark what they may do at the camp kitchen, and what the water and fire rules are that day
- be usable by people aged 8 to 85, including people using a wheelchair and people who read little English
- withstand salt air, full sun and heavy summer use, with a caretaker on site only three mornings a week
- be made, installed and maintained for under \$18 000 in its first year

Communication needs — choose ONE:

☐ **Messages** — a printed set for the campground: a large arrival board at the gate, and a card handed to every booking

☐ **Objects** — a portable object for the shelter: a wheeled wash-up and sorting station the caretaker rolls out each morning and locks away

☐ **Environments** — the camp kitchen itself: the arrangement of cooking, washing, eating, waiting and rubbish on the existing slab

☐ **Interactive experiences** — a screen-based guide used on a phone: what is open, what the rules are today, and where things are

Tick your chosen communication need above and use it for ALL of Section B.

Question 8 (6 marks)

Discover

a. Describe **two characteristics** of the audience or users of your chosen communication need. 4 marks

b. Identify **one constraint**, other than the design criteria given above, that will affect your design decisions, and state one decision it will affect. 2 marks

Question 9 (7 marks)

Define

Write a **design brief** for your chosen communication need. Your brief must include: the communication need and the purpose of the solution; the audience or users; the context in which the solution will be seen or used; the four design criteria given above, written in your own words; and **one further design criterion of your own**. 7 marks

Question 10 (6 marks)

Develop

Produce **three distinct development drawings** for your chosen communication need. The three drawings must show three different ideas, not three versions of one idea. Label each drawing. Draw in the space below. 6 marks

Question 11 (8 marks)

Develop

Develop **ONE** of your three ideas into **two different concepts**. Annotate each concept to name one **design element**, one **design principle** and one **medium or material** you have applied, and to state what each contributes. Draw in the space below. 8 marks

Question 12 (13 marks)

Deliver

a. Resolve **ONE** of your two concepts and present it using a drawing method appropriate to your chosen communication need: a **symbol or layout grid at a stated size** for Messages, **isometric or planometric** for Objects, **one- or two-point perspective, or a plan and one elevation at a stated scale**, for Environments, or **sized screens** for Interactive experiences. Draw in the space below. 8 marks

b. State **two presentation conventions** you have applied to your resolved drawing, and explain why each one is used. 2 marks

c. Using a **named convergent thinking strategy**, evaluate your resolved solution against **two** of the design criteria given in the design problem. 3 marks

Practice Exam 3 — Answers and solutions

Marking guide

Question	Marks	What is being assessed
1a	1	One design element named, and it is genuinely the dominant one in that example
1b	3	Strength AND limitation of that element for the audience, with evidence, plus a judgement
2a	1	One of the five factors, named in the study design's exact terms
2b	3	A cause-and-effect chain ending in a decision visible in the final solution
3a	2	One method + one medium or material, correctly classified as method / medium / material
3b	4	Methods, media and materials of the FINAL solution judged against the context, with a limitation
4a	1	A Gestalt principle from the study design's list
4b	3	The mechanism of perception + what it organises for the viewer or user, with evidence
4c	2	A design principle named and present, and the two vocabularies kept distinct
5a	2	Purpose stated specifically + context as setting and circumstances of use, not format
5b	2	A conception of good design named in its own words and tested against evidence
6a	2	Sam's comment chosen, justified by what makes feedback useful
6b	2	A rewrite that is specific, descriptive and actionable, and stays respectful
6c	4	A named convergent strategy applied to at least two comments, ending in a decision
7a	1	A behaviour or interaction — something people DO, not a feeling and not the designer's intention
7b	4	Two design decisions, one of them an element or a principle, traced to the behaviour as cause and effect, with evidence
7c	3	A system or an outcome at a scale beyond the individual user, and it is judged: intended or unintended,

Question	Marks	What is being assessed
8a	4	positive or negative, and for whom Two audience or user CHARACTERISTICS (not needs, not constraints)
8b	2	A genuine constraint, not a restatement of a criterion, + the decision it affects
9	7	A brief carrying need and purpose, audience, context, the four criteria reworded, and one more
10	6	Three genuinely DISTINCT development drawings, labelled and readable
11	8	ONE idea taken to TWO concepts, each annotated with an element, a principle and a medium or material
12a	8	A resolved drawing in a field-appropriate method, genuinely more resolved than the concept
12b	2	Two presentation conventions applied, with the reason each exists
12c	3	A named convergent strategy applied point by point to two of the stated criteria

Section A totals 40 marks; Section B totals 40 marks; the examination totals 80 marks.

Marking latitude. Every Section A question except Question 6 may be answered from any one of the four design examples, and a student may change design example between questions. A full model is given for one design example in each question, and the creditworthy shape of the answer is given for the other three. Question 6 is fixed to the GLASSWORT critique record. In Section B the model works one communication need through in full (**Environments**); what an equally creditworthy response in Messages, Objects or Interactive experiences would look like is described at Questions 10, 11 and 12.

Question 1

a. One element only, and it must be the one that actually dominates. For **SPINIFEX**, **form**. (1 mark. Accept for GLASSWORT: type. For TIDELINE: colour, or line. For EELGRASS: type, or shape. Only the first element named is marked.)

b. (Model — SPINIFEX.) The dominant element is **form**: one upright, softly rounded, tapering body from which three outlets project at three different heights. It communicates effectively, and it does so before any word is read. The single vertical form is legible from the far side of a car park, so a walker knows at a glance that there is water here; and because the three outlets are steps off one body rather than three separate fittings, a user reads them as three ways of using one thing — a bottle at 1050 mm, a mouth at 800 mm, a dog at 250 mm. The form also tells the user how to behave: the projecting spout at the top has clear space beneath it, which says “put the bottle here”, and the low bowl set back at the base keeps the dog out of the queue. A limitation is that form alone does not distinguish drinking water from a wash tap, which is why the designer has had to add the etched word and bottle symbol on the body; and the bead-blasted grey gives the form very little tonal contrast against a grey concrete apron on an overcast day. **Overall**, form is used effectively: it carries the identification and the instruction of the object at a distance, and the graphics only have to confirm what the shape has already said.

(3 marks: 1 — the element located in the example with evidence; 1 — a strength explained in terms of the audience; 1 — a limitation and an overall judgement. A response with no limitation and no judgement is not an evaluation and cannot earn the third mark.)

(GLASSWORT.) **Type** dominates: GLASSWORT is set very large, in capitals, letter-spaced, across the full measure. It works, because the one thing a passer-by must take from a shop window at three metres is who this is. Its limitation is that the three lines below it are set close in size to one another, so the opening times do not separate from the address at the same distance.

(TIDELINE.) **Colour** dominates: one deep blue-green, its pale tint, and the warm plywood, used across every panel and crate. It works because in six different halls, with six different wall colours, the exhibition still reads as one thing. Its limitation is that the pale tint on white fabric is low in contrast for an older visitor in a dim hall.

(EELGRASS.) **Type** dominates: plain, large, and never smaller than 16 px, with the question at the top of the screen set larger than anything else. It works in glare and at arm's length. Its limitation is that a screen carried mostly by type gives a user who reads little English very little to go on, which is why the icons and the phone number matter.

Question 2

a. One of: **economic, technological, cultural, environmental, social**. (1 mark — the study design's exact term. "Sustainability" is the environmental factor; "the budget" is the economic factor; "the client" is not a factor.)

b. (Model — TIDELINE, the economic factor.) The shire funded one exhibition to serve six halls over two years, and it pays two people for one day to install it. Every dollar the fit-out spends on freight, labour and storage is a dollar it does not spend on content, so the designer's decisions were driven by what two people can lift and what a van will hold. That is visible everywhere in the final solution. The structure is four freestanding plywood A-frames rather than built walls, so nothing is fabricated on site; the panels are fabric rather than board, so they roll into a tube instead of travelling as rigid sheets; the plinths are the same stacking crates the exhibition travels in, which removes a whole set of objects from the load; and the bench is a ply top dropped over two more crates. The economic factor did not decide what the exhibition says about the estuary — it decided that the exhibition is a kit, and the look of the fit-out follows from that.

(3 marks: 1 — the factor connected to the real circumstances of the client or the production; 1 — a clear cause-and-effect chain; 1 — a decision identified that can be seen in the final solution. Responses that explain why the design was needed, rather than how a decision was made, do not earn the third mark.)

(GLASSWORT — economic.) A landcare group with no print budget prints its own work, so the designer designed for a hand-pulled screen: two inks and no halftones, a mark cut as a single stencil with bridges left in it, flat areas of colour with no fine registration, and an uncoated recycled stock that takes a heavy ink film. (Accept technological — that a hand-pulled screen press is the available technology and it sets those same limits.)

(SPINIFEX — environmental.) Salt air three kilometres from open ocean, full sun, and a crew that visits monthly pushed the designer away from a painted or powder-coated post, because a coating chips and then rusts underneath and needs a crew to repair it. The answer was 316 stainless left bare with a bead-blasted finish, a cast-iron base that oxidises to a stable surface, and graphics etched into the metal instead of a decal that would lift. (Accept social — that a bubbler, a bottle spout and a dog bowl on one post serve the different groups who use a reserve.)

(EELGRASS — social.) The residents most likely to report a fallen branch are older, are outdoors when they report it, and may be using an old phone. The designer therefore made the interface large and slow-tolerant rather than dense: a 48 px minimum tap target, type never below 16 px, six named categories instead of a free-text box, and a phone number on every screen for a resident who would rather ring.

Question 3

a. (Model — GLASSWORT.) **Method:** screen printing. **Medium or material:** the material is 300 gsm uncoated recycled board (accept the medium: screen ink). (2 marks — 1 for a correctly classified method, 1 for a correctly classified medium or material. A method is a process; a medium is what the designer works with to make the marks; a material is the surface or substrate. Naming a software package as a "method" earns nothing — software is a medium.)

Accept for **SPINIFEX**: method — casting, or laser etching, or bead-blasting; material — 316 stainless steel, cast iron or brass. For **TIDELINE**: method — digital printing, or CNC cutting; material — recycled-polyester fabric, or birch plywood. For **EELGRASS**: method — wireframing on a grid, or digital drawing; medium — interface design software; material — the touchscreen.

b. (Model — GLASSWORT.) The choices suit the context very well. The poster is seen from about three metres in a shop window and the card is read in the hand in a garden, and both are printed by volunteers on a hand-pulled press. **Screen printing** lays a heavy, opaque film of ink, so the flat olive shapes stay solid and dense at three metres in daylight, where a light digital print would look washed out; and because a screen carries one ink at a time, the two-ink system is what the method can actually hold in register when it is pulled by hand. The **uncoated recycled board** takes that ink film without gloss, so there is no reflection off a north-facing window, and at 300 gsm the planting card survives being carried into a garden and handled with wet or dirty fingers. The material also does part of the communicating: an unbleached, visibly recycled sheet suits a nursery selling plants grown from local seed. The limitation is that screen printing on an uncoated stock cannot hold fine detail — no small reversed type, no photographs, no tints below about twenty per cent — so the designer has had to carry all of the plant imagery in one flat stencil shape, and a buyer cannot see what the plant actually looks like before they buy it. **Overall** the methods, media and materials are used effectively: they are matched to the press the volunteers own, to the two viewing contexts, and to the character of the organisation, and the one real cost — no photographic detail — is carried by the planting card's diagram instead.

(4 marks: 1 — methods, media and materials of the FINAL solution correctly identified, not the ideation process; 1 — at least two of them explained against the context of use; 1 — a limitation; 1 — an overall judgement. Responses that evaluate the designer's sketching or ideation instead of the finished solution do not earn the first mark.)

(SPINIFEX.) Bare bead-blasted 316 stainless, cast iron and brass are the answer to salt, sun, vandalism and a monthly maintenance visit: nothing to chip, nothing to repaint, and etched graphics that cannot be peeled off. The limitation is cost per post — a coated mild-steel post would be far cheaper to buy, though not to keep.

(TIDELINE.) Digitally printed recycled-polyester fabric on CNC-cut plywood frames is what makes a one-day install by two people possible, and lets a panel be reprinted without rebuilding a frame. The limitation is that tensioned fabric is soft: it moves when a school group brushes past, and it will not take a fixing, so nothing can be hung on it.

(EELGRASS.) The final solution is delivered on a touchscreen, so the “material” is a glass surface held at arm's length in glare; the designer's response — 48 px targets, 16 px minimum type, flat fills rather than gradients — suits both that surface and a slow connection. The limitation is that a screen is useless to a resident whose phone is flat, which is why the phone number is on every screen.

Question 4

a. Any one Gestalt principle: **proximity, continuity, similarity, closure, common fate, figure-ground, focal point.**
(1 mark — only the first principle named is marked.)

b. (Model — EELGRASS, similarity.) The six report types are set on six tiles of identical width, height, corner radius and internal arrangement: a single-weight stroke icon above, two lines of plain type below, on a white field inside a grey rule. Because the mind groups things that share visual characteristics, the user reads the six tiles as **one set of the same kind of thing** — six answers to one question — rather than as six separate notices, and having learned the arrangement of one tile they have learned all six. Similarity then does the opposite job inside the set: everything about the tiles is held constant, so the only thing that varies is the icon and the word, and that is exactly where the eye is sent. Standing beside a fallen branch, in glare, with one hand free, the user scans a column of identical shapes for the one difference that matters.

(3 marks: 1 — the principle correctly located in the example; 1 — the mechanism of perception explained, not just “it looks neat”; 1 — what it organises for the viewer or user, with evidence.)

(GLASSWORT.) Closure — the stencil mark is cut with white bridges through it, so the olive shape is broken into separate pieces; the mind completes the missing edges and reads one continuous plant stem. *(Accept similarity for the repeated small stencils in the bottom band, read as one pattern rather than nine marks.)*

(SPINIFEX.) **Proximity** — the button and the outlet of each of the three services sit close together and well away from the other two, so a user reads three separate stations on one post rather than a cluster of five controls.

(TIDELINE.) **Continuity** — the four panels are set on staggered angles so the edge of one leads the eye to the start of the next; the visitor follows the line rather than a floor arrow, which is why a 24-metre route through an open hall has no dead ends. (Accept **similarity** for the four identical A-frames read as one system.)

c. A design principle used in the same example — for EELGRASS, **hierarchy** (accept contrast, figure-ground, balance, scale, pattern). A **Gestalt principle** describes how the human mind automatically organises what it sees; it is a fact about perception that the designer can rely on. A **design principle** is a decision the designer makes about how the elements are arranged. The designer applies hierarchy; the user's mind supplies similarity.

(2 marks: 1 — a genuine design principle, named and present in the example; 1 — the distinction stated. Naming a second Gestalt principle here earns nothing.)

Question 5

a. (Model — SPINIFEX.) **Purpose:** to give people free drinking water in the shire's public reserves and to let them refill a bottle rather than buy one — to provide, and to encourage a behaviour. **Context:** it stands unattended in the open beside sports grounds, playgrounds and beach car parks, three kilometres from open ocean, in full sun, used all day by strangers and visited by a shire crew about once a month.

(2 marks: 1 — a specific purpose, not “to look good”; 1 — context as the setting and circumstances in which the design is used, not the presentation format. “It is a public object” is not a context.)

b. (Model — SPINIFEX, against Dieter Rams' Ten Principles for Good Design.) Rams holds that good design is **long-lasting** and **thorough down to the last detail**. SPINIFEX meets both. It is long-lasting by material rather than by promise: bare bead-blasted 316 stainless and a cast-iron base have no coating to chip in salt air, and the graphics are etched into the steel, so the post cannot arrive at year five with a peeling label and a rusted seam. It is thorough in its details: the three heights are chosen for three different users, the overflow feeds the dog bowl instead of the ground, and the grate keeps the apron dry so it is not slippery. Judged against those two principles it is a good design; judged against Rams' **as little design as possible**, the projecting bubbler bowl adds a second silhouette to what could have been one clean post.

(2 marks: 1 — a conception of good design named and stated in its own words — Rams' Ten Principles, Good Design Australia's Good Design Award criteria, or the Victorian Government Architect's Good Design series are all acceptable; 1 — the example tested against it with evidence. Naming a framework and then not using it earns 1 mark only.)

(GLASSWORT.) Against Good Design Australia's emphasis on design that is fit for purpose and responsibly made: a two-ink poster on recycled stock that a volunteer group can print and reprint itself is fit for a nursery that sells on two mornings a month, and it is honest about what it is.

(TIDELINE.) Against Rams' **environmentally friendly**: a fit-out that is a kit — reused crates, reprintable panels, no adhesives and nothing fixed to a heritage wall — is designed to be installed six times and then dismantled, not landfilled.

(EELGRASS.) Against Rams' **understandable** and **unobtrusive**: six named categories, three named steps and a reference number tell a resident exactly where their report is up to, and the interface does nothing else.

Question 6

a. Sam's comment is the most useful. It is **specific** — it names what he read first and what he could not find; it is **descriptive** — it reports what actually happened to him rather than what he likes (“I had to walk right up”); it is **actionable** — the designer can change one thing, the size relationship between the opening times and the address; and it is measured against a **criterion in the brief**, that a passer-by must get the opening times from three metres.

(2 marks: 1 — Sam's comment identified; 1 — a justification that uses at least two properties of useful feedback and ties them to what Sam actually said. “It is the most detailed” alone earns 1.)

b. (Model rewrite of Marika's comment.) "The olive is the only colour on the poster, and it sits very close in tone to the black type, so when I stood back the sub-heading INDIGENOUS PLANT NURSERY almost disappeared into the wordmark above it. Could you try printing that line in a lighter tint of the same ink, or opening up the space around it, and pin both versions at three metres so we can compare?"

(2 marks: 1 — the comment is made specific and descriptive: it says what was seen, where, and what the effect was, instead of stating a taste; 1 — it is made actionable: it proposes something the designer can do and test, and it stays respectful and within the two-ink constraint. A rewrite that simply says "I don't like the green because it is dull" earns nothing.)

c. (Model — using a criteria-based evaluation matrix as the convergent thinking strategy; accept PMI, SWOT, ranking or clustering, provided it is named and actually applied.) The designer should not respond to the three comments in the order they were said, or by how strongly they were put. Convergent thinking means putting the feedback back against the brief. The designer rules up a matrix with the three comments down one side and the brief's criteria and constraints across the top — read at three metres, two screen inks, hand-pulled press, A3 — and asks of each comment which criterion supports it.

Sam's comment is supported directly by the three-metre criterion, and it is evidence, not preference: it is the one the designer acts on first, by re-ranking the tertiary information so the opening times step up a size and the street address steps down. **Jo's comment** fails the matrix. A photograph would need a halftone and at least one more ink, and it will not hold on an uncoated stock pulled by hand, so it breaks two stated constraints; the designer records it as an idea for a future job with a different budget, and keeps the stencil mark. **Marika's comment**, as it was said, cannot be tested against anything, so it is not actionable until it is restated as evidence; reworded as in part b it becomes a tonal-contrast question that can be settled by printing a test and pinning it at three metres.

The outcome is a decision, not a list: change the typographic hierarchy, keep the mark, and bring a three-metre print test of two sub-heading tints to the next critique.

(4 marks: 1 — a convergent thinking strategy named; 1 — the strategy actually applied, with the brief or the criteria as the measure; 1 — at least two comments handled, including one that is not acted on, with the reason; 1 — a clear decision about what changes before the next round. Listing what each critic said, without a strategy and without a decision, earns 1 mark.)

Question 7

a. A behaviour or an interaction, stated as something people actually do. For **TIDELINE**: a visitor walks the hall in one direction and meets the four panels in their intended order, instead of wandering an open room and reading whichever panel they happen to end up facing. *(1 mark. Accept for GLASSWORT: a passer-by stops at the window, then comes closer to read the times; or a buyer plants the tube stock correctly at home. For SPINIFEX: a walker refills a bottle instead of buying one; a dog is watered at the base rather than at the bubbler. For EELGRASS: a resident reports the problem while still standing beside it, rather than meaning to ring later. A feeling — "it makes people feel calm" — is not a behaviour, and neither is the designer's intention.)*

b. (Model — TIDELINE.) Decision 1 — the placement of the frames. The four panel frames are not ranged along the walls of the 10 × 6 metre hall; they stand out in the room at staggered angles, with the fifth frame carrying the entry banner just inside the hall door, and the panels are hung 300 above the floor so each frame reads as a freestanding object rather than as a wall. **Decision 2 — the typographic hierarchy on the panel** (the principle of **hierarchy**). Each panel puts one heading in reversed white out of a deep blue-green band across the top, then the image, then two columns of body copy, then TIDELINE and 2 of 4 at the foot.

The two work as a chain. Because the frames are angled, from wherever the visitor is standing only one panel faces them squarely and the next is edge-on and unreadable; people take the cheapest path for their attention, so the visitor walks to the panel they can actually read. Arriving there, the reversed heading resolves at once — THE CUT — and the 2 of 4 at the foot tells them both that there are four and which one they are on, so a visitor who has read two panels goes looking for the third instead of deciding they have seen enough. Turning away from that panel, the next frame is now the one square-on to them. Placement supplies the sequence and hierarchy supplies the count, and between them they deliver a one-way 24-metre route through an open hall with no floor arrows, no rope line and no guide — which is exactly why the route has no dead ends. The crate plinths and the ply bench sit along that line and give an older visitor somewhere to stop without leaving it.

(4 marks: 1 — two design decisions correctly identified, at least one of them a decision about a design element or a design principle; 1 — each located in the example with evidence; 1 — the chain of cause and effect traced — what the visitor perceives, what they therefore do, what therefore results — rather than asserted; 1 — the two decisions shown working together on the one behaviour. A response that names two decisions and states that they “influence the audience”, without the chain, earns a maximum of 2. Any two defensible decisions are creditworthy.)

(GLASSWORT.) The wordmark is set very large in capitals across the full measure (**type with hierarchy**) and the planting card is tied to every tray on 300 gsm uncoated board. The first sends a passer-by across the footpath, because at three metres the only thing that resolves is who this is; the second puts the growing instructions into the hand that is holding the tray, at the moment of planting rather than back in the car, and on 300 gsm uncoated board it survives being read with dirty fingers. Note that Sam’s comment on the Resource 5 page is evidence that the *intended* second behaviour — getting the opening times from three metres — does not yet happen: influence is what a design does, not what the designer hoped.

(SPINIFEX.) Three outlets stepped off one body at 1050, 800 and 250 (**form with proportion**), and the words DRINKING WATER with a bottle symbol etched into the front of the post: a walker refills the bottle they are already carrying instead of buying one, and the junior team, the older resident and the dog owner each take their turn at their own height rather than queueing for one spout.

(EELGRASS.) Six report types named in plain words as well as drawn as icons, replacing a free-text box, and every status carried by a word and a shape as well as a colour: a resident standing in glare with one hand free picks a category in one tap instead of composing a sentence, and can tell from the status what has happened without having to distinguish two colours.

c. (Model — TIDELINE.) The system. TIDELINE plugs into a touring system, not a building: six shire halls in two years, two people, one day to install and half a day to strike, and nothing fixed to halls whose floors and walls are heritage-listed in three of the six. Because every part is freestanding and the crates the exhibition travels in become its plinths and its bench, no venue has to be altered and no trades are engaged; and because nothing is fixed to a heritage-listed floor or wall, there is nothing at any of the six halls to seek an approval for. **The judgement.** That influence is intended and it is positive — for the shire, which gets six installations from one build, for six communities that would each never have funded an exhibition of their own, and for the halls, which are handed back unmarked. It is also negative, unintentionally, for two people: tensioned fabric will not take a hand, so a visitor who needs to steady themselves has only the crates to reach for; and a one-way route with no dead ends also has no bypass, so a visitor who arrives behind a school group on a weekday morning moves at the group’s pace or not at all.

(3 marks: 1 — a genuine system or outcome at a scale beyond the individual user — a maintenance routine, a supply or waste stream, a service, a budget, a set of results accumulating over years — not a restatement of the part b behaviour; 1 — the influence traced to that scale with evidence; 1 — the judgement: intended or unintended, positive or negative, and for whom. A response that reports only intended, positive effects cannot earn the third mark. Accept for GLASSWORT: a volunteer group can reprint its own collateral for the cost of a morning, so the information stays current with no print budget — and, over years, more locally provenanced plants survive in district gardens. For SPINIFEX: bare stainless and etched graphics turn the monthly crew visit into a clean and a check rather than a repaint round, and fourteen posts take single-use bottles out of the reserves’ bins; the negative falls on whoever pays the higher price per post. For EELGRASS: six named categories mean a report reaches the crew that fixes it already sorted, so no officer re-routes free text — but a shire that counts reports is counting the residents who have a working phone, unless the phone number on every screen is answered.)

Question 8

a. (Model — Environments.) First, they are a population that turns over constantly and arrives knowing nothing. In January about a third of the forty sites change occupant every day, so most of the people standing in the camp kitchen on any evening are standing in it for the first time; they have no habits about it and nobody to copy, because the people beside them are new too. **Second, they come with their hands and their attention full.** A camper arrives at the kitchen carrying a hot pan, a tub of washing-up, a torch or a small child, usually between six and seven in the evening, often in fading light; they are doing something else, in a hurry, and they will not stop to read.

(4 marks: 2 for each characteristic — 1 for a genuine characteristic of the audience or users, 1 for describing it with enough specificity that it could change a design decision. Characteristics are what these people are like — who they

are, what they know, how they behave. “They need to know the fire rules” is a *NEED* and earns nothing; “the budget is \$18 000” is a *CONSTRAINT* and earns nothing. Demographic characteristics (ages 8 to 85, wheelchair users, visitors who read little English) and psychographic or behavioural ones (first-timers, in a hurry, hands full, on holiday and relaxed about rules) are both creditworthy.)

b. (Model.) Constraint: the grant will not pay for structural work, so the roof, the six posts and the 9000 × 6000 slab all have to stay exactly where they are. **The decision it affects:** the cooking bench cannot simply run the length of the southern edge — it has to stop clear of the mid-span post at 4500, which is why the resolved concept stops it at 4400 — 3400 long — and puts the wash-up in a separate bay at the eastern end rather than continuing the same run.

(2 marks: 1 — a genuine constraint that is not one of the four stated criteria; 1 — one specific decision it affects. Restating “under \$18 000” or “must survive salt air” earns nothing, because those are the given criteria. Accept: the shelter is open on all four sides so nothing paper-based will survive; there is no power at the kitchen after dark beyond one light; the caretaker is on site three mornings a week; the creek bank is 1500 to the north; everything must be installable by two people.)

Question 9

(Model — Environments. A brief is prose, not a list of headings with nothing under them.)

Communication need and purpose. MARRAM CREEK CAMPGROUND needs the camp kitchen rearranged so that the space itself tells a first-time camper what to do. The purpose of the solution is to separate cooking, washing, eating, waiting and rubbish from one another so that forty people can use the shelter between six and seven in the evening without crossing each other, and to give the campground one place where the day’s water and fire rules are always shown.

Audience or users. Campers aged from 8 to 85, most of them using the kitchen for the first time, many of them interstate or overseas visitors who read little English; wheelchair users; and the shire caretaker, who is on site three mornings a week and has to be able to clean and reset the space alone.

Context. An open-sided 1988 shelter on a 9000 × 6000 concrete slab under a steel roof, on a creek bank close enough to the coast to carry salt air; full sun, no walls, heavy use for six months a year and almost none for six; used mostly at dusk, with one light.

Design criteria. The solution must:

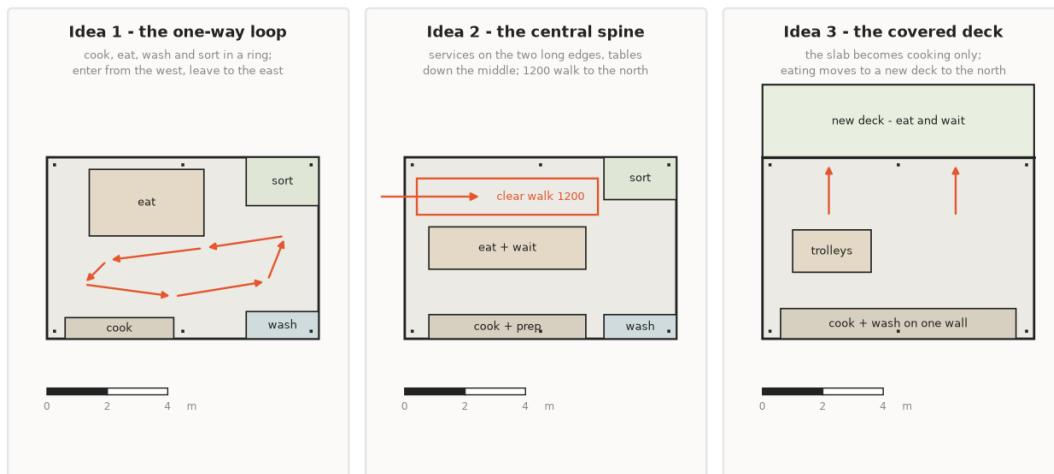
1. show a camper arriving after dark, without anyone telling them, what the kitchen is for and what the water and fire rules are that day
2. be usable by anyone from a child of 8 to an adult of 85, including a person in a wheelchair and a person who reads little English
3. survive salt air, full sun and six months of heavy use while being maintained by a caretaker who is there three mornings a week
4. be made, installed and kept working for less than \$18 000 in its first year
5. (my own further criterion) leave a clear, unobstructed path at least 1200 mm wide right through the shelter from the western entry to the eastern end, so that a camper carrying a hot pan never has to cross a queue.

(7 marks: 1 — communication need identified; 1 — purpose stated as what the solution is to achieve; 1 — audience or users described, not just named; 1 — context as setting and circumstances; 2 — the four given criteria restated in the student’s own words as criteria the solution can be judged against (1 mark if two or three are reworded, 2 if all four are); 1 — one further criterion of the student’s own that is genuinely additional and genuinely testable. A criterion that cannot be tested — “must look good” — earns nothing.)

Question 10

(Model — Environments. Three DIFFERENT ideas, not three drawings of one idea.)

Question 10 - model response: three DISTINCT development drawings (Environments)



Idea 1 — the one-way loop. Cooking, washing, sorting and eating are pushed to the four edges and the middle is left open, so movement runs as a ring: enter at the west, cook, eat, wash, sort, leave at the east.

Idea 2 — the central spine. All the services are put on the two long edges — cooking and prep along the south, wash-up and sorting at the east — and the tables run down the middle, leaving a clear 1200 mm walk between the tables and the northern edge.

Idea 3 — the covered deck. The slab is given over to cooking and washing along the southern edge, with a trolley store in the middle, and eating and waiting move off the slab onto a new deck built to the north, out of the smoke and clear of the queue.

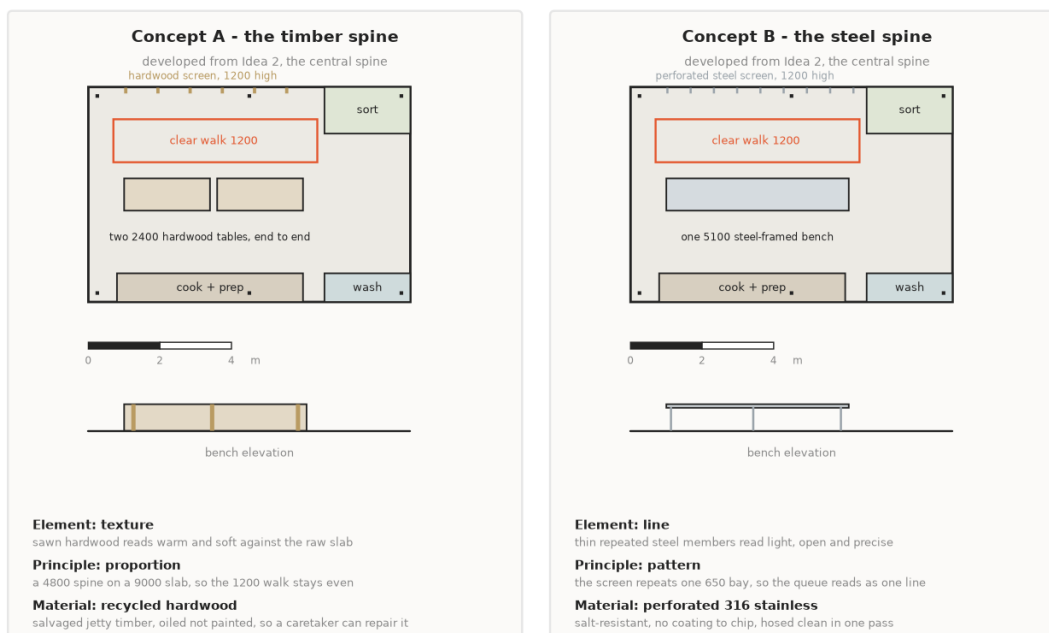
(6 marks: 2 per drawing — 1 for a drawing that reads as a spatial idea (a schematic plan, a bubble diagram, a sketch elevation or a rapid perspective are all acceptable), 1 for it being genuinely DISTINCT from the other two and labelled. Three variations of the same arrangement earn a maximum of 3 marks in total, however well drawn.)

In another field, equally creditworthy work would be: for **Messages**, three different organisations of the arrival board — a single column of pictograms, a three-panel “what / when / where” split, and a rules-only board with a changeable fire-rating slider; for **Objects**, three different trolley types — a folding A-frame, a wheeled box with a lift-off lid, and a chassis that docks onto the existing bench; for **Interactive experiences**, three different first screens — a status list, a map, and a single “what do you need?” question.

Question 11

(Model — Environments. ONE idea, Idea 2, taken to TWO concepts.)

Question 11 - model response: ONE idea (the central spine) taken to TWO annotated concepts



Both concepts keep the arrangement of Idea 2 — services on the two long edges, tables down the middle, a clear 1200 mm walk — and differ in how the middle is built.

Concept A — the timber spine. Two 2400 mm hardwood tables end to end, with a slatted hardwood screen along the northern edge. *Element — texture:* sawn, oiled hardwood reads warm and soft against the raw slab, which makes an unheated open shelter feel like somewhere to sit down. *Principle — proportion:* the two tables make one 4800 mm spine on a 9000 mm slab — a little over half its length — held on the centre line, so the 1200 mm walk beside it stays an even width from the western entry to the wash-up bay. *Material — recycled hardwood salvaged from the old jetty:* it is oiled, not painted, so a caretaker with a rag can maintain it and one damaged board can be replaced without touching the rest.

Concept B — the steel spine. One continuous 5100 mm steel-framed bench, with a perforated steel screen along the northern edge. *Element — line:* thin, repeated steel members read light and precise and keep sight lines open right through the shelter, so a parent at the barbecue can see a child at the far end. *Principle — pattern:* the screen repeats a single 650 mm bay, so the waiting queue is read as one ordered line rather than a crowd. *Material — perforated 316 stainless:* it resists salt, has no coating to chip, and the whole bench can be hosed down in one pass on a caretaker's morning.

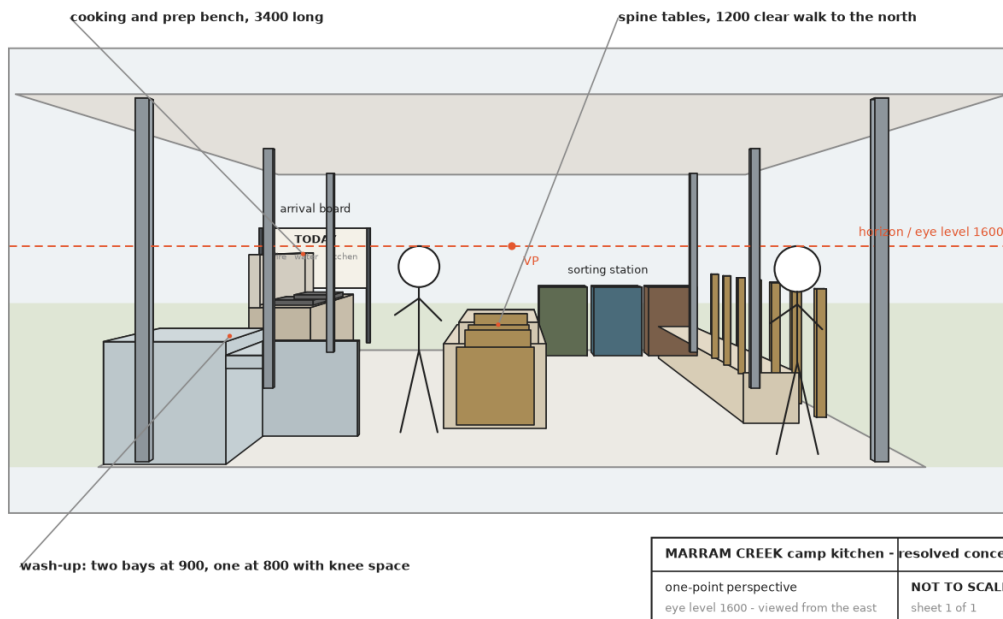
(8 marks: 2 — the two concepts are visibly developed from ONE of the three ideas, not from two different ideas; 3 — each concept is resolved enough to be told apart from the other and drawn clearly (1–2 for one concept only); 3 — the annotations, which must name one design element, one design principle and one medium or material per concept AND say what each contributes. An annotation that names an element without saying what it does earns half of the available annotation credit at most.)

In another field, equally creditworthy work would be: for **Messages**, one board layout taken to a pictogram-led version and a type-led version; for **Objects**, one trolley taken to a folding version and a fixed-frame version; for **Interactive experiences**, one screen flow taken to a card-based version and a list-based version. In every field the same rule applies — one idea, two concepts, each annotated with an element, a principle and a medium or material.

Question 12

a. (Model — Environments, Concept A resolved and drawn in one-point perspective.)

Question 12a - model response: the resolved concept, one-point perspective (Environments)



The resolved drawing settles what the concept only proposed. The concept ran the cooking bench the whole way along the southern edge; the resolved drawing stops it at 4400, 3400 long, clear of the mid-span post, and gives it a splashback to 1500; the two spine tables sit on the centre line with the 1200 mm walk held along the northern side; the wash-up at the eastern end has two bays at 900 and one at 800 with knee space under it for a seated user; the sorting station stands at the western entry beside the arrival board, so a camper meets the rules and the bins on the way in; and the bench seat and 1200 mm hardwood screen run along the northern edge, where the queue now forms out of the walking line.

(8 marks: 2 — a drawing method appropriate to the field (one- or two-point perspective, or a plan and one elevation at a stated scale, for Environments); 3 — the solution is genuinely MORE RESOLVED than the concept: sizes, heights, materials, fittings and relationships are settled, not restated; 2 — the drawing is constructed correctly for the method chosen (a single vanishing point on a stated horizon, verticals vertical, consistent convergence — or, for a plan and elevation, one consistent scale); 1 — the drawing is legible and complete. A concept redrawn larger, with nothing new decided, earns a maximum of 3.)

In another field, equally creditworthy work would be: for **Messages**, the arrival board drawn on a stated layout grid at a stated size (for example 900 × 1200) with the type sizes marked; for **Objects**, the trolley drawn in isometric or planometric with overall sizes; for **Interactive experiences**, two or three sized screens at 360 × 640 px with tap targets and type sizes noted.

b. (Model — the two conventions used in the drawing above.)

1. **A stated eye level and horizon, with a 1600 mm figure standing on the slab.** A perspective has no scale, so the only way a reader can judge how big anything is, is by relating it to a known human height at a known eye level. The convention makes an unscaled drawing measurable by eye.
2. **A title block carrying the project, the drawing type, the viewpoint and “NOT TO SCALE”.** It tells the reader what they are looking at and, critically, warns them not to measure off it — which is exactly what a client would otherwise try to do with a drawing that looks this settled.

(2 marks: 1 each for a genuine presentation convention correctly applied to the student’s own drawing AND the reason it exists. Accept for Environments: a scale bar and a stated ratio, a north point, three line weights (cut / seen / hidden), poché (solid fill of anything the plan cuts through), dimensions in millimetres, labelled levels. Describing the design, or explaining how the drawing was made, is not a convention and earns nothing.)

c. (Model — PMI (Plus, Minus, Interesting) applied to two of the stated criteria.)

Criterion 1 — tells a first-time visitor arriving after dark what to do and what the day's rules are. *Plus:* the arrival board and the sorting station now stand together at the only entry, so the rules are met before the kitchen is entered rather than after; the zones read as three separate places from the entry, so what to do is legible without words. *Minus:* the board depends on the caretaker changing the fire-rating slider, and the caretaker is on site three mornings a week — on a Thursday evening the board can be two days out of date. *Interesting:* if the slider were replaced with a locked, dated card slot, the date on the card would tell a camper how fresh the information is.

Criterion 2 — usable by people aged 8 to 85, including a wheelchair user and people who read little English. *Plus:* the 800 mm wash-up bay with knee space serves a seated user and a child equally; the 1200 mm walk is wide enough for a wheelchair to pass a standing person; the three zones are distinguished by position and by material, so they can be understood without English. *Minus:* the barbecues themselves are inherited at 900 mm and cannot be reached from a seated position, which is the one part of the task the layout cannot fix within the grant. *Interesting:* one 700 mm section of prep bench beside the barbecues, at the same height as the accessible wash bay, would let a seated camper do the preparation even if someone else does the cooking.

On balance the solution meets the second criterion better than the first: the layout does the accessibility work permanently, while the arrival board's currency depends on a person.

(3 marks: 1 — a convergent thinking strategy named and used in its own structure, not just mentioned; 1 — two of the STATED criteria addressed, each with a strength and a weakness; 1 — an overall judgement. Accept SWOT, a criteria-based evaluation matrix, ranking or a scored rubric. A general description of how good the solution is, not tied point by point to the stated criteria, earns a maximum of 1.)

Practice Exam 4

VISUAL COMMUNICATION DESIGN Written examination

Reading time: 15 minutes Writing time: 1 hour 30 minutes

QUESTION AND ANSWER BOOK

Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	7	7	40
B	5	5	40
		Total	80

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners, rulers, a protractor, set squares, aids for curve sketching, and coloured pencils, fineliner pens (0.6 mm or less), compasses, and circle and ellipse templates.
- Students are NOT permitted to bring into the examination room: any technology, notes of any kind, blank sheets of paper and/or correction fluid/tape.
- A separate **Resource Book** is provided with this examination.
- All written responses must be in English.

Instructions

- Write your responses in the spaces provided in this book.
- Drawings must be completed in the spaces provided.
- All questions must be answered.

This practice examination mirrors the structure, timing and materials of the VCAA examination. It is an original ClassBasics paper; no VCAA question is reproduced.

Practice Exam 4 — Resource Book

Use these design examples to answer Section A. Each example is an original ClassBasics artifact created for this paper.

Design example 1 — Messages



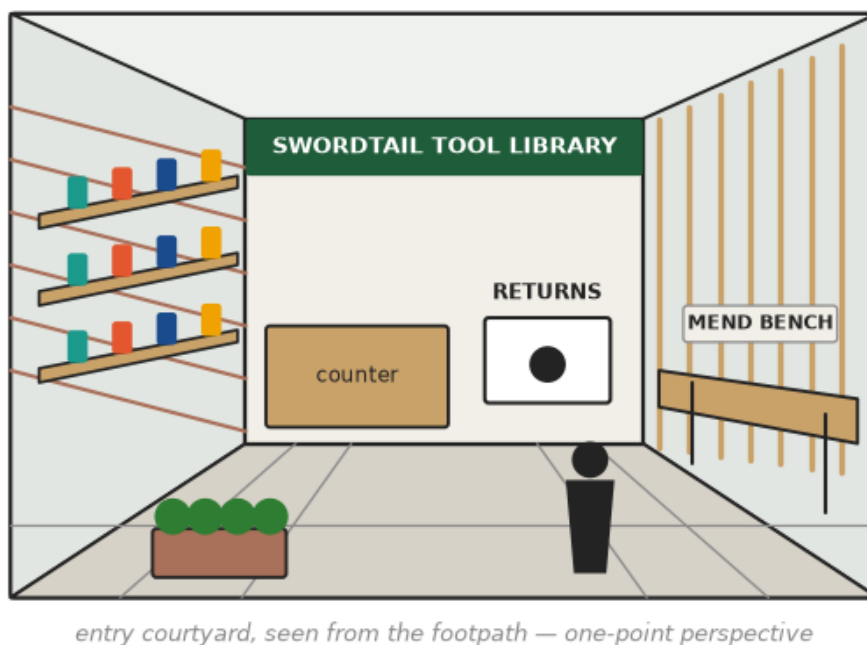
BOGONG — poster and identity for a council-run community repair fair, 2026. Hand screen-printed in two inks (black and one green) on 100% recycled uncoated stock, A2 (420 × 594 mm). The dated panel is a separate self-adhesive sticker; posters are collected after the event and re-dated for the following year rather than reprinted.

Design example 2 — Objects



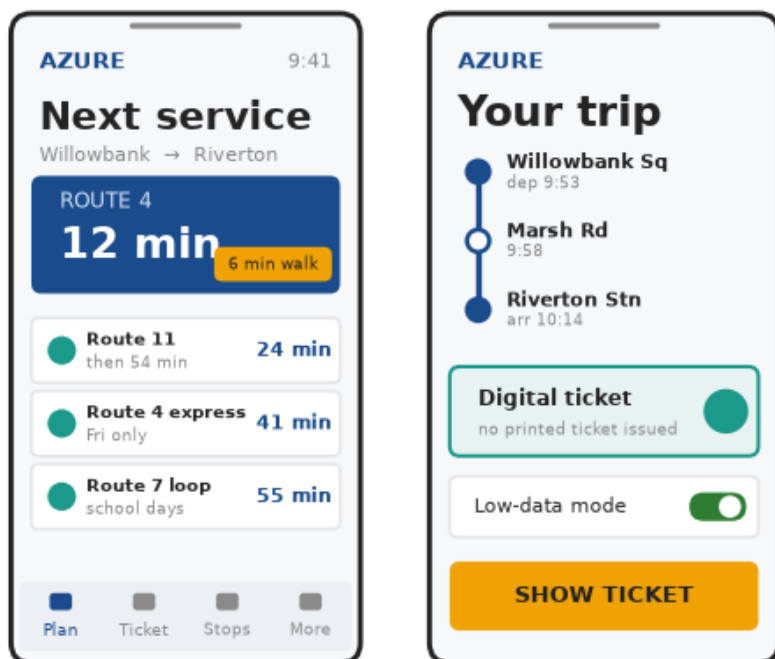
HAIRSTREAK — a secondary-school backpack designed for repair and take-back, 2026. Machine-sewn from a single recycled-polyester woven fabric, with moulded polymer clips and stainless-steel fittings; 460 mm high, 30 litres. The ochre base panel unclips and is sold as a spare part, buckles are replaced free, and the maker pays return postage at the end of the pack's life.

Design example 3 — Environments



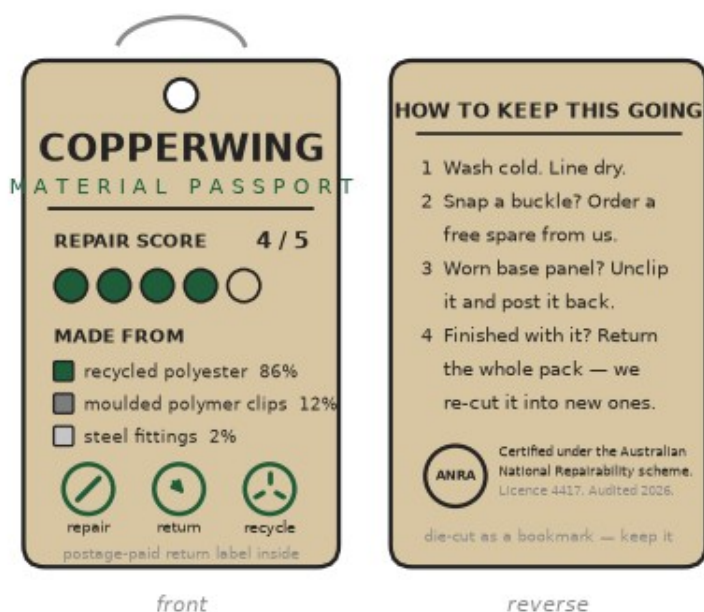
SWORDTAIL — the entry courtyard of a suburban tool and equipment lending library, 2026. Salvaged brick walls with recycled hardwood shelving, joinery and mend bench, and painted signage; shown as a hand-drawn one-point perspective presentation drawing rendered in coloured pencil.

Design example 4 — Interactive experiences



AZURE — two screens of a regional community bus app, 2026. Digitally drawn vector interface for a 6-inch (152 mm) touchscreen, presented as static mock-ups at 360×640 px in RGB. Tickets are issued to the screen rather than printed, and a low-data mode reduces the data each trip costs the user.

Design example 5 — Messages



COPPERWING — a swing tag, or “material passport”, attached to repairable clothing and bags at the point of sale, 2026. Die-cut from 350 gsm uncoated recycled board and offset-printed in two inks, 60×130 mm; front and reverse are shown. The tag is die-cut as a bookmark so that it is kept rather than thrown away.

Section A

Instructions for Section A: Answer all questions in the spaces provided. In each question, tick the box of the ONE design example you have chosen and refer to it throughout your response. You may choose a different design example

for a different question. Two of the design examples are in the field of Messages — if you choose one of these, write its name, BOGONG or COPPERWING, next to your tick.

Question 1 (4 marks)

Tick the field of design practice of the design example you have chosen:

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

a. Identify one Gestalt principle of visual perception used in the design example you selected. 1 mark

b. Discuss how the designer has used this Gestalt principle to group or separate what the viewer or user sees. 3 marks

Question 2 (4 marks)

Tick the field of design practice of the design example you have chosen:

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

a. Identify one sustainable or circular design practice that is evident in the design example you selected. 1 mark

b. Explain how a design decision you can see in the design example makes that practice possible, and state its value to one stakeholder. 3 marks

Question 3 (6 marks)

Tick the field of design practice of the design example you have chosen:

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

a. Describe one behaviour or interaction that the design example encourages in its audience or users. 2 marks

b. Explain how one specific design decision in the design example produces that behaviour or interaction. 2 marks

c. Explain one way in which the design example could change a system, or produce an outcome, beyond the individual user. 2 marks

Question 4 (6 marks)

Tick the field of design practice of the design example you have chosen:

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

a. Identify the methods, media and materials used to produce the design example in its final form. 2 marks

b. Evaluate how appropriate these methods, media and materials are for the purpose and the context of the design example. 4 marks

Question 5 (4 marks)

Tick the field of design practice of the design example you have chosen:

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

a. Name one factor — economic, technological, cultural, environmental or social — that has influenced this design example. 1 mark

b. Explain how that factor has influenced TWO of the designer's decisions. 3 marks

Question 6 (8 marks)

Tick the field of design practice of the design example you have chosen:

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

a. Name the aesthetic of the design example you selected and analyse how ONE design element and ONE design principle have been used to create it.

4 marks

b. Evaluate how well the design example meets ONE conception of good design, with reference to its purpose and its context.

4 marks

Question 7 (8 marks)

Tick the field of design practice of the design example you have chosen:

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

a. Analyse the use and role of visual language in the design example in communicating with its audience or users. Refer to at least two design decisions.

4 marks

b. The client now wants to add a certification symbol and the words “certified plastic-free” to the design example. Explain ONE legal obligation and ONE ethical obligation the designer must consider before doing so.

4 marks

Section B

Instructions for Section B: Answer all questions in the spaces provided. You may use any of the drawing methods and media permitted in this examination.

The design problem

SKIPPER is a not-for-profit that runs free Saturday cooking sessions in a regional town’s community kitchen. The sessions are for people aged 16–25 who are living independently for the first time, and many of them have never cooked a meal from scratch. Places are limited to twelve per session and must be booked in advance, but almost everyone who comes has heard about SKIPPER by word of mouth. SKIPPER wants more young people to find the sessions, to book a place without feeling out of their depth, and to know what will happen when they arrive.

Design criteria

The design solution must:

- be welcoming and easy to understand for a first-time user aged 16–25
- make the booking rules clear at a glance — free, Saturdays, twelve places, no experience needed
- work in a busy community kitchen where hands are often wet, dirty or full
- be able to be produced and updated by SKIPPER’s two part-time staff on a small budget

Communication needs — choose ONE:

☐ **Messages** — a poster advertising the Saturday sessions, displayed in the town’s shops, library and youth centre

☐ **Objects** — a reusable ingredient caddy that each participant carries from the store to their bench

☐ **Environments** — the demonstration and bench area inside the community kitchen

☐ **Interactive experiences** — the screens a young person uses on a phone to book a place in a Saturday session

Tick your chosen communication need above and use it for ALL of Section B.

Question 8 (6 marks)

Discover

- a. Describe two characteristics of the audience or users for your chosen communication need. 4 marks
- b. Identify and describe one constraint that will affect your design decisions. 2 marks

Question 9 (7 marks)

Define

Write a design brief for your chosen communication need by answering parts **a.**, **b.** and **c.** below.

- a. State the purpose of your design solution. 2 marks
- b. Describe the context in which your design solution will be used or viewed. 2 marks
- c. State one design criterion of your own, in addition to those given above, and explain why you have included it. 3 marks

Question 10 (6 marks)

Develop

Generate three ideas for your chosen communication need. Draw your ideas in the space below. Your three ideas must be distinctly different from one another, not variations of one idea. 6 marks

Question 11 (9 marks)

Develop

Select ONE idea from Question 10 and develop it into TWO different concepts. Draw both concepts in the spaces below and annotate each concept to explain the design elements and design principles you have applied. 9 marks

Question 12 (12 marks)

Deliver

- a. Select ONE concept from Question 11 and present it as a resolved design solution for SKIPPER. Draw in the space below, using a drawing method appropriate to your chosen field of design practice. 6 marks
- b. Using a named convergent thinking strategy, evaluate how your resolved design solution meets the design criteria for this design problem. 4 marks
- c. Discuss one presentation convention you would apply when presenting your resolved design solution to SKIPPER. 2 marks

Practice Exam 4 — Answers and solutions

Marking guide

Question	Marks	What is being assessed
1a	1	Names one Gestalt principle from the study-design list
1b	3	Applies the principle to the chosen example: what is grouped or separated, the mechanism of perception, the effect on the viewer or user
2a	1	Names one sustainable or circular design practice
2b	3	Identifies the visible design decision that enables the practice, explains the causal link, and names a value to a stated stakeholder
3a	2	Describes a behaviour or interaction the design encourages, not the designer's intention
3b	2	Links one specific design decision to that behaviour as a cause-and-effect chain
3c	2	Extends the influence to a system or an outcome beyond the individual user
4a	2	Identifies methods, media and materials of the FINAL solution, using the study design's terms
4b	4	Evaluates appropriateness against purpose AND context: strengths, at least one limitation, an overall judgement
5a	1	Names one of the five factors using its exact term
5b	3	Explains the influence on TWO of the designer's decisions, not on the need for the design
6a	4	Names the specific aesthetic; one element + one principle shown building it, with evidence
6b	4	States purpose and context, links to a named conception of good design, gives a judgement
7a	4	Analyses at least two visual-language decisions and the role each plays in communicating
7b	4	One LEGAL obligation and one ETHICAL obligation, correctly separated
8a	4	Two audience or user characteristics

Question	Marks	What is being assessed
		(2 marks each) — characteristics, not needs
8b	2	A constraint that is a limitation or expectation, not a restatement of a criterion
9a	2	Purpose of the solution stated for the chosen field
9b	2	Context as setting and circumstances of use or viewing
9c	3	A new, testable criterion plus a reason grounded in the audience, context or client
10	6	Three DISTINCT ideas, drawn (2 marks each) — variations of one idea are not three ideas
11	9	ONE idea taken into TWO concepts (3 each), annotated with correctly used elements and principles (3)
12a	6	A resolved solution, more resolved than the concept, in a drawing method appropriate to the field
12b	4	A NAMED convergent strategy applied criterion by criterion, ending in a judgement
12c	2	A presentation convention, correctly explained — not a description of the design or a pitch

Section A — general marking note. Every Section A question may be answered from any of the five design examples. The model responses below each work through one nominated example; accept any design example that is correctly and specifically analysed. Reward evidence drawn from the Resource Book image or its caption; do not reward general knowledge that could have been written without looking at the example.

Question 1

a. (Model, using AZURE.) Similarity. (1 mark. Accept any principle from the study-design list — proximity, continuity, similarity, closure, common fate, figure-ground and focal point — that is genuinely present in the chosen example. Terms outside that list, such as “common region” or “continuation”, earn no mark. Only the first principle named is marked.)

b. On the “Next service” screen the three service rows are given the same white rounded card, the same teal dot, the same row height and the same left-aligned type. Because the eye groups things that share visual characteristics, the user reads these three rows as one set of equivalent choices rather than as three unrelated pieces of information. The blue “Route 4” card at the top deliberately breaks that similarity — different colour, different scale, different type treatment — so it is perceived as belonging to a different group and is seen first. Similarity therefore does two jobs: it binds the list into one scannable set, and its absence marks out the recommended service (3 marks: what is grouped or separated; the mechanism of perception; the effect on the user).

Other examples. **BOGONG** — the dashed arcs of the mark are read as one circle (similarity and closure), while the reversed green call-to-action bar separates from the stock (figure-ground). **HAIRSTREAK** — the three identical clips read as one seam line (similarity); the ochre base panel separates from the slate body (figure-ground). **SWORDTAIL** — the four tool blocks on each shelf are alike in size and spacing and so group by similarity, and the shelves themselves stack at an even interval and are read as one unit (proximity). **COPPERWING** — the five score dots read as one scale (similarity and proximity), and each swatch sits beside its own material name (proximity).

Watch-out. A Gestalt principle is not a design principle. “Contrast”, “hierarchy” and “balance” earn no marks here; they belong to Question 6.

Question 2

a. (Model, using **HAIRSTREAK**.) **Design for disassembly and repair**, supported by a take-back scheme. (1 mark. Accept: designing for repair, for disassembly, for durability, for reuse, for a single material stream, designing out waste, keeping the product in use, product-as-service or access over ownership — provided it is genuinely visible in the chosen example.)

b. The base panel is a separate part held on by three exposed clips rather than being bonded or stitched into the body. Because the wearing part can be removed with no tools and no unpicking, the one component that fails first can be replaced instead of the whole pack being discarded, which keeps the product in use for longer. For the student who owns it, the value is economic: a \$15 panel replaces a \$90 pack. (3 marks: the visible design decision; the causal link to the practice; a value named for a stated stakeholder.)

Other examples. **BOGONG** — the dated panel is a separate sticker, so the same posters are collected and re-dated instead of reprinted; the value to the council is a lower annual print budget and less paper to landfill. **SWORDTAIL** — the building lends tools rather than selling them, so one drill serves a whole suburb; the value to the community is access to equipment they could not individually afford. **AZURE** — the ticket is issued to the screen, removing printed tickets from the operator’s supply chain entirely. **COPPERWING** — the tag lists the material composition and carries a postage-paid return, so the maker can recover and re-cut the fabric.

Watch-out. “It is made from recycled material” is only half an answer. The mark is earned by naming the practice and showing the specific decision that makes it work.

Question 3

a. (Model, using **SWORDTAIL**.) The courtyard encourages people to bring borrowed tools back and to stay and repair something at the mend bench, rather than dropping items at a counter and leaving immediately. (2 marks: a behaviour or interaction described, in terms of what people actually do.)

b. The returns hatch is set into the shopfront at the head of the open courtyard, in full view from the footpath, and the mend bench sits in the open on the other side of the courtyard where it is seen from the street rather than tucked inside the building. Because returning and mending are made visible rather than hidden behind a counter, passers-by see other people doing both, and the behaviour reads as ordinary and expected — which makes a first-time borrower more likely to do it themselves (2 marks: one specific decision + a cause-and-effect chain to the behaviour).

c. Beyond the individual borrower, the lending library changes the **system** by which a suburb gets access to tools: households stop each buying a drill that is used for twenty minutes a year, and one maintained tool serves many people. An **outcome** is that far fewer low-use tools are manufactured, bought and eventually thrown out in that suburb (2 marks: a system or outcome beyond the user, explained).

Other examples. **BOGONG** — the instruction “BRING ONE THING TO MEND” converts a poster from an announcement into a request for an action, and the re-datable poster changes the council’s own printing and disposal system. **HAIRSTREAK** — the sewn-in label makes repair the visible default, and the take-back address turns the maker from a seller into a recoverer of its own material. **AZURE** — the walking-time chip and the ordering of the list place the bus above the private car, nudging a travel choice; the digital ticket removes paper from the operator’s system. **COPPERWING** — the repair score gives shoppers a way to compare products on durability, which over time pushes the market toward more repairable goods.

Watch-out. The designer’s *intention* is not the design’s *influence*. Marks are for what the design leads people to do, not for what the designer hoped.

Question 4

a. (Model, using **BOGONG**.) **Method:** hand screen printing (a manual print method). **Media:** two inks — black and a single green. **Material:** 100% recycled uncoated poster stock, A2. (2 marks: 1 mark for the method, 1 mark for media and materials together. Accept any accurate reading of the caption and image.)

b. These choices are appropriate for the purpose and context. The poster’s purpose is to announce a one-day community event, and its context is shop windows and noticeboards in one town — a short print run in a small area. Screen printing suits a run of that size without the set-up cost of offset, and restricting the design to two inks keeps that run cheap enough for a council budget, which is why the mark, the headline and the call-to-action bar are all built from flat black and flat green with no photography. The uncoated recycled stock takes screen ink well and is consistent with the fair’s own repair-and-reuse message. A limitation is that uncoated recycled stock is absorbent, so the fine letter-spaced line *BOGONG REPAIR FAIR* will spread slightly and lose crispness, and the poster has no weather protection if it is displayed outdoors. Overall, because the methods, media and materials are matched to a small budget, a short run and an indoor display context, and because they reinforce the message, they are used appropriately (4 marks: purpose and context stated; at least two choices evaluated against them; a limitation; an overall judgement).

Other examples. **HAIRSTREAK** — machine sewing, one recycled-polyester woven fabric, moulded polymer clips and steel fittings; evaluate the single-material choice against durability and against the take-back scheme.

SWORDTAIL — salvaged brick and recycled hardwood, painted signage, presented as a coloured-pencil one-point perspective; evaluate the salvaged materials against wear in a public courtyard. **AZURE** — a digital method, vector media in RGB, and the **touchscreen itself as the material**: the study design lists “touchscreen or digital interface” among materials, and the caption names a 6-inch (152 mm) screen, which is the substrate the design is made on. A response claiming that a screen-based solution “has media but no material” has not identified a material, and cannot take the media-and-materials mark on the media alone; redirect it to the screen. Evaluate the vector media against the need to hold up at several screen sizes and in low-data mode. **COPPERWING** — die-cutting and two-colour offset on 350 gsm uncoated recycled board; evaluate the board weight against a tag meant to survive being kept.

Watch-out. Evaluate what is visible in the FINAL solution. Sketching, ideation and software used during development earn no marks. Distinguish digital from manual, and remember that a program is a medium, not a method.

Question 5

a. (Model, using **AZURE**.) The **technological** factor. (1 mark. The exact terms are economic, technological, cultural, environmental and social. “Budget” is the economic factor; “sustainability” is the environmental factor.)

b. Regional users are often on limited mobile data and patchy coverage, and this technological reality has shaped two visible decisions. First, the designer has built the interface entirely from flat vector shapes, solid colour fields and type — there is no photography anywhere on either screen — so the screens load on a weak connection. Second, the designer has given the low-data mode its own switch on the trip screen rather than burying it in settings, so a user can turn it on at the moment data matters. In both cases the technological limits of the user’s device and network have driven a decision about the visual treatment and the layout (3 marks: the factor tied to two distinct designer decisions, each explained).

Other examples. **BOGONG** — economic (a two-ink limit driving a flat, type-led composition) or environmental (recycled stock and the re-datable panel). **HAIRSTREAK** — environmental (a single material stream driving the choice of one fabric) or economic (spare parts sold cheaply). **SWORDTAIL** — social (a sharing culture driving an open, street-facing plan) or environmental (salvaged brick and timber). **COPPERWING** — cultural or social (a growing expectation that makers account for what a product is made of).

Watch-out. Explain the influence on the DESIGNER’S decisions — the colour, material, layout or form chosen — not on “the need for the design to exist”.

Question 6

a. (Model, using **COPPERWING**.) The tag has an **honest, plain, workmanlike** aesthetic — it looks like a document rather than an advertisement. The **element of colour** is limited to two flat inks, black and a deep green, printed on unbleached kraft board, so nothing on the tag is glossy, metallic or bright. The **principle of hierarchy** ranks the information strictly: the wordmark COPPERWING is primary; the letter-spaced line MATERIAL PASSPORT is secondary; the small capitalised headings REPAIR SCORE and MADE FROM are tertiary; and the percentages and licence number sit at the bottom of the ranking in the smallest size. Because the palette refuses decoration and the hierarchy reads like a specification sheet rather than a sales message, the tag takes on the character of a factual record.

That plain, honest aesthetic is exactly what a claim about materials needs in order to be believed (*4 marks: the specific aesthetic named; one element and one principle; the mechanism by which they build it; evidence from the example*).

Other examples. **BOGONG** — a bold, practical, hand-made aesthetic (flat colour + contrast). **HAIRSTREAK** — a robust, utilitarian aesthetic (form and shape + proportion, the ochre band against the slate body). **SWORDTAIL** — a warm, salvaged, community aesthetic (texture and colour + balance). **AZURE** — a clear, calm, functional aesthetic (colour and type + hierarchy).

b. A conception of good design that COPPERWING meets well is Dieter Rams' principle that **good design makes a product understandable**. The tag's purpose is to tell a shopper what the product is made of, how repairable it is and what to do with it at the end of its life. Its context is the point of sale — read for a few seconds, in a shop, while the shopper is holding the product and deciding. The tag succeeds against that purpose in that context: the repair score is a five-dot scale that can be read without reading any words, the composition is given as three swatches with percentages, and the reverse sets out four numbered steps in the order the owner will meet them. A limitation is that the certification small print — the scheme name, the licence number and the audit year — is set so small that the very information which makes the claim verifiable is the least likely to be read. Overall, because the tag turns technical information into something a shopper can understand in seconds, it meets this conception of good design well, with a reservation about the legibility of the verification (*4 marks: purpose AND context stated; a named conception; evidence; a judgement including a limitation*).

Watch-out. “Context” is the setting and circumstances in which a design is created, used or viewed. It is not the presentation format.

Question 7

a. (*Model, using **BOGONG**.*) The role of visual language in the BOGONG poster is to make one action unmistakable to a passer-by who gives the poster about two seconds. Two decisions carry that role. First, the **symbol**: a dashed circle crossed by a needle. The dashes read as stitching and the diagonal bar with its eye reads as a needle, so a viewer decodes “mending” from a mark that contains no words at all, and the mark works equally for someone repairing a bike or a shirt. Second, the **typographic hierarchy and its inversion**: MEND & MAKE is set largest, but the instruction BRING ONE THING TO MEND is reversed out of a solid green bar, so although it is much smaller it competes for attention on tonal contrast rather than scale. The result is that the eye takes the event name first and the instruction immediately after, which is the order in which the poster needs to be understood. Visual language is therefore doing the persuading — the symbol carries the meaning and the hierarchy carries the sequence — while the words only confirm it (*4 marks: at least two decisions analysed; the role each plays; evidence; a link to the audience*).

Other examples. **HAIRSTREAK** — the ochre base panel and the exposed clips announce repairability without instructions. **SWORDTAIL** — the signage band, the word RETURNS above an open hatch and the street-facing bench together explain how the building is used. **AZURE** — icons paired with text labels, colour used to rank services, and a route strip drawn as dots on a line. **COPPERWING** — the dot scale, the swatch-and-percentage pairs and the three outline icons.

b. Legal obligation. A certification symbol is registered intellectual property — typically a registered certification trade mark owned by the scheme that runs it. Unlike copyright, which exists automatically the moment an original work is created, a trade mark exists only because it has been **registered**, and it may be applied only under licence from its owner and only where the product actually holds that certification. Applying the symbol without that licence infringes the owner's trade mark, and making a “certified plastic-free” claim that is not substantiated is misleading or deceptive conduct under Australian Consumer Law. The designer must confirm the certification and the licence before the symbol goes on the artwork.

Ethical obligation. Separately from anything the law compels, the designer has a professional responsibility not to overstate an environmental claim. Even if the product were certified, “plastic-free” would be misleading if, for example, the fittings or the coating still contain plastic. Making a design *look* more sustainable than it is — greenwashing — is an ethical failure of honesty and acknowledgement, and the ethical response is to qualify the claim precisely (“plastic-free fabric”) and to say who assessed it, whether or not anyone would ever prosecute (*4 marks: 2 for a correctly identified legal obligation with the registration point made, 2 for a distinct ethical obligation. Do not award both marks for two versions of the same obligation.*)

Watch-out. Legal and ethical obligations must be kept distinct. Copyright is automatic on creation; trade marks, patents and registered designs must be **registered**. Frameworks such as the Australian Indigenous Design Charter and other codes of practice are **ethical**, not legal.

Section B — general marking note. All four communication needs are equally creditworthy. The model response below works through **Interactive experiences** in full; brief notes after each question describe what an equally creditworthy response in the other three fields looks like. Mark the response against the field the student has ticked. A student who ticks one field and answers in another can be credited only once, for the field actually addressed.

Question 8

a. *(Model — Interactive experiences.)*

Characteristic 1 — demographic. The users are 16–25 and living out of home for the first time, so almost all of them own a smartphone and expect to complete a task like booking entirely on that phone, at any hour, without ringing anyone. A solution built around a phone call or a paper form would fail this group.

Characteristic 2 — psychographic. Most have never cooked from scratch and are quietly worried about looking incompetent in front of strangers. They are therefore sensitive to anything that implies prior knowledge — a form that asks about “skill level”, or a photograph of confident cooks — and they will abandon a booking rather than risk embarrassment.

(4 marks: 2 marks each. A characteristic describes what the users are like — age, situation, device habits, confidence, prior experience. It is not a need (“they need to book”) and not a constraint. Award full marks only where at least one characteristic goes beyond demographics.)

b. *(Model.)* **Constraint: there is no established channel to the audience — almost everyone arrives by word of mouth.** SKIPPER has no listing in the app stores, no mailing list and no following, so the screens will be reached cold, from a link passed person to person or a code stuck in a shop window, by someone who has never heard of SKIPPER from SKIPPER itself. This rules out anything that assumes a returning user — a home feed, a notification, a saved history — and forces the first screen to say what SKIPPER is and what is being booked before it asks the user for anything *(2 marks: a genuine limitation or expectation, plus its effect on the design decisions. A restatement of one of the given criteria earns no marks: “it must be updatable by two part-time staff” is criterion 4 and earns nothing on its own, and “the booking rules must be clear” is criterion 2.)*

Other fields. **Messages** — a poster’s constraint might be that it is displayed in shop windows at whatever size the shopkeeper allows, so it must read from the footpath. **Objects** — the caddy must be carried one-handed and survive a commercial dishwasher. **Environments** — the kitchen is a shared council facility that other groups use midweek, so nothing can be fixed permanently to the walls.

Question 9

a. *(Model.)* The purpose of the solution is to let a person aged 16–25 find a Saturday session and book one of the twelve places on their phone in under a minute, and to leave them knowing what will happen when they arrive, so that they turn up *(2 marks: purpose stated in terms of what the solution must achieve for its users, and specific to the chosen field).*

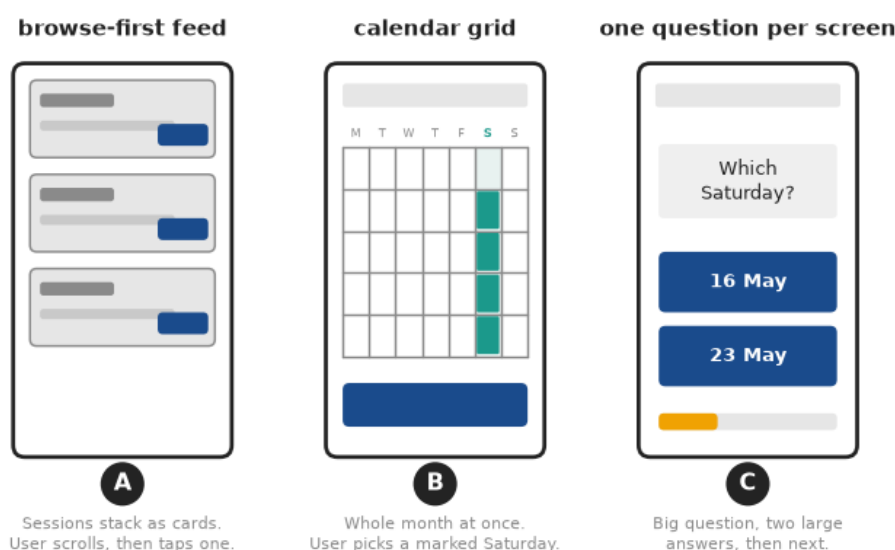
b. *(Model.)* The screens will be used on a phone held in one hand, usually somewhere other than the kitchen — on a bus, in a bedroom, at the youth centre — and often on a first visit, with no account and no prior contact with SKIPPER. They may also be re-opened on the morning of the session in the street outside the kitchen, in bright daylight, to check the time and address *(2 marks: setting and circumstances of use, not the format.)*

c. *(Model.)* **Additional criterion: the solution must let a user complete a booking without creating an account or entering anything beyond a first name and a mobile number.** I have included this because the audience research shows the barrier here is not motivation but exposure — a young person who has never cooked will abandon a booking that asks them to register, choose a password and declare a skill level. Keeping the required information to two fields removes the point at which this audience gives up, and it is testable: I can count the fields *(3 marks: a new criterion that is specific and testable, plus a reason grounded in the audience, the context or the client. A criterion that repeats one already given earns no marks.)*

Other fields. All three parts are marked the same way; only the field changes what counts as a purpose, a context and a testable criterion. **Messages** — *purpose*: make a passer-by register that free Saturday cooking sessions exist and leave with one way to book; *context*: a shop window, a library noticeboard and a youth-centre wall, read from two or three metres in a few seconds, often alongside other notices; *added criterion*: it must still read when photocopied in black and white, because the library reprints its own copies. **Objects** — *purpose*: let one participant carry their ingredients from the store to their bench and know which bench is theirs; *context*: a crowded community kitchen with wet hands and shared benches, washed in a commercial dishwasher between sessions; *added criterion*: it must stack empty to less than half its carrying height, because SKIPPER stores twelve of them in one cupboard. **Environments** — *purpose*: let twelve people watch a demonstration and then cook the same dish at their own bench without moving equipment; *context*: a council kitchen that other groups use midweek, so the layout must be set up and struck each Saturday; *added criterion*: every bench must have a clear sight line to the demonstration point, because a first-timer who cannot see will not ask.

Question 10

Three distinctly different ideas for the booking interface. They differ in the underlying structure of the task, not in colour or typeface.



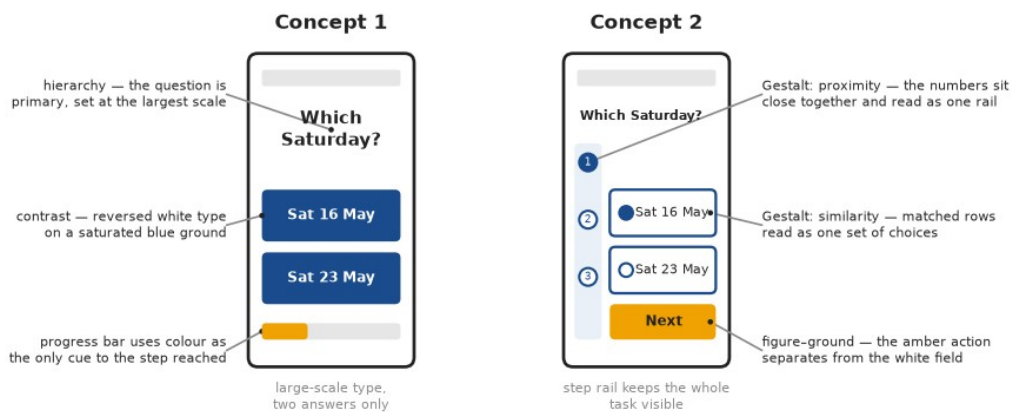
A — browse-first feed. Every upcoming session is a card in a scrolling list; the user reads what is on and taps the one they want. **B — calendar grid.** The month is shown at once and available Saturdays are marked; the user picks a date first. **C — one question per screen.** The interface asks a single question at a time, with large answers, and assembles the booking as it goes.

(6 marks: 2 marks per idea, awarded for a drawn idea that is genuinely distinct from the other two. Three colour variations of one layout earn 2 marks in total, not 6. The drawings are quick ideation sketches; they are not marked on rendering quality.)

Other fields. **Messages** — three genuinely different poster structures (a single dominant image; a type-only grid of the four facts; a step-by-step strip). **Objects** — three different caddy forms (a shallow open tray; a deep tote with a rail handle; a stacking box with a lid that becomes a board). **Environments** — three different plans (a single long communal bench; a demonstration island with benches around it; benches in pairs facing a screen).

Question 11

Idea C — one question per screen — developed into two different concepts. Both answer the same idea; they differ in how the task is structured and signalled.



Concept 1 uses **scale** and **contrast** to do all the work. The question is set at the largest size on the screen, so **hierarchy** puts it first; the two answers are reversed white type on saturated blue, so **contrast** separates the actions from the field; a thin progress bar at the foot carries the only indication of how far through the task the user is.

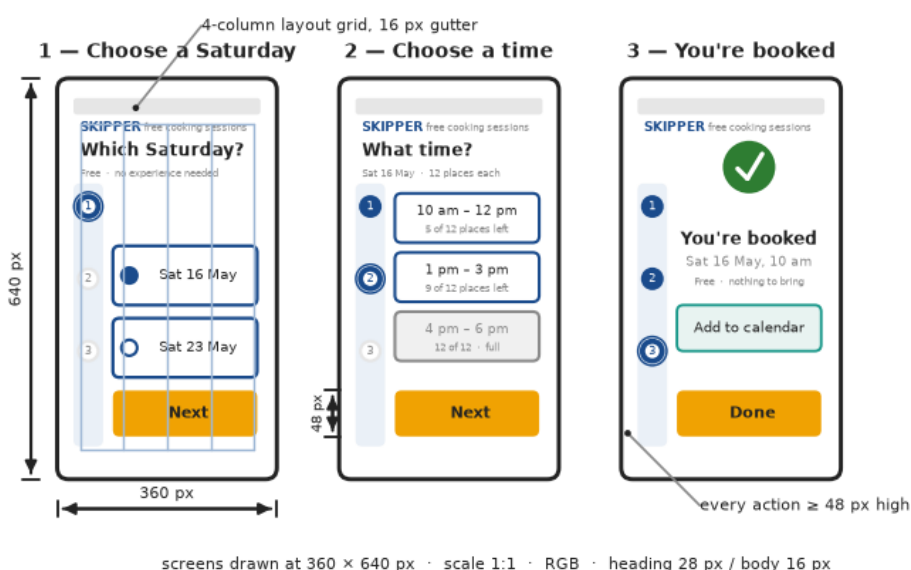
Concept 2 adds a numbered step rail down the left edge. Two Gestalt principles hold it together: the numbers sit close together and are read as one rail rather than three marks (**proximity**), and the two answer rows are given identical **shape, line weight** and spacing so they read as one set of equivalent choices (**similarity**). The design principles then do the ranking — the single amber action sits apart from the white field (**figure-ground**) and so takes the top of the **hierarchy**, above the two answers and the rail.

(9 marks: 3 marks for each concept drawn, developed from the SAME idea and genuinely different from one another; 3 marks for annotations that use design elements and design principles accurately and explain a decision rather than label a part. Two different ideas developed in parallel — not one idea into two concepts — cannot earn more than 5 marks.)

Other fields. The same test applies: one poster idea taken into two concepts that differ in composition, not in colour; one caddy form taken into two concepts that differ in how it is carried; one kitchen plan taken into two concepts that differ in where the demonstration happens.

Question 12

a. Concept 2 resolved. For an interactive experience the appropriate presentation method is a set of **sized static screens** showing the sequence of the interaction, not a perspective or paraline drawing.



The resolved solution is more resolved than the concept in four ways: the whole three-step sequence is drawn rather than one screen; the step rail now carries three distinguishable states — completed (filled), current (open and ringed) and remaining (pale) — where the concept had only two; real content replaces placeholder text, with dated Saturdays, real session times and a places-left count on every row, including a session shown greyed as “12 of 12 · full” rather than hidden; and the primary action holds the same position on every screen so the user’s thumb learns one place.

(6 marks: 4 marks for a resolved solution that is demonstrably more developed than the Question 11 concept — states, real content, a complete sequence or set of views; 2 marks for using the drawing method appropriate to the chosen field. A single screen redrawn slightly larger is not a resolved solution.)

Other fields — the appropriate method. **Messages** — the poster drawn to its final proportion on a symbol or layout grid, with the type hierarchy resolved. **Objects** — an isometric or planometric drawing of the caddy, with a second view if needed. **Environments** — a one- or two-point perspective of the bench area, or a scaled plan with a perspective beside it. Award the method marks against the field ticked.

b. (Model — a PMI, applied criterion by criterion.)

Judgement against the criteria

Plus	<i>Welcoming to a first-time user:</i> one question per screen, in plain words, with no jargon and no question about experience; the line “Free · no experience needed” sits directly under the first question, where it is read before anything is asked. <i>Rules clear at a glance:</i> the first screen asks “Which Saturday?” and offers nothing but Saturdays, so the day rule is carried by the question itself rather than by small print; “free” appears on the first screen and again on the confirmation; and every time on the second screen carries its own count against the twelve — “5 of 12 places left” — with the booked-out session shown greyed as “12 of 12 · full” rather than removed, so the limit is visible rather than merely enforced. <i>Two staff can update it:</i> only the dates, the times and the places-left counts change each week; the layout never has to be re-composed.
Minus	<i>Wet, dirty or full hands:</i> the sequence is designed for a phone held before arriving, so it does not meet this criterion at the kitchen itself. Nothing in the resolved screens can be operated with a knuckle or an elbow.
Interesting	Showing the full session rather than hiding it makes the twelve-place limit believable and creates a reason to book early — a communication gain that came from a decision made for a different reason.

Judgement. The resolved solution meets three of the four criteria well and fails the fourth, because the fourth belongs to the moment of arrival rather than the moment of booking. The change I would make is a single confirmation screen, sent as a link and designed to be read at arm’s length in daylight, carrying only the address, the time and the words “nothing to bring”.

(4 marks: 1 mark for naming and correctly using a convergent thinking strategy — PMI, SWOT, a weighted matrix or a criteria checklist; 2 marks for tying the evaluation to the stated criteria one by one, including at least one criterion not met; 1 mark for an overall judgement or a stated change. An untied list of likes and dislikes earns 1 mark.)

Other fields. The strategy and the structure are identical — the same four criteria, one at a time, ending in a judgement — and only the evidence changes. **Messages** — the Plus row cites what carries from the footpath and how the four facts are ranked on the sheet; the Minus row is usually that a poster can state the twelve-place limit but cannot show which sessions are still open, so it dates the moment it is printed. **Objects** — the Plus row cites one-handed carrying and dishwasher tolerance, and this is the one field that can meet the wet-hands criterion outright; the Minus row is

usually unit cost against a small budget. **Environments** — the Plus row cites sight lines to the demonstration and wipe-down surfaces; the Minus row is usually that nothing can be fixed to the walls of a shared council kitchen, so the booking rules cannot be permanently displayed. Any named convergent strategy is equally creditworthy, and a response that reaches a *positive* judgement on all four criteria is fully creditworthy provided each is argued from the drawn solution.

c. (Model.) Convention: state the screen size and the scale, and dimension the interactive elements. The resolved screens are labelled 360×640 px at 1:1, and the smallest action is dimensioned at 48 px. This matters because SKIPPER's staff and their developer cannot tell from a drawing alone whether a button is large enough to hit with a thumb; the dimension makes the requirement checkable rather than a matter of opinion, in the same way that dimensioning and a stated scale make an orthogonal drawing buildable. Stating that the screens are specified in **RGB**, not CMYK, tells the developer that the colours are for a screen and will not be reproduced in print *(2 marks: a genuine presentation convention, correctly explained, with a reason. Describing the design, or explaining how it would be pitched to the client, earns no marks.)*

Other fields — appropriate conventions. **Messages** — the trim size, bleed and the CMYK colour specification for print. **Objects** — dimensioning in millimetres, a stated scale, and correct line types (continuous outline, dashed hidden detail, chain centre line). **Environments** — a stated scale, a north point on the plan, and a figure drawn for human scale.

Practice Exam 5

VISUAL COMMUNICATION DESIGN Written examination

Reading time: 15 minutes Writing time: 1 hour 30 minutes

QUESTION AND ANSWER BOOK

Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	7	7	40
B	5	5	40
		Total	80

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners, rulers, a protractor, set squares, aids for curve sketching, and coloured pencils, fineliner pens (0.6 mm or less), compasses, and circle and ellipse templates.
- Students are NOT permitted to bring into the examination room: any technology, notes of any kind, blank sheets of paper and/or correction fluid/tape.
- A separate **Resource Book** is provided with this examination.
- All written responses must be in English.

Instructions

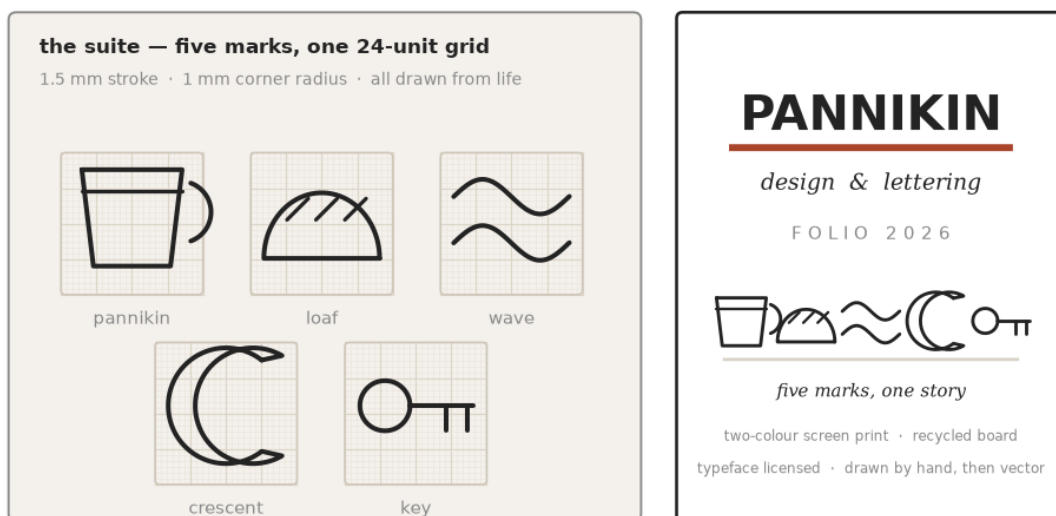
- Write your responses in the spaces provided in this book.
- Drawings must be completed in the spaces provided.
- All questions must be answered.

This practice examination mirrors the structure, timing and materials of the VCAA examination. It is an original ClassBasics paper; no VCAA question is reproduced.

Practice Exam 5 — Resource Book

Use these four design examples to answer Section A. Each example is an original ClassBasics artifact created for this paper. The drawings are not to scale unless a scale is stated on them.

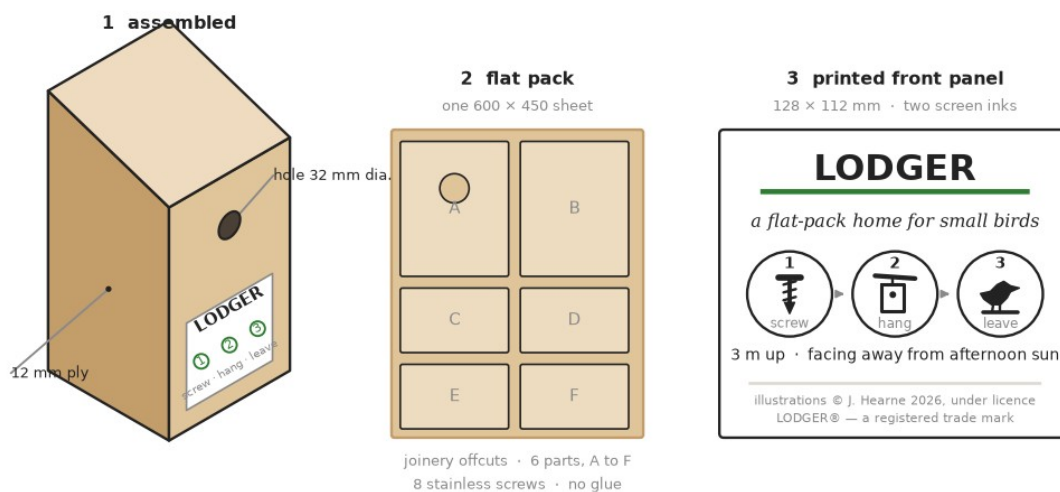
Design example 1 — Messages



PANNIKIN — personal iconography and folio cover for a self-employed designer, 2026.

PANNIKIN is the working name of a designer who finished a design course two years ago and now works alone from a room at home, taking small jobs for businesses in one regional town. The five marks are their personal iconography — a suite drawn from their own life. The pannikin is a grandparent's enamel mug, which sits on the desk. The loaf is the bakery the family ran for thirty years. The wave is the river they swim in before work; the crescent stands for five years of night shifts that paid for the course; the key is a first flat shared with three others. Each mark began as a photograph of something the designer owns or a place they go, was drawn by hand from that photograph, and was then rebuilt on a shared 24-unit grid at a single 1.5 mm stroke weight, with a single 1 mm corner radius and no fill anywhere in the set. One earlier mark has been removed: it was based on a pattern the designer had liked on a pot in a museum, and it went because they could not find out whose pattern it was or ask anyone for permission. The cover is screen-printed in black and one rust ink on uncoated recycled board. The typeface carries a desktop licence. Nothing here is registered, although the designer keeps the dated first drawings and the photographs they came from.

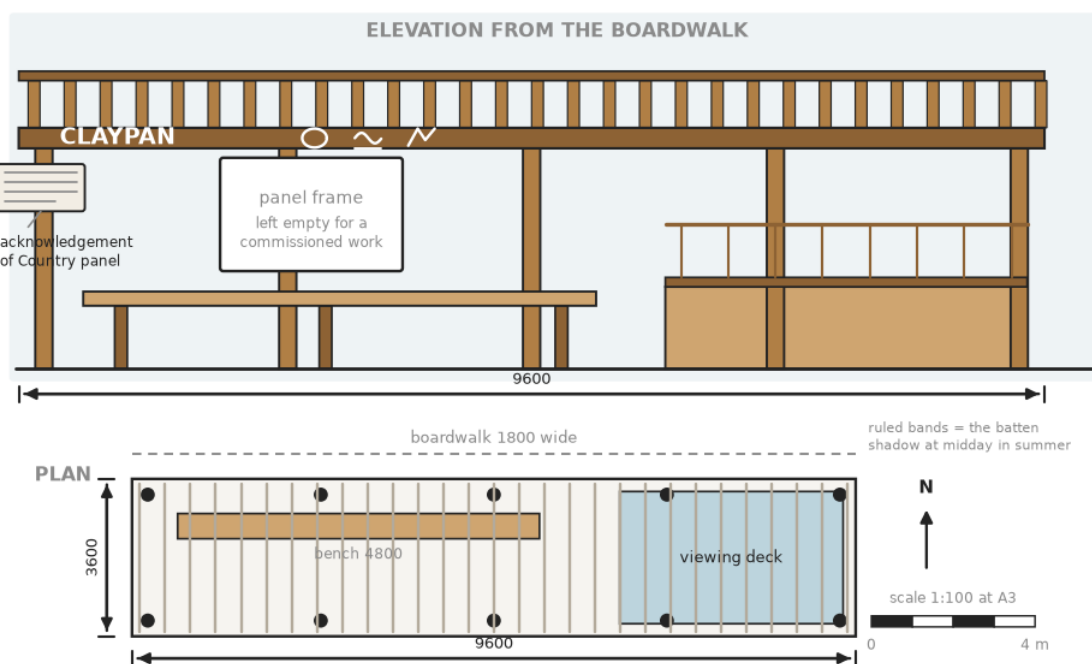
Design example 2 — Objects



LODGER — flat-pack nest box kit for small birds, landcare co-operative, 2026.

LODGER is sold for \$28 at markets and through two hardware stores by a landcare co-operative, which puts the money into tube stock for replanting. It arrives as a single 600 × 450 sheet of 12 mm plywood, cut from offcuts bought cheaply from a joinery in the same town: six lettered parts, A to F, eight stainless screws, and no glue at all, so a household can put it together on a kitchen table in about twenty minutes and take it apart later to clean it out. The 32 mm entrance is sized to let small birds in and keep larger ones out. On the front panel, screen-printed in two inks, three numbered steps — screw, hang, leave — carry the instruction as three small drawings with a single word under each, so that almost all the instructing is done without words, because the co-operative sells to children as often as to adults and to buyers who do not read English confidently. The drawings on that panel are the work of an illustrator in the district; they appear under a written licence covering one print run of five hundred, and the credit sits at the foot of the panel. *LODGER* itself is a registered trade mark of the co-operative. The box, being a plain rectangular form, is not a registered design.

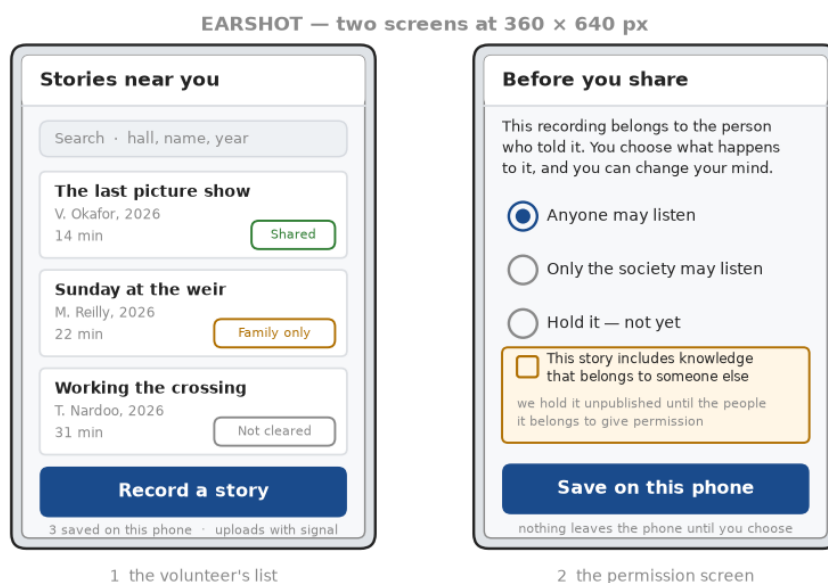
Design example 3 — Environments



CLAYPAN — shade shelter and viewing deck, wetland reserve, 2026.

CLAYPAN sits 240 m along the boardwalk from the reserve's entry, a structure 9.6 m long and 3.6 m deep, put up over three weekends by the volunteer committee that manages the reserve. Its roof is not solid: recycled hardwood battens are laid across the beams at a spacing a committee member worked out from a sun chart, so that the bench underneath stays out of the sun through the middle of a summer day while winter light still reaches the deck. Under the roof there is a 4.8 m bench and an open deck looking out over the water, and nothing else — no bins, no tables, no power and no lights. Nobody works here. In a week it might hold a Year 4 class sitting through a ranger's talk, two or three bird watchers before sunrise, a parent walking a pram along the loop, and half a dozen residents who treat the deck as the town's best seat. The timber is oiled, not painted, so that a volunteer with a rag can keep it up rather than a contractor with a spray gun. The name is routed into the face of the front beam, and the reserve's three trail marks are routed beside it. Fixed to the post closest to the boardwalk is an acknowledgement of Country panel, developed together with the Traditional Owner corporation for this Country; the words on it were supplied and approved by the corporation, which decides how they may be used, and the committee has no authority to alter them. The large empty frame next to the bench is empty deliberately. The committee has commissioned an interpretive work from the corporation, under a written agreement that fixes the fee, the term, the media in which the work may appear, and the artists' retention of copyright and moral rights; until it arrives, the frame holds nothing at all rather than a stand-in.

Design example 4 — Interactive experiences



EARSHOT — two screens from a community oral-history recording app, historical society, 2026.

Roughly twenty volunteers of a regional historical society use EARSHOT to record older residents talking about the district. Most of the volunteers are themselves between 60 and 90; they work on their own phones, in halls, kitchens and front rooms where the mobile signal comes and goes. The Resource Book shows two of the app's screens: the list that opens when a volunteer starts work, and the permission screen that ends every recording. Body text is never smaller than 18 pt, no control is less than 48 px high, and each status is spelled out in a word rather than left to a colour to convey. A recording stays on the phone until there is signal to send it, and the screen says as much. Copyright in what a storyteller says belongs to the storyteller once it is recorded, and the app puts that in plain language before it asks for anything; the storyteller decides who may listen, and can decide differently later. Where a story carries knowledge belonging to other people, the volunteer flags it, and the society holds it unpublished until those people give permission — a rule written after the society put a recording online in 2024 and had to take it down. Locations are recorded against the place a story is about, never against the storyteller's home. Both screens are drawn at 360 × 640 px.

Section A

Instructions for Section A: Answer all questions in the spaces provided. In each of Questions 1 to 6, tick the box of the ONE design example you have chosen and refer to it throughout your response; you need not choose the same design example twice. Question 7 draws on your own study this year and does not use the Resource Book.

Question 1 (4 marks)

Tick the design example you have chosen:

[] PANNIKIN — Messages [] LODGER — Objects [] CLAYPAN — Environments [] **EARSHOT** — Interactive experiences

Name one **Gestalt principle of visual perception** at work in the design example you have chosen, and analyse the part it plays in ordering what its audience or users take in. 4 marks

Question 2 (4 marks)

Tick the design example you have chosen:

[] PANNIKIN — Messages [] LODGER — Objects [] CLAYPAN — Environments [] **EARSHOT** — Interactive experiences

Name the **design element** that dominates the design example you have chosen, and evaluate how well it does the communicating that its audience or users require of it. 4 marks

Question 3 (6 marks)

Tick the design example you have chosen:

☐ **PANNIKIN** — Messages ☐ **LODGER** — Objects ☐ **CLAYPAN** — Environments ☐ **EARSHOT** — Interactive experiences

Name the aesthetic of the design example you have chosen. Analyse how **one design element** working with **one design principle** produces that aesthetic, and account for it in terms of what the design example is for and who uses it. 6 marks

Question 4 (6 marks)

Use the same design example for both parts. Tick the design example you have chosen:

☐ **PANNIKIN** — Messages ☐ **LODGER** — Objects ☐ **CLAYPAN** — Environments ☐ **EARSHOT** — Interactive experiences

a. Name **one factor** — economic, technological, cultural, environmental or social — bearing on the design example you have chosen, and explain the influence it had on decisions the designer took. 3 marks

b. Name **one conception of good design** and evaluate the design example against it. 3 marks

Question 5 (4 marks)

Tick the design example you have chosen:

☐ **PANNIKIN** — Messages ☐ **LODGER** — Objects ☐ **CLAYPAN** — Environments ☐ **EARSHOT** — Interactive experiences

Evaluate the **methods, media and materials** that can be read in the finished design solution. 4 marks

Question 6 (8 marks)

Use the same design example for both parts. Tick the design example you have chosen:

☐ **PANNIKIN** — Messages ☐ **LODGER** — Objects ☐ **CLAYPAN** — Environments ☐ **EARSHOT** — Interactive experiences

a. Set out **one legal responsibility** and **one ethical responsibility** the designer of your chosen design example has met. Point to the evidence for each, and say what makes one legal and the other ethical. 4 marks

b. Suppose the client of your chosen design example now wants Aboriginal or Torres Strait Islander cultural material to form part of it. Discuss the **protocols** that would govern the creation and the commercial use of that material. 4 marks

Question 7 (8 marks)

Answer this question from your own study this year. The Resource Book is not used.

Choose **one Aboriginal or Torres Strait Islander designer** whose work and practices you have studied this year, together with **one design example** by that designer.

Name of designer:

Design example:

Field of design practice:

a. Analyse what makes that designer's **work and practices** culturally appropriate design practice. 5 marks

b. A student is beginning their own **personal iconography**. Using what you know about **ownership** and **intellectual property**, explain what that student may take from the designer's work and what they may not. 3 marks

Section B

Instructions for Section B: Answer all questions in the spaces provided. You may use any of the drawing methods and media permitted in this examination.

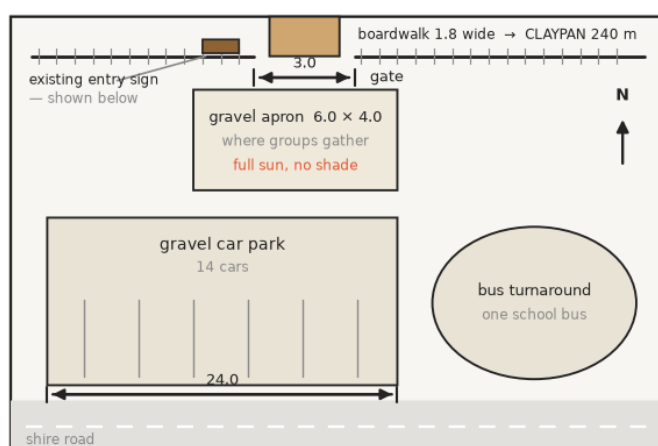
The design problem

The volunteer committee that manages the wetland reserve — the reserve in which **CLAYPAN**, Design example 3 in the Resource Book, stands — is rebuilding the reserve's **entry**. Visitors turn off the shire road into a gravel car park, collect on a gravel apron, and pass through a gate onto the boardwalk. Three trails begin at that gate: the **loop**, the **water** trail and the **ridge** trail. At present nothing at the entry tells a first-time visitor which is which, how long any of them takes, or what the reserve asks of the people walking them. Two school groups arrive by bus each week, and the phone signal gives out at the gate.

The entry as it stands is drawn below.

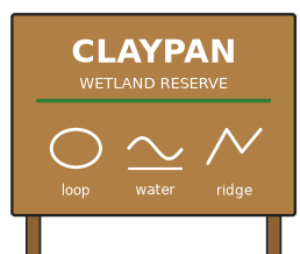
THE ENTRY AS IT EXISTS — site plan

not to scale · dimensions in metres



THE EXISTING ENTRY SIGN

routed hardwood · one screen-printed ink



SITE NOTES

- no power and no water past the gate
- no vehicle access past the gate — posts
- must be hand-dug by volunteers
- full sun all day; frost to -4°C
- phone signal drops out at the gate

The reserve entry as it exists. Site plan and the existing entry sign; work from the dimensions and the site notes.

Design criteria

The design solution must:

- carry on the visual language already at the reserve — routed hardwood, a single screen-printed ink, and the three trail marks on the existing entry sign
- be understood with no phone signal, by children aged 5 to 12 and by visitors who do not read English confidently
- hold a defined place for the work the committee has commissioned from the Traditional Owner corporation, and use no Aboriginal or Torres Strait Islander visual material of any kind
- be built, installed and maintained by volunteers without machinery, on a small budget, in full sun and frost

Communication needs — choose ONE:

[] **Messages** — a suite of four symbols (the three trails, plus a “you are here” mark) for the reserve's signs and its folded map

[] **Objects** — a free-standing trail marker post that one volunteer can carry in and put up by hand

[] **Environments** — the layout of the gravel apron between the car park and the gate, where groups gather

[] **Interactive experiences** — two screens of a trail guide a visitor loads at the car park, before the signal gives out
Tick your chosen communication need above and use it for ALL of Section B.

Question 8 (6 marks)

VCD design process: Discover

- a.** Discuss **two characteristics** of the people who will use your solution that this design problem makes relevant. 3 marks
- b.** State the field of design practice you have chosen, and discuss the **constraints** that will limit the design decisions open to you. 3 marks

Question 9 (7 marks)

VCD design process: Define

Write a **design brief** for the communication need you have chosen. Name the client and the communication need, and set out the purpose, the context, the audience or users, and the constraints. Build the four design criteria stated above into it. 7 marks

Question 10 (12 marks)

VCD design process: Develop

- a.** Produce **three or more distinctly different ideas** for your chosen communication need, as development drawings. Draw in the space below. 4 marks
- b.** Take **ONE** of the ideas from part **a.** and work it up into **TWO concepts**. Annotate both, naming the **design elements** and **design principles** you have used and saying what each of them does. Draw in the space below. 8 marks

Question 11 (11 marks)

VCD design process: Deliver

- a.** Choose **ONE** concept from Question 10 part **b.** and resolve it for presentation to the committee. Use the drawing method that suits your field: for Messages, a **symbol grid with sizes stated**; for Objects, **isometric or planometric**; for Environments, **one- or two-point perspective**; for Interactive experiences, **screens drawn at a stated size**. Draw in the space below. 8 marks
- b.** Name a **convergent thinking strategy** and use it to evaluate your resolved solution against the design criteria set out in the design problem. 3 marks

Question 12 (4 marks)

Discuss the **conventions** you would observe in presenting your resolved solution to the committee. 4 marks

Practice Exam 5 — Answers and solutions

Marking guide

Question	Marks	What is being assessed
1	4	A Gestalt principle correctly named and found in the example; how the perception works; what the viewer therefore sees, and in what order
2	4	The dominant element, with the evidence for its dominance; a strength; a limitation; a judgement reaching the audience or users
3	6	A named aesthetic; an element and a principle located; how the pair produces the aesthetic; purpose and audience accounted for
4a	3	A factor named in the study design's own term, traced to something the designer decided
4b	3	A conception of good design named and applied, with evidence, a limitation and a judgement
5	4	Methods, media and materials separated and read off the finished solution; manual and digital distinguished; strengths, a limitation, a judgement
6a	4	A legal responsibility and an ethical responsibility, evidenced, classified correctly, and told apart with a reason
6b	4	Protocols applied to this example: who grants permission, when they are asked, what a commercial licence covers, attribution, benefit, control
7a	5	A real designer and a real design example; practices analysed, not just appearance; the study design's protocol vocabulary used
7b	3	Process and craft may be taken; owned cultural material may not — reasoned from intellectual property AND from cultural ownership
8a	3	Two user characteristics, distinguished from needs and constraints, each argued against this problem
8b	3	The field named; constraints treated as limits on how, not as criteria restated
9	7	Client, communication need,

Question	Marks	What is being assessed
		purpose, context, audience or users, constraints, and the four given criteria
10a	4	Three or more ideas that differ in kind, all legible, all in the chosen field
10b	8	One idea taken into two concepts; elements and principles named and pinned to a place on both drawings
11a	8	The right drawing method used properly; real resolution past the concept; continuity; enough specification to act on
11b	3	A named strategy worked through the given criteria one by one, ending in a decision
12	4	Conventions of the chosen field, each with the reason it exists

Section A totals 40 marks; Section B totals 40 marks; the examination totals 80 marks.

Marking latitude. Any of the four design examples may be used in Questions 1 to 6, and a student may move between them from one question to the next. Each solution below models one example in full and then sets out the evidence available in the other three, so that a correct response from any example can be marked. Question 7 is marked against the student's own case study. Section B is modelled throughout on the **Messages** need; what an equally creditworthy response looks like in Objects, Environments and Interactive experiences is given at Questions 8 to 12.

Question 1

(Model — PANNIKIN, Messages.) The Gestalt principle is **similarity**.

All five marks are built the same way: one 24-unit grid, one 1.5 mm stroke, one 1 mm corner radius, no fill in any of them. The mind treats things that look alike as belonging together, so the eye takes the five as a single family before it has worked out that one is a mug and another a key. That grouping is doing real work here, because the five objects have nothing else in common — a pannikin, a loaf, a wave, a crescent and a key are unrelated until a shared construction relates them. On the folio cover the same principle operates in a second way: the row of five marks reads as one band of information rather than five separate pictures, so a client looks at the wordmark, then at the band, then at the line beneath it, instead of stopping at whichever mark happens to catch them.

(4 marks: 1 — a Gestalt principle named correctly from the study design's list: proximity, similarity, continuity, closure, common fate, figure-ground or focal point; 1 — found in the example, with the evidence quoted from what can be seen; 1 — the perception explained, that is, what the mind does with what is alike or close or continuous; 1 — the consequence for the viewer, in terms of what is seen together and in what order. A design principle such as hierarchy, balance or contrast named in place of a Gestalt principle scores nothing. Keeping the three vocabularies apart — elements, principles, Gestalt — is the distinction most often lost in this section.)

Evidence available in the other three examples.

- **LODGER: continuity** — the three numbered steps sit on one line with arrows between them, so the eye is pulled left to right and reads an order rather than three pictures; **similarity** — the three step marks share a circle of one diameter and one weight, which is what says they belong to one instruction; **proximity** — numeral, drawing and word are tight together inside each step and clear of the next.
- **CLAYPAN: continuity** — evenly spaced battens run the eye down the 9.6 m of the structure and out to the deck; **similarity** — the three routed trail marks match in size and depth, so they read as one set of three trails

and not as three ornaments; **figure-ground** — the dark banded roof reads as figure against the pale sky behind it, so the shelter is taken in as one object from the boardwalk.

- **EARSHOT: proximity** — title, contributor, duration and status sit together on one card with white space before the next, so a volunteer sees three stories rather than twelve fragments; on the second screen each option is tight against its own button, so three decisions are perceived rather than a paragraph.

Question 2

(Model — *LODGER, Objects.*) The dominant element is **shape**. Almost everything on the printed panel and in the flat pack is a plain rectangle or a plain circle: six rectangular parts nested in a rectangular sheet, three circles carrying the three steps, one circle for the entrance.

Shape is used effectively for this audience. The three circles are identical, evenly spaced and linked by arrows, so the sequence is read as a sequence by a buyer who takes nothing else in — which matters, because the co-operative sells to children and to buyers with limited English and cannot rely on the wording. The rectangles do a second job: because the six parts are drawn as the simple shapes they actually are, a buyer can match a part in their hand to the part drawn in the cutting layout without counting or measuring. For a \$28 kit sold from a trestle table and assembled at home with no help, shape carries the whole instruction.

The limitation is that shape here carries no scale. Circles and rectangles drawn on the panel with no hand, figure or familiar object beside them give a buyer no way to judge how big the assembled box is, how far 3 m up actually is, or whether the 32 mm entrance is the size of a five-cent piece or a fist. A buyer standing at the stall has to ask, which is precisely what a self-explaining kit is supposed to avoid.

Overall, shape is used effectively to communicate the assembly sequence and the parts, and ineffectively to communicate size — a real gap in an object whose installation height and entrance diameter are the two things that decide whether any bird uses it.

(4 marks: 1 — one element named as dominant, supported by the evidence that makes it dominant; 1 — a strength, argued from the example; 1 — a limitation, argued rather than asserted; 1 — an overall judgement that reaches the audience or users. Both sides are required: a response that finds no limitation cannot be given full marks. Any element may be nominated if the case for it is made.)

Dominant elements available in the other three examples. PANNIKIN: line — every mark is an unfilled outline of one weight; strength — that single weight is what makes five unrelated objects read as one person's suite; limitation — an outline this fine will fill in if the cover is reduced or photocopied, and the wave, being two open strokes with nothing enclosing them, is the first of the five to break up as the row is reduced. (**Type** is equally defensible: the wordmark is the largest thing on the cover and sets its hierarchy.) **CLAYPAN: line** — the repeated battens are what is seen first from the boardwalk, and again in the shadow they lay across the bench; strength — they draw a visitor through the shelter toward the deck, doing the work a sign would otherwise do; limitation — everything else recedes, so the acknowledgement of Country panel and the routed trail marks are the least visible things on a structure where they should not be. **EARSHOT: colour** — one blue marks every action that matters; strength — a volunteer never hunts for the next step; limitation — the same blue marks both the *Record a story* button and the selected option, so one hue is doing two different jobs across two screens.

Question 3

(Model — *CLAYPAN, Environments.*) The aesthetic is **calm, natural and unfinished** — a structure that looks assembled rather than manufactured, and that deliberately declines to compete with the water it exists to look at.

The element is **texture** and the principle is **proportion**. The texture is the surface of recycled hardwood left oiled rather than painted: the grain, the saw marks and the old fixing holes stay visible, and the oil darkens the timber without covering it. The proportion is the shape of the structure as a whole — 9.6 m long against 3.6 m deep and under 3 m high, so it reads as long, low and horizontal, and its horizontal lines sit parallel to the water rather than cutting across it.

The two work on each other. A long low proportion on its own could be read as a bus shelter; a rough oiled surface on its own could be read as neglect. Together, the horizontality settles the structure into the flat wetland it stands in, while the visible grain and reused timber say that it was made by people rather than delivered on a truck — which is the

difference between *unfinished* as an aesthetic decision and *unfinished* as an oversight. Nothing is added that does not hold something up.

That aesthetic answers what the shelter is for and who is in it. Its purpose is to give people somewhere to sit, out of the sun, while they watch a wetland: a structure that announced itself would undercut that purpose, because the thing worth looking at is not the building. Its users — a Year 4 class through a ranger’s talk, a bird watcher at dawn, a resident at the end of an afternoon — all want the same thing from it, which is to be comfortable and to stop noticing they are inside anything. A calm, natural, unfinished aesthetic is the one that lets a shelter disappear while still being pleasant to sit in.

(6 marks: 1 — a specific aesthetic named, such as calm/natural/unfinished, plain/hand-made, practical/robust, clear/field-ready; 1 — a design element named and evidenced; 1 — a design principle named and evidenced; 2 — how the pair produces the aesthetic, argued as a chain rather than asserted; 1 — the aesthetic accounted for by the design example’s purpose AND by its audience or users. “It supports the aesthetic”, or naming an aesthetic as “modern”, earns nothing. Any element and principle may be used if the case is made from the chosen example.)

Aesthetics available in the other three examples. PANNIKIN — *plain, hand-made and personal*: the element of **line** with the principle of **pattern (repetition)**, one unfilled stroke weight repeating across five different objects so the suite reads as a life rather than a brand, which is what a sole practitioner needs in front of a small-town client.

LODGER — *practical, honest and friendly*: the element of **shape** with the principle of **hierarchy**, plain circles and rectangles stepped down in size from wordmark to instruction to credit line, so the object announces itself as a kit and not a product. **EARSHOT** — *plain, high-contrast and unhurried*: the element of **type** with the principle of **figure–ground**, 18 pt type on white cards over a pale ground, with a single saturated blue kept for the one thing a volunteer must do next.

Question 4

a. *(Model — EARSHOT, Interactive experiences: the **technological** factor.)* The technology available to this app is poor, and that has driven three decisions visible on the two screens. The mobile signal in the halls and kitchens where recording happens comes and goes, so the designer has made the phone itself the place a recording lives: the *Save on this phone* button, the line reading *3 saved on this phone · uploads with signal*, and the note that nothing leaves the phone until the volunteer chooses, are all consequences of a network that cannot be relied on. Because uploading cannot be immediate, the permission decision had to be moved to the moment of recording rather than the moment of publishing, which is why the permission screen exists at all and why it appears at the end of every recording. And because the app runs on whatever phone a volunteer already owns — often an old one — the designer has used large plain controls at 48 px and type at 18 pt and upwards, rather than anything that depends on a large or high-resolution screen. The technological factor has therefore shaped where data sits, when consent is taken, and how the interface is sized.

*(3 marks: 1 — one factor named in the study design’s own term: economic, technological, cultural, environmental or social; 1 — a decision the DESIGNER made, identified from the example; 1 — the influence carried through as a chain to a second decision or to a visible consequence. The second and third marks are for the pressure the factor put on what the designer chose — a material, a form, a layout, a colour, a place to store data — so an answer that only explains why somebody wanted the design in the first place does not reach them. “Sustainability” is the **environmental** factor and “budget” is the **economic** factor; the study design’s terms are the ones that count.)*

Factors available in the other three examples. PANNIKIN — **social**, or equally **cultural**: the suite is confined to the designer’s own life, and the museum pattern was dropped once its owner could not be found — a decision about what it is acceptable to draw, which changed the contents of the suite itself. (**Economic** is also defensible: two inks, recycled board, a licensed rather than commissioned typeface.) **LODGER** — **economic**: a \$28 ceiling and a volunteer workshop have set the material (joinery offcuts, which fixed the part sizes before drawing began), the construction (eight screws, no glue, because glue needs clamps and drying time volunteers do not have) and the licence (one run of five hundred rather than perpetual). **CLAYPAN** — **environmental**: batten spacing derived from a sun chart, recycled hardwood, an oiled finish a volunteer can renew. (**Cultural** is equally defensible: the acknowledgement of Country panel, its position on the post nearest the boardwalk, and the frame left empty for the commissioned work.)

b. *(Model — EARSHOT, Interactive experiences, judged against the conception that **good design is honest**.)* Among Dieter Rams’ ten principles is the requirement that a design not make a product appear more capable, or more

valuable, than it is, and not attempt to manipulate the person using it with promises it cannot keep. EARSHOT is used in people's homes, by volunteers, to collect something personal from someone in their eighties: honesty is the conception of good design that matters most here, and the app meets it.

The evidence is on both screens. The permission screen states who owns the recording — the person who told the story — before it asks anything of them, rather than burying that in terms nobody reads. The three options are written in plain words, including the option to refuse, and the screen says the choice can be changed later, so consent is presented as revocable rather than final. The first screen is honest in the same way about the system's limits: it says three recordings are sitting on the phone and will upload when there is signal, instead of showing a false confirmation. Rams' principle that good design is **understandable** is met alongside it — a status is a word, not a colour to be decoded.

The judgement is not unqualified. The flag for a story that carries someone else's knowledge relies on the volunteer noticing and ticking it, and the screen offers no help in deciding when it applies; an honest interface here would say what to do when unsure. Against **long-lasting** design, too, an app is the least durable form this material could take. On balance, though, the design meets the conception well: on the two things a storyteller would care about — who owns this, and who will hear it — nothing is hidden.

(3 marks: 1 — a conception of good design named, whether Rams' Ten Principles, Good Design Australia's criteria or another conception studied, with the relevant principle stated rather than the list recited; 1 — the example judged against it with evidence, and with the purpose and context of the example stated; 1 — a limitation and an overall judgement. "Context" means the setting and circumstances of a design's creation, use or viewing, not its presentation format. Reciting ten principles without applying one earns at most 1 mark.)

Conceptions of good design available in the other three examples. PANNIKIN: *good design is honest* — the suite claims nothing the designer has not lived, and the dropped museum motif is the proof; and *thorough down to the last detail* — one grid, one stroke, one radius across five marks. **LODGER:** *good design makes a product understandable* — three numbered steps printed on the panel the buyer is already holding; and *as little design as possible* — no glue, no concealed fixing, no mark that is not instructing. **CLAYPAN:** *good design is environmentally friendly* — reused timber, an oiled finish, no power at all; and *good design is unobtrusive* — a structure that declines to compete with the wetland it looks at.

Question 5

(Model — PANNIKIN, Messages.)

Methods. Three, and the order matters. The marks were **drawn by hand** from photographs the designer took of their own things; they were then **redrawn as vector artwork** on a shared 24-unit grid, which is what regularised the stroke weight and the corner radius across the set; and the cover was **screen-printed**. The first is manual, the second digital, the third manual again — this is a solution that has passed through both.

Media. Two screen inks, black and one rust. The rust appears exactly once, in the rule under the wordmark, so the second ink is functioning as punctuation rather than as decoration.

Materials. Uncoated recycled board — absorbent, slightly grey, with visible fibre.

Evaluation. The three are well matched to each other and to what the designer can afford. Screen printing lays flat opaque ink cheaply in small runs, which suits a sole practitioner printing a few dozen covers; it cannot hold fine detail or tonal gradation, and the designer has answered that by building the entire suite from unfilled outlines of one weight, with no tints, no gradients and no reversed type anywhere. The vector redraw is what makes the hand-drawn marks printable at all, since scanned pencil would break up on this board. And the uncoated recycled stock is consistent with what the folio is claiming about its author.

The limitation follows from the same choice. An absorbent uncoated board spreads ink slightly, so a 1.5 mm stroke thickens on the sheet, and the smallest marks in the row under the wordmark lose the crispness that the whole suite depends on for its family resemblance. A coated stock would hold the line but would contradict the hand-made aesthetic.

Overall, the methods, media and materials are applied effectively: each choice is made for the process rather than in spite of it, and the compromise accepted — a slightly soft line at small size — is a fair price for a folio a designer can print themselves.

(4 marks: 1 — methods read off the FINISHED solution and distinguished as manual or digital; 1 — media identified, that is, what the image is actually made of; 1 — materials identified, that is, the surface or substrate; 1 — an evaluation carrying a strength, a limitation and an overall judgement. Sketching, ideation and the process of designing are not what this question asks about, and earn nothing. A software package is media, not a method.)

Methods, media and materials in the other three examples. LODGER: methods — sheet cutting of a nested layout, drilling, and screen printing of the panel, with assembly left to the buyer; media — two screen inks; materials — 12 mm plywood offcuts and stainless screws. Strength: one sheet, six parts and no glue put a buildable kit inside a volunteer's capacity. Limitation: the printed panel is the least weatherproof element of an object that will hang outdoors for years. **CLAYPAN:** methods — on-site timber framing, joinery for bench and deck, and routing for the name and trail marks; media — penetrating oil, and the shadow the battens cast, which is used as a designed surface in its own right; materials — recycled hardwood, steel fixings, the existing boardwalk. Strength: an oiled finish can be renewed with a rag by anyone, where paint would need stripping. Limitation: routed lettering reads by shadow alone, so in flat light the routed name and the three trail marks on the front beam are both hard to read. **EARSHOT:** methods — digital interface design and screen-based delivery; media — the phone screen with its type and colour system; materials — the volunteers' own ageing handsets. Strength: 18 pt type and 48 px controls answer unsteady hands and poor eyesight directly. Limitation: the designer does not control the device, so a small or cracked screen undoes the sizes specified.

Question 6

a. *(Model — CLAYPAN, Environments.)*

Legal responsibility. The committee's designer has met a **copyright** obligation by putting the commission on written terms. The agreement for the interpretive work fixes the fee, the term, the media in which the work may appear, and — the important part — the artists' retention of **copyright and moral rights**. Copyright arises automatically the moment an original work is made in material form, so it belongs to the artists whether or not anything is signed; what the agreement does is record the **licence** the reserve is being given, which is narrower than ownership and is limited to the media named in it. Moral rights are statutory too: the artists must be attributed, and the work must not be treated in a way that damages their reputation, which is why the frame is a fixed size and the work cannot be cropped to fit it. These are legal responsibilities because the consequence of getting them wrong is an action for infringement, not disapproval.

Ethical responsibility. The committee has met an ethical responsibility by leaving the frame **empty** while it waits. Nothing in law required that. It could lawfully have filled the frame with a photograph, a map or a pattern of its own devising and swapped it later, and no statute would have been troubled. The committee did not, because putting a stand-in where a commissioned work will go treats the commission as decoration to be filled in and would let visitors read whatever went there as the reserve's account of this Country. That obligation comes from culturally appropriate design practice and from published protocols such as the Australian Indigenous Design Charter, which is a self-regulated standard rather than legislation — and that is exactly what makes following it an ethical decision rather than a legal one. The same is true of the acknowledgement panel: no law required the committee to develop it with the corporation, to use only words the corporation supplied, or to give up the ability to alter them.

*(4 marks: 2 — a genuine **legal** responsibility, correctly classified and evidenced from the example; 2 — a genuine **ethical** responsibility, correctly classified and evidenced, with the difference between them reasoned. Copyright exists **automatically on creation**; trade marks, patents and designs exist only once **registered**. Cultural protocols, the Australian Indigenous Design Charter, ICIP, acknowledgement of sources, inclusive practice and honest claims are **ethical** frameworks and not legal obligations — classifying them as legal loses those marks. Two responsibilities of the same kind cannot both be credited.)*

Legal and ethical material in the other three examples. PANNIKIN — legal: the typeface carries a desktop **licence**, because a typeface design is somebody else's intellectual property however ordinary the letterforms look; and the museum pattern was dropped in part because an image of unknown authorship must be assumed to belong to someone, copyright having arisen automatically without registration, fee or notice. **Ethical:** dropping that pattern

anyway, once its owner could not be identified and permission could not be sought — the mark may well have been old enough that no copyright subsisted, and the designer let it go regardless. **LODGER — legal:** LODGER is a **registered trade mark**, which unlike copyright exists only because someone applied, paid and was granted it; the step drawings sit under a **written licence for one run of five hundred**, so a second printing without a fresh licence would infringe. The box is *not* a registered design, so its plain rectangular form may lawfully be copied by anyone. **Ethical:** crediting the illustrator where a buyer will actually see it, and writing an instruction a child or a buyer with limited English can follow. **EARSHOT — legal:** copyright in the words of a recorded story belongs to the storyteller who spoke them, so the society needs a licence from them before it publishes anything; and personal information about identifiable living people brings **privacy** obligations, which is why locations attach to places rather than to addresses. **Ethical:** consent that can be withdrawn later, and holding a flagged story unpublished, go past anything a statute demands.

b. (Model — CLAYPAN, Environments. The same shape of answer is expected from any example.)

Ask the right people, and ask them first. The designer’s opening obligation is to identify the **Traditional Owners of this Country** and to approach the corporation, Elders or knowledge holders with the authority to speak for it. Not a generic consultant, and not whichever Aboriginal or Torres Strait Islander person is nearest: protocols are **community specific**, what one community allows another forbids, and there is no single “Aboriginal culture” to consult. The approach belongs in **Discover**. A community brought in at sign-off cannot shape what is made and cannot realistically refuse it, which makes the consultation ornamental.

Let the work be Indigenous led and self-determined. Under the Australian Indigenous Design Charter, cultural content is authored and controlled by the people it belongs to. For CLAYPAN that means the committee does not design something and seek approval for it; it **commissions**, as it has already done for the empty frame, and the corporation decides what is represented, how, by whom, and whether the project goes ahead at all. **Deep listening** governs the whole engagement — allow time, allow for cultural obligations and travel, expect silence, ask before photographing, and never push for a decision.

Make consent specific, informed, recorded and paid for. Permission for one use is not permission for every use. An agreement for **commercial** use must state the scope — the shelter, the entry structure, the marker posts, the folded map, the reserve’s website — and the term, the territory, the media, the fee, any royalty, the attribution wording including the artists’ names and their community or language group, and what happens if the reserve later wants to extend the use to merchandise. The community must be free to say no to any part of it. Material that is **secret, sacred or otherwise restricted** is not published at all: being shown something is a matter of trust, not a supply of content.

Keep attribution, permission and benefit separate. A credit line records who made something; it creates no right to use it. Benefit has to flow back — payment for the work, paid time for the community’s participation, and an agreed share where the material is used commercially.

And if the protocols cannot be followed, do not imitate. The correct response is to design without cultural material rather than to produce something in the style of it — which is the decision the committee has already recorded in the design problem for Section B.

(4 marks: 1 — permission sought from the right people, identified as the Traditional Owners, custodians or knowledge holders for that particular Country or community, and sought before the work is made; 1 — the engagement described as Indigenous led and self-determined, with the community controlling the cultural content and free to refuse; 1 — the terms of a **commercial** licence described specifically — scope, term, media, fee or royalty, attribution — rather than as “ask permission”; 1 — attribution, benefit sharing and restricted material treated as separate obligations. A response that offers a credit line as sufficient, or that describes a community being shown a finished design for approval, cannot exceed 2 marks. The protocols may be applied to any of the four examples; note that the illustrator’s licence in LODGER is a useful model of what a licence must specify, but a licence from an individual artist is not a substitute for community permission where the material carries Indigenous knowledge.)

Question 7

a. (Model. In the examination you name an actual Aboriginal or Torres Strait Islander designer studied this year and an actual design example by them; a response that names no real designer and no real work cannot be awarded marks. The model below is written about a designer described by their practice, so that the required structure, depth

and kind of evidence can be shown. When writing about a designer's practice, rely on what that designer or their studio has themselves published about it.)

The designer is an Aboriginal designer who has run a communication design studio since the mid-2010s; the design example is an identity and signage system for a regional health service. Four things make the work and the practices culturally appropriate.

The cultural content is authored, not sourced. The designer is working with knowledge and imagery they hold and are entitled to use. Where a project reaches into material belonging to another community, the studio goes to that community's Elders and knowledge holders directly and names them as authors of that content — not as inspiration, and not in an acknowledgements line. This is what separates **Indigenous led** work from work that is merely Indigenous themed.

Authority sits inside the process, not at the end of it. The studio's published method puts community engagement in Discover, holds sessions on Country rather than in the studio, and takes the work back for review at each stage. The consequence shows in the solution: the signage uses a restricted palette and a limited set of forms that the community approved, and several early directions are simply absent, having been withdrawn when the community asked for them to be withdrawn. Being able to point to what was **removed** is the strongest available evidence that a process was genuinely self-determined, because a community that cannot cause a removal has not been given authority.

Attribution, licence and benefit are on the record. The design example carries the artists' names and their language group. The agreement with the health service specifies the media the work may appear in and for how long; copyright and moral rights stay with the artists; the community receives a fee and a continuing licence payment. Attribution records authorship, and the licence and the payment are what give the community ongoing control and a share of what the work earns — three different obligations, none standing in for another.

The work is of one place, not pan-Aboriginal. It is designed for one health service on one Country, and the studio has said publicly that the system is not to be lifted and reused elsewhere. It makes no attempt at a generic "Aboriginal look", which would flatten many nations into one.

Taken together, these are practices rather than styles: who authors, who decides, who is named, who is paid, and who is able to stop the work.

*(5 marks: 1 — a real Aboriginal or Torres Strait Islander designer named, with a real design example and its field of practice; 2 — the designer's **practices** analysed — engagement, authority, timing, the ability to refuse — with at least two specific practices identified; 1 — the **work** analysed, that is, evidence in the design example itself and not only in the process around it; 1 — the analysis expressed in the study design's terms, such as Indigenous led, self-determined, community specific, deep listening, attribution, benefit sharing or ICIP. A response confined to how the work looks cannot exceed 2 marks. Fine artists, photographers and craftspeople fall outside this question unless the design example itself is a communication, object, environment or interactive design.)*

b. The student may take the designer's process and their craft. The student may not take their content.

What may be taken: the questions asked before anything is drawn — whose is this to tell, who decides, who is named; the habit of working from primary sources the student holds themselves, so that the drawing is original work and its provenance can be traced; and the standards visible in the work, such as building a suite on one grid at one weight so that it reads as a family. None of this belongs to anyone. A method is not intellectual property, and copying a way of working is not appropriation.

What may not be taken: the motifs, symbols, stories and knowledge that appear in the designer's work. Two separate barriers stand in the way, and the difference between them is the point of the question. The first is **intellectual property** — copyright subsists automatically in the designer's drawings, so copying or closely adapting them infringes it whether or not the student ever sells the result. The second is **cultural ownership** — the knowledge those marks carry belongs to a community, is held under customary law, and was never the designer's to hand on. That second barrier holds even where the first has expired or never applied. It is why a student's personal iconography has to come out of their own identity, life story and connections to culture, community or place: material drawn from a life the student has actually lived is original and culturally appropriate at the same time.

(3 marks: 1 — what may be taken, identified as process, method or craft rather than as imagery; 1 — what may not be taken, identified as the owned cultural material, with a reason from **intellectual property**; 1 — a second, distinct reason from **cultural ownership**, and the conclusion that personal iconography must be drawn from the student's own life. A response resting only on "it would be copying" earns 1 mark.)

Question 8

a. (Model — the symbol suite, Messages.)

Characteristic 1 — arrivals are mostly first-timers, and by the gate they have stopped reading. Someone who has driven in, parked on gravel and walked up to a gate is standing in full sun, usually with children already moving ahead of them, and will give anything at the entry a couple of seconds at most. That is a psychographic characteristic: a state of mind on arrival, not something they need. It matters because whatever is put at the gate has to be taken in at a glance; anything that looks like a noticeboard will be walked past by the very people it was written for.

Characteristic 2 — the age range runs from five to eighty-five, and not everyone reads English confidently. Two school groups arrive by bus each week; older residents walk the loop most days. This is a demographic characteristic, and it has a hard consequence: meaning cannot be carried by words, and it cannot be carried by fine detail either, because the same mark has to work for a child reading it on a post at eye height and for an older visitor reading it on a folded map at arm's length.

(3 marks: 2 — two genuine characteristics of the audience or users, demographic or psychographic, each stated as what these people are like; 1 — each argued against THIS problem rather than described in general. Needs ("they need to know which trail to take"), constraints ("there is no power at the gate") and restatements of the design criteria are not characteristics and earn nothing. Confusing the three is the error most heavily penalised in Section B.)

b. (Model.) Field of design practice chosen: Messages.

No phone signal at the gate. Everything a visitor needs has to be physically present. That rules out anything to be scanned or loaded, and it means the suite has to live on timber and on paper.

One screen-printed ink, and routed hardwood, to match the existing sign. The same four marks must survive being cut into timber at 120 mm and printed on a map at 18 mm. Fine detail, tonal gradation and any mark whose meaning depends on its colour are all excluded, and a minimum stroke weight is fixed before design begins.

Volunteers, hand tools, small budget. The number of inks, the number of marks and the intricacy of anything routed are limited to what two people with a router and a screen can produce once and repair later.

Full sun, frost and no lighting. Printed colour on the sun side will fade and nothing is lit at dusk, so silhouette and contrast have to carry what colour and light cannot.

No Aboriginal or Torres Strait Islander visual material, and a defined place held for the commissioned work. This is a genuine limit on the design decisions available: it excludes a category of imagery outright, and it reserves an area of the entry structure that the solution has to compose around rather than into.

(3 marks: 1 — the field named and then used consistently through the rest of Section B; 2 — constraints treated as genuine limits or expectations bearing on how the solution can be made, each with its consequence. Restating the design criteria as constraints earns nothing: a criterion is what the solution has to achieve, a constraint is what narrows the ways of achieving it. Criterion 3 does generate a real constraint — the reserved area — and a student who draws that distinction should be credited.)

Question 9

(Model brief — Messages.)

Client. The volunteer committee that manages the wetland reserve.

Communication need. A suite of four symbols — the loop trail, the water trail, the ridge trail and a "you are here" mark — for use on the rebuilt entry, on marker posts along the three trails, and on the reserve's folded map.

Purpose. To let a visitor arriving without phone signal pick a trail and stay on it without reading a paragraph, and in doing so to make three separate paths read as one reserve.

Context. Routed into hardwood at the entry and along the trails, in full sun and frost, with no lighting and nobody on site to maintain it; and printed small on a folded paper map carried in a pocket. Seen for two or three seconds by somebody walking, and for several minutes by a class standing on the gravel apron before a talk.

Audience or users. Reserve visitors from about five to eighty-five: first-timers arriving by car, two school groups a week by bus, bird watchers before dawn, and residents walking the loop regularly. Some do not read English confidently. The volunteers who will cut, install and maintain the marks are a second group of users.

Constraints. No signal at the gate; one screen-printed ink and routed hardwood, matching the existing entry sign; no machinery past the gate, so everything goes in by hand; a small budget; full sun, frost, no lighting; and no Aboriginal or Torres Strait Islander visual material.

Design criteria. The design solution must:

1. carry on the reserve's existing visual language — routed hardwood, one screen-printed ink, and the three trail marks already in use
2. be understood with no phone signal, by children aged 5 to 12 and by visitors who do not read English confidently
3. hold a defined place for the commissioned work, and use no Aboriginal or Torres Strait Islander visual material
4. be built, installed and maintained by volunteers without machinery, on a small budget, in full sun and frost

(7 marks: 1 — client; 1 — the communication need, stated specifically and within the chosen field; 1 — purpose; 1 — context, understood as the setting and circumstances of use rather than the presentation format; 1 — audience or users, described as people rather than as a market; 1 — constraints, as limits; 1 — the four given criteria built in and written as statements the finished solution could be tested against. A brief that reproduces the criteria but leaves out purpose, context or audience cannot exceed 4 marks.)

Question 10

a. (Model — Messages.)

Q10a — three diverse ideas for the four reserve symbols (Messages)

	loop	water	ridge	you are here
Idea 1 — draw what you will SEE pictorial: reeds, open water, bark, boot print				
Idea 2 — draw the SHAPE OF THE WALK diagrammatic: the route line itself				
Idea 3 — draw the TRAIL'S INITIAL typographic: letter in a rounded field				

The three ideas differ in HOW a walk is represented — a picture of it, a diagram of it, or a letter for it — not in styling.

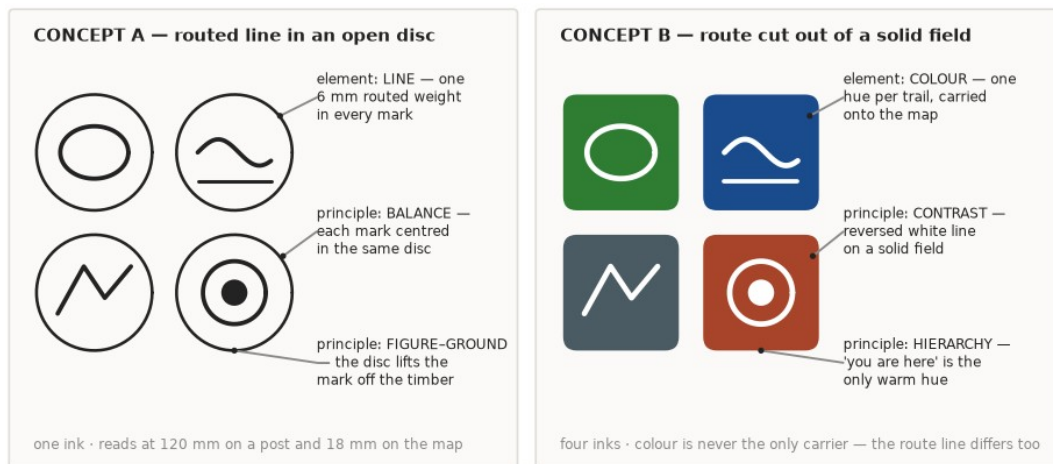
The three ideas are different in kind, not in styling. The first represents each trail by **something a walker will see** on it; the second by **the shape the walk makes on the ground**; the third by **the trail's initial letter** in a rounded field. Because the difference is in what a symbol is *made of*, each idea carries its own consequences, and two of them fail on inspection: the pictorial marks need detail too fine to rout at map size, and the letters mean nothing at all to a five-year-old or to a visitor who does not read English. Finding that out is what the divergent stage is for.

(4 marks: 2 — three or more ideas that differ in kind rather than being one idea restyled; 1 — each drawn well enough to be read, and labelled or annotated; 1 — all of them within the field ticked and answering the stated problem. Three versions of a single idea, or ideas drawn from more than one field, cannot earn the first two marks.)

Equally creditworthy responses in the other three fields. Objects — three marker posts that differ structurally: a driven timber post with a routed head, a folded steel plate pinned to a rock, and a low bollard doubling as a seat. **Environments** — three apron layouts: a single arc of seating facing the gate, a shaded cluster set back from the path, and a linear arrangement along the fence that leaves the middle clear for a bus group. **Interactive experiences** — three guide models: map first, a question-led “how long have you got?” flow, and a downloadable card that behaves like a printed page.

b. (Model — Messages: the second idea taken into two concepts.)

Q10b — Idea 2 (the shape of the walk) developed into TWO concepts



Both concepts come from the **same** idea — the route-shape mark — rather than being two ideas placed side by side. Concept A resolves it as a single-weight routed line inside an open disc. Concept B resolves it as a route cut out of a solid, colour-coded field. The annotations name an element and principles on each and point to where they are applied. On Concept A: the **element of line**, one 6 mm routed weight in every mark, with **balance** (each mark centred in an identical disc) and **figure-ground** (the disc lifts the mark clear of the timber grain). On Concept B: the **element of colour**, one hue per trail carried through onto the map, with **contrast** (a reversed white line on a solid field) and **hierarchy** (the “you are here” mark is the only warm hue, so it is read first).

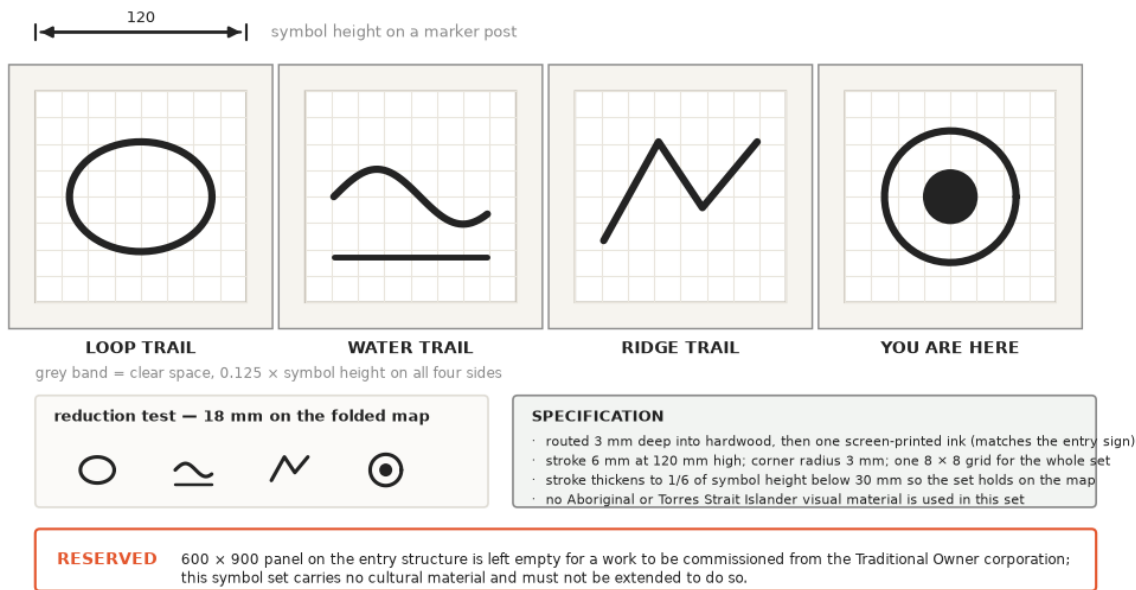
(8 marks: 2 — ONE idea from part a. carried forward, and TWO concepts made from it; a student who brings forward two ideas instead earns nothing here; 2 — the two concepts resolve that one idea in genuinely different ways, parting company on construction, format or material rather than on decoration; 2 — design elements named and pinned by annotation to a place on BOTH drawings; 2 — design principles named and pinned by annotation to a place on BOTH drawings, each with a reason. Annotation that describes the idea in general terms, without naming an element or a principle and pointing at where it is used, earns nothing for the last four marks.)

Question 11

a. (Model — Messages, resolved as a symbol grid with stated sizes.)

Q11a — resolved: the four reserve symbols, drawn on a common grid

presentation drawing for the reserve committee · symbol grid · dimensions in millimetres



Concept A has been chosen and resolved. What makes the drawing a resolution rather than a tidier copy: all four marks are set out on one shared 8×8 construction grid; the symbol height is dimensioned at 120 mm for a marker post; clear space is specified at $0.125 \times$ symbol height on every side; the stroke is specified at 6 mm at full size and thickened to a sixth of the symbol height below 30 mm, so the set survives the map; production is specified as routing 3 mm deep filled with the single screen-printed ink that matches the existing entry sign; and the reduction to 18 mm is drawn and tested rather than promised. The reserved 600×900 panel is recorded on the drawing as a note, so criterion 3 is carried by the documentation instead of by memory.

(8 marks: 2 — a drawing method appropriate to the chosen field, used properly; for Messages that means a **symbol grid** with a shared construction, stated sizes and stated clear space; 2 — resolution genuinely past the concept, through dimensions, specification, states or detail; 2 — the concept's decisions carried through, so the resolved drawing is recognisably the same solution; 2 — enough on the drawing for the client to act on, including at least one test, detail or callout. A resolved drawing that only tidies the concept cannot be given more than 4 marks.)

Equally creditworthy responses in the other three fields. Objects — the marker post in **isometric or planometric**, measurements true along the axes and the receding axes at the correct angle, dimensioned in millimetres, with the ground fixing detailed, timber section and finish named, and a section through the routed head. **Environments** — the apron in **one- or two-point perspective** from the car park, horizon line at standing eye height, vanishing point marked, figures drawn in for scale, and seating, shade, surface and the reserved panel all located and named.

Interactive experiences — two **screens at a stated pixel size** on a shared grid, with tap-target heights, type sizes, the primary action on each screen, and at least one state drawn — no signal, loading, or downloaded. Wherever the marks are earned, they are earned for the same four things: the right method used properly, resolution past the concept, continuity with it, and specification enough to build from.

b. (Model — PMI, Messages.)

The strategy is **PMI** (plus, minus, interesting), taken criterion by criterion through the four criteria in the design problem.

Plus. On criterion 1, the resolved set is routed to the same depth in the same hardwood and filled with the same single ink as the existing entry sign, and the three trail marks are developments of the marks already cut into it rather than replacements — so a returning visitor reads continuity, not a rebrand. On criterion 4, one ink, one routing depth and one shared grid mean the whole set comes off a single template with a hand router and is kept up with a rag and a tin.

Minus. On criterion 2, the route-shape marks are diagrammatic. The wave is legible enough as water, but the loop and the ridge marks are abstractions, and a five-year-old at a marker post — away from the map that explains them — will

not decode either. On criterion 4 again, routing 3 mm into recycled hardwood will chip along the grain where the ridge mark crosses it.

Interesting. Clear space was specified for legibility, but it turns out to fix the spacing of the marks along the entry beam as well, which puts the reserved 600×900 panel at a measured distance from the symbol set rather than wherever it fits. Criterion 3 became easier to satisfy once criterion 2's clear space was settled.

Decision. Criteria 1, 3 and 4 are met; criterion 2 only partly. On the marker posts I will pair each routed symbol with a small pictorial cue of what the walker will see on that trail, taken from the first idea and cut at the same depth in the same ink, so that the abstract mark identifies the trail and the cue explains it. I will also open the corner radius on the ridge mark from 3 mm to 5 mm to stop the cross-grain chipping.

(3 marks: 1 — a convergent or critical-thinking strategy named — PMI, SWOT, an evaluation matrix, forced ranking — and actually worked, not merely named; 1 — worked through the criteria GIVEN in the design problem, one at a time, rather than criteria of the student's own invention; 1 — a decision or refinement following from it. A general opinion about the solution earns nothing.)

Question 12

(Model — Messages.) Presenting a resolved symbol suite calls for the conventions of symbol documentation. Three of them are doing work here.

A shared construction grid, with sizes stated. Every mark is set out on the same 8×8 grid, and the drawing states the size at which each will be used: 120 mm routed on a post, 18 mm printed on the map, with the reduction drawn at the smaller of the two. The convention exists because a symbol suite is never one drawing — it is a family that has to keep behaving like a family in every application. The grid is what lets a volunteer cut a fourth mark two years from now and have it match the first three, and the reduction is what proves the claim about small sizes instead of asserting it.

Clear space, stated as a rule rather than drawn by eye. The drawing specifies clear space as $0.125 \times$ symbol height on all four sides. Symbols are almost never seen alone — on the entry beam this one sits beside a routed name and, in time, beside the commissioned panel — and without a stated minimum, whoever installs the next element will crowd it and the family will stop reading as one.

A stated production build. The drawing names the process and the colour: routed 3 mm deep, filled with one screen-printed ink matched to the existing entry sign, rather than showing colour only as a rendered swatch. This matters because colour on a presentation drawing is made in a different medium from the colour that will be produced — a pencil or on-screen rendering of a screen ink is an approximation, and the written specification is what the maker actually works from. On this project the drawing also carries the note reserving the 600×900 panel, because anything the client must not do belongs on the drawing rather than in somebody's memory.

(4 marks: 2 — at least two genuine conventions of presentation in the chosen field, correctly named; 2 — the reason each exists, expressed in terms of legibility, reproducibility, consistency, buildability or client approval. Describing what the solution looks like, or arguing its merits, is not a discussion of conventions and earns nothing.)

Conventions in the other three fields. Objects — dimensions in millimetres on dimension lines placed outside the outline with projection lines that stop short of it, the scale and the drawing method stated (isometric measurements true along the three axes, receding axes at 30°), a schedule of materials and finishes, and a section through anything that cannot be seen from outside; the reason is that the drawing will be built by somebody other than the person who drew it. **Environments** — a scale on every drawing plus a scale bar that survives photocopying, a north point, correct line types for cut edges against seen edges, levels or a datum, and figures included for human scale; the reason is that a plan is a measured instruction and not a picture. **Interactive experiences** — a stated pixel size for every screen, a shared grid, and specified figures for tap targets, type sizes and colour contrast, with each state drawn instead of described; the reason is that these drawings are a specification somebody will build from, and accessibility requirements can only be checked against numbers.

Practice Exam 6

VISUAL COMMUNICATION DESIGN Written examination

Reading time: 15 minutes Writing time: 1 hour 30 minutes

QUESTION AND ANSWER BOOK

Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	6	6	40
B	5	5	40
		Total	80

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners, rulers, a protractor, set squares, aids for curve sketching, and coloured pencils, fineliner pens (0.6 mm or less), compasses, and circle and ellipse templates.
- Students are NOT permitted to bring into the examination room: any technology, notes of any kind, blank sheets of paper and/or correction fluid/tape.
- A separate **Resource Book** is provided with this examination.
- All written responses must be in English.

Instructions

- Write your responses in the spaces provided in this book.
- Drawings must be completed in the spaces provided.
- All questions must be answered.

This practice examination mirrors the structure, timing and materials of the VCAA examination. It is an original ClassBasics paper; no VCAA question is reproduced.

Practice Exam 6 — Resource Book

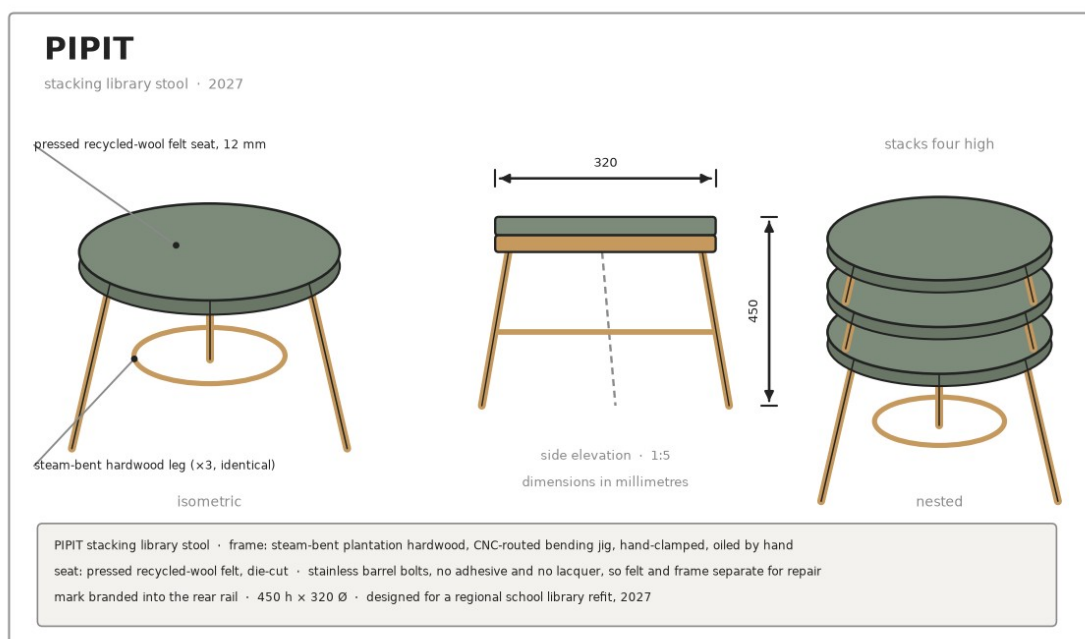
Use these design examples to answer Section A. Each example is an original ClassBasics artifact created for this paper. Section B sets a separate design problem and does not use this Resource Book.

Design example 1 — Messages



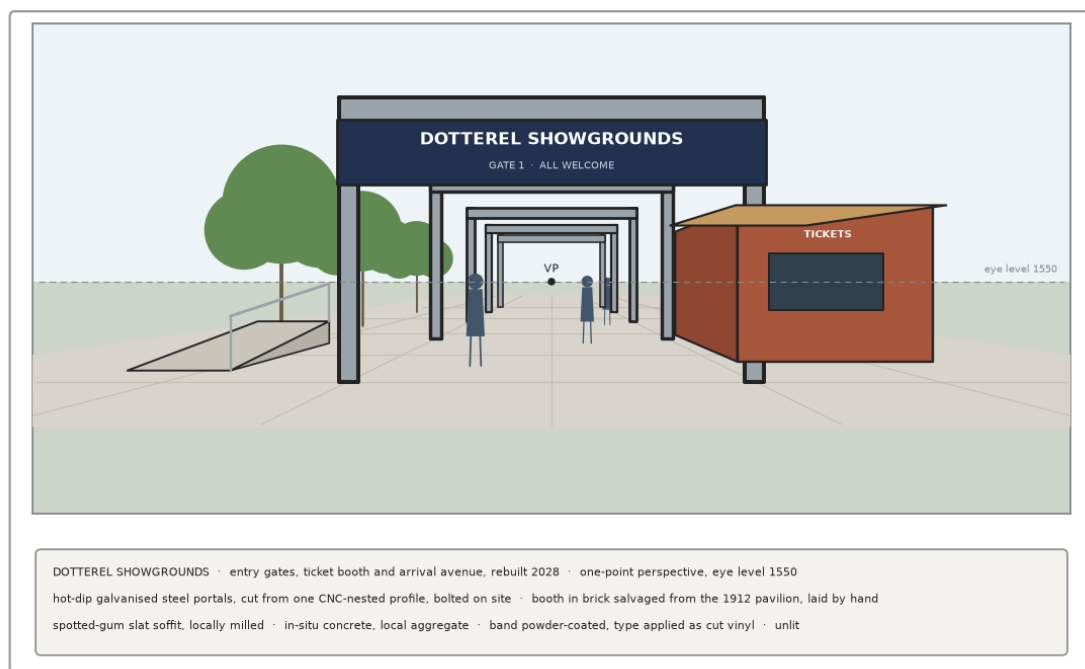
BROLGA — season poster and wordmark for a touring open-air film program in five country halls, screen-printed on recycled kraft board, 2027.

Design example 2 — Objects



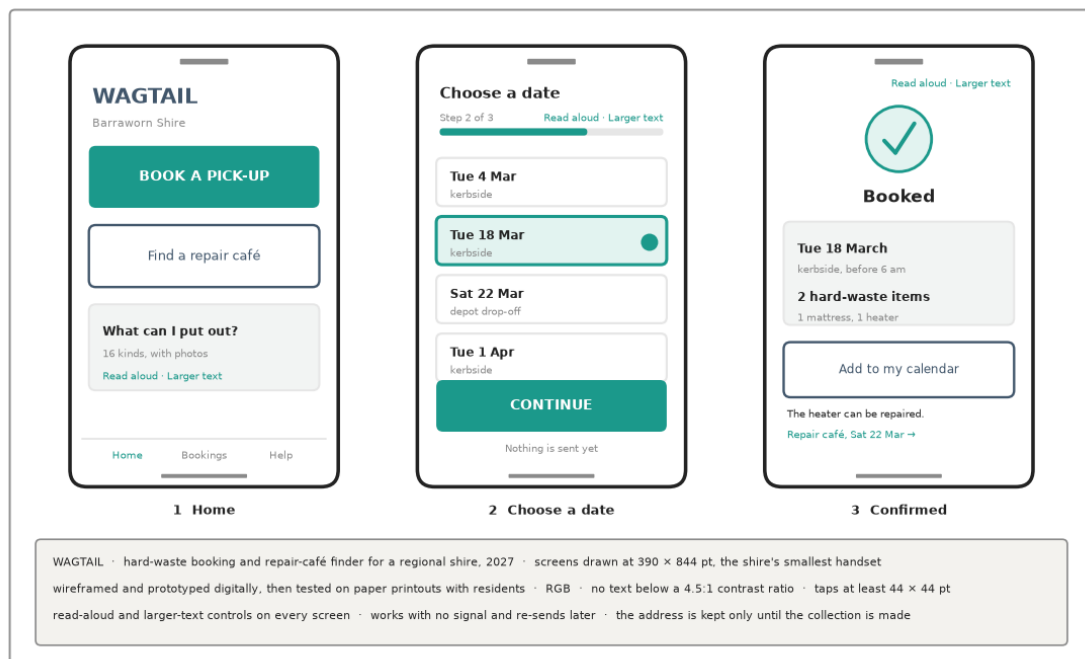
PIPIT — stacking stool for a regional school library, steam-bent plantation hardwood with a pressed recycled-wool felt seat, 2027.

Design example 3 — Environments



DOTTEREL — entry gates, ticket booth and arrival avenue for a regional agricultural showgrounds, rebuilt 2028.

Design example 4 — Interactive experiences



WAGTAIL — hard-waste booking and repair-café finder for a regional shire, shown as three screens of the resident's phone app, 2027.

Section A

Instructions for Section A: Answer all questions in the spaces provided. In each of Questions 1 to 5, tick the box of the ONE design example you have chosen and refer to that example throughout your response. You may choose a

different design example for each question. Question 6 is answered from your own study and does not refer to the Resource Book. Use design terminology precisely.

Question 1 (4 marks)

Tick the field of design practice of the design example you have chosen:

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

Analyse how the designer has used ONE Gestalt principle of visual perception to group or to separate information in the design example you have chosen. Name the principle, and state what the viewer's eye does as a result. 4 marks

Question 2 (4 marks)

Tick the field of design practice of the design example you have chosen:

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

Name ONE factor — economic, technological, cultural, environmental or social — that has influenced the design example you have chosen, and explain how that factor shaped TWO decisions the designer made about materials, colour, layout, type or form. 4 marks

Question 3 (8 marks)

Tick the field of design practice of the design example you have chosen:

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

a. Analyse how ONE design element and ONE design principle work together to build the aesthetic of the design example you have chosen. Name the aesthetic in your response. 4 marks

b. Evaluate the design example against ONE named conception of good design. State the purpose and the context of the design example in your response. 4 marks

Question 4 (8 marks)

Tick the field of design practice of the design example you have chosen:

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

a. Evaluate the methods, media and materials used in the FINAL design solution shown. State for each whether it is manual or digital. 4 marks

b. Explain ONE legal obligation and ONE ethical obligation of the designer of this design example. For the legal obligation, state how the protection is obtained; for the ethical obligation, state whose interest it protects. 4 marks

Question 5 (10 marks)

Tick the field of design practice of the design example you have chosen:

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

Analyse and evaluate the use and role of visual language in the design example you have chosen. In your response you must identify the dominant design element and ONE design principle the designer has used to organise it; name ONE stakeholder of the design; analyse how the visual language engages and influences that stakeholder; and make an overall judgement supported by evidence taken from the design example. 10 marks

Question 6 (6 marks)

This question is answered from your own study of design styles and traditions. It does not refer to the Resource Book and there is no design example to tick.

Complete the table, then answer the question below it.

1

2

Compare the two design styles or traditions named above. Your response must draw out both similarities AND differences in their visual characteristics, and explain how the context of its time and place shaped each one. 6 marks

Section B

Instructions for Section B: Answer all questions in the spaces provided. You may use any of the drawing methods and media permitted in this examination. Section B sets a new design problem — do not use the Resource Book.

The design problem

PLOVER is a mobile health service run by a regional community health co-operative. A converted coach visits five small towns on a rotating fortnightly round. At each town it parks for one day — on a reserve, a school oval or a hall car park — and offers hearing tests, skin checks, immunisation and health advice. Two people run it, a nurse and a driver-coordinator. They set the stop up in the morning, pack it down at 4 pm, and take everything with them when they go.

The co-operative's own review found three things. People who mean to come forget which fortnight is their town's. People who do come cannot tell where to wait, who to ask, or how long the wait will be. And people are reluctant to be seen queueing at a health service in a town where everyone knows everyone.

Design criteria

The design solution must:

- C1 be understood by a person who reads little English, and by a person with low vision
- C2 be set up and packed down at a stop in under 20 minutes by two people, with no mains power
- C3 protect the privacy and the dignity of a person using the service in a town where they are known
- C4 identify PLOVER as the same service in all five towns

Communication needs — choose ONE:

☐ **Messages** — a printed round-notice and symbol set for shop windows, school noticeboards and hall doors in the five towns

☐ **Objects** — a portable stop marker that the two staff carry on the coach, erect at the stop and pack down again

☐ **Environments** — the arrival, waiting and check-in area set out around the parked coach at one stop

☐ **Interactive experiences** — three screens by which a person finds the next visit to their town and books a time

Tick your chosen communication need above and use it for ALL of Section B.

Question 7 (6 marks)

Discover

a. Describe TWO different characteristics of the audience or users for your chosen communication need. 4 marks

b. Identify ONE design constraint that is not a restatement of criteria C1 to C4, and explain what it means for your design decisions. 2 marks

Question 8 (6 marks)

Define — the design brief

Write a design brief for your chosen communication need. Your brief must state the client, the design problem, the communication need and its presentation format, the purpose, the context, and the audience or users, and must incorporate criteria C1 to C4. 6 marks

Question 9 (9 marks)

Develop — generate

Draw in the space below. Produce THREE development drawings for your chosen communication need. The three must be distinctly different design ideas, not variations of one idea. Label each drawing with the idea it explores.

9 marks

Question 10 (6 marks)

Develop — concepts

Draw in the space below. Select ONE of your three ideas and develop it into TWO distinct concepts. Draw both, and annotate each concept with ONE design element and ONE design principle you have applied, and the effect each is intended to have on the audience or users.

6 marks

Question 11 (13 marks)

Deliver

- a. Draw in the space below. Select ONE of your two concepts and present it as a resolved drawing, using the drawing method appropriate to your chosen field of design practice. State the scale — or, for screens, the size of the intended device — and name the materials, media and methods. 6 marks
- b. Evaluate your resolved solution against criteria C1 to C4, using a named convergent thinking strategy. Tie each point to a specific feature of your drawing. 4 marks
- c. Discuss TWO presentation conventions you have applied in your resolved drawing, and explain why each is appropriate to your chosen field of design practice. 3 marks

Practice Exam 6 — Answers and solutions

Marking guide

Question	Marks	What is being assessed
1	4	One Gestalt principle correctly named; the perceptual mechanism; evidence from the chosen example; what the eye does as a result
2	4	The exact factor term; two decisions the DESIGNER made about materials, colour, layout, type or form; a cause-and-effect chain
3a	4	The specific aesthetic NAMED; one element and one principle; the mechanism by which the pair builds that aesthetic; evidence
3b	4	Purpose and context both stated; a named conception of good design; a strength, a limitation and a judgement
4a	4	Methods, media and materials distinguished, each labelled manual or digital, all taken from the FINAL solution; strength; limitation; judgement
4b	4	One legal obligation with how the protection arises (2); one ethical obligation with whose interest it protects (2); the two correctly categorised
5	10	Dominant element + one principle (2); a named stakeholder (1); analysis of how the visual language engages and influences that stakeholder, across the layers of the design (5); an overall judgement with evidence (2)
6	6	Two styles or traditions named with an example and a period and place (2); congruent comparison giving similarities AND differences in visual characteristics (2); context of time and place linked to each (2)
7a	4	Two characteristics described, not asserted — and not needs, not constraints
7b	2	A genuine limitation, not a restated criterion (1); its consequence for a design decision (1)
8	6	Client, design problem, communication need with presentation format, purpose,

Question	Marks	What is being assessed
9	9	context, audience or users; C1 to C4 incorporated rather than copied back Three DISTINCT ideas (3 each): a legible drawing, a direction that differs in kind from the other two, a label naming the idea
10	6	ONE idea held constant across TWO concepts (2); a substantive design difference (1); one element and one principle annotated per concept with its effect (3)
11a	6	A drawing method appropriate to the chosen field (2); scale or device size stated (1); materials, media and methods named (1); genuinely more resolved than the Question 10 concept (2)
11b	4	A named convergent thinking strategy (1); three further marks for points tied to C1 to C4 with specific evidence from the drawing
11c	3	Two presentation conventions correctly named and visibly applied (2); why each suits the chosen field (1)

Section A — how it is marked

Every design example in the Resource Book can earn full marks on every one of Questions 1 to 5, and Question 6 is marked from the student's own study. Each model response below works through ONE example; the marking latitude that follows it sets out, for every part of that question, what an equally creditworthy answer using a different example looks like. Where a question allows several defensible answers, accept any that is correctly identified and justified from the chosen example.

BROLGA is used twice below — at Question 1 for a **Gestalt principle** and at Question 5 for a **design principle**. That is deliberate. The two questions ask for different vocabularies about the same artifact, and the commonest error on this paper is answering one with the other.

Question 1

(Model response — BROLGA, Messages.)

Continuity. The six ochre bars at the head of the poster are stacked one below another, each longer than the one above it and each starting a little further right, so both their left and their right ends fall on implied straight lines. The eye does not read six separate rectangles: once a smooth path has been started the mind continues it, so the bars are perceived as one moving form — read together with the tall vertical stroke and the disc at its head, they become the neck and wing of a bird, which is the mark the poster is named for.

Continuity then does a second job. The implied diagonal runs down and to the right and delivers the eye straight into the wordmark BROLGA immediately beneath it, and from there down through the season line into the ranked program. The Gestalt principle joins the parts; the design principle of hierarchy then orders what has been joined.

*(4 marks: 1 for a Gestalt principle correctly named from the study-design list; 1 for the perceptual mechanism — what the mind does; 1 for evidence taken from the example; 1 for what the eye does as a result. Accept **similarity** — the six bars share hue, weight and end-shape, so they group as one set regardless of their differing lengths; **proximity** — each date, title and hall line sits closer to its own group than to the next, so five separate screenings are read as five*

blocks; **figure-ground** — the kraft wordmark reverses out of the indigo field. The study design's list is proximity, continuity, similarity, closure, common fate, figure-ground and focal point; a principle from outside it, such as "common region", cannot earn the first mark. Naming a design principle such as contrast, hierarchy or balance instead of a Gestalt principle earns nothing.)

Marking latitude — the other examples. PIPIT: **similarity**, the three legs being identical in taper, colour and angle so they are read as one repeating structural family rather than three parts; or **closure**, the stretcher ring and the seat edge implying a cylinder of space that is not actually enclosed. DOTTEREL: **continuity** or **common fate**, the five portal frames diminishing along one implied line so the avenue is perceived as a single tunnel of movement rather than five separate gates. WAGTAIL: **proximity**, the date, the collection type and the tick sitting together inside one bordered card and nearer to one another than to anything in the next card, so each date is read as one selectable object; or **similarity**, the four cards being identical in width and in internal arrangement — a bold date over a small collection type in every one — so they group as one list, separate from the CONTINUE button below.

Question 2

(Model response — PIPIT, Objects.)

Environmental. The requirement that the stool stay out of landfill, stated on the specification as "no adhesive and no lacquer, so felt and frame separate for repair", has driven the designer's decisions about materials and about construction.

The first decision is the choice of materials themselves. The frame is **steam-bent plantation hardwood** rather than a moulded composite, and the seat is **pressed recycled-wool felt** rather than foam and vinyl: both are single, identifiable materials that can be re-used, re-cut or composted at the end of the stool's life, and the timber comes from a plantation rather than native forest. Because the designer chose bending over cutting, the leg is formed from one continuous length with almost no offcut.

The second decision is how the parts are joined. The stool is bolted together with **stainless barrel bolts** and finished with a **penetrating oil**, not glued and not lacquered. A glued and lacquered stool cannot be taken apart, so a torn felt seat would condemn the whole object; a bolted, oiled one can be stripped to three materials with a spanner, and the oil can be re-applied to a scratched frame in the library rather than the stool being replaced. The environmental factor has therefore shaped the form of the joint, not just the shopping list.

*(4 marks: 1 for the exact factor term — economic, technological, cultural, environmental or social; 2 for two specific decisions the DESIGNER made about materials, colour, layout, type or form; 1 for a cause-and-effect chain rather than a list. Marks are for influence on the designer's decisions, not on "the need for the design". "Sustainability" is the **environmental** factor and "budget" is the **economic** factor: the study design's five terms must be used.)*

Marking latitude — the other examples. BROLGA: **economic** — a volunteer film collective can afford two ink passes and no more, so the designer has built the whole poster from two spot colours plus the colour of the stock, reversed the wordmark out of the indigo rather than adding a third ink, specified no varnish, and sized the sheet at a standard 594 by 420 mm so nothing is trimmed away. DOTTEREL: **environmental** or **economic** — the portals are cut from one CNC-nested steel profile so that a single sheet yields every member with minimal waste, and the booth is laid in brick salvaged from the 1912 pavilion rather than new brick. Accept **cultural** — the reuse of the pavilion brick and the retention of the avenue keep the showgrounds' history visible. WAGTAIL: **technological** — the app is drawn at 390 by 844 points, the smallest handset in the shire's survey, so the primary BOOK A PICK-UP action fits above the fold without scrolling, and it is built to work with no signal and re-send later, which is why the whole booking is three short steps that can be held on the device rather than a continuous streamed sequence. Accept **social** — the app has to serve residents with low vision and residents wary of committing to anything on a phone, and the specification records that it was tested on paper printouts with residents; that has driven the read-aloud and larger-text controls carried on every screen, and the plain "Nothing is sent yet" line under the CONTINUE button, which is there to stop a hesitant first-time user abandoning the booking for fear of committing by accident.

Question 3

(Model response — DOTTEREL, Environments.)

a. DOTTEREL has a **plain, robust, civic aesthetic** — a public works aesthetic, deliberately unglamorous and built to be used by a crowd rather than admired by one person.

The designer builds it from the element of **form** and the principle of **pattern (repetition)**. The whole entry is one form — a simple rectangular portal of galvanised steel with no bracket, no curve and no ornament — repeated five times down the avenue at a constant spacing. Because the unit is identical each time and only its size changes, the eye reads a steady beat rather than a series of buildings, and a beat of plain repeated members is what a shed, a stockyard or a rail platform looks like. The repetition also does the work that decoration would otherwise have to do: the entry is memorable because of the count and the spacing of the frames, not because anything has been added to them.

Supporting evidence sits in the choice not to disguise anything. The galvanising is left silver and unpainted, the concrete shows its local aggregate, the salvaged brick and the milled timber soffit are left the colour they arrived, and the only applied colour in the whole view is the indigo signage band. Together the repeated plain form and the undisguised material build a civic aesthetic that says this is a working ground that belongs to the town, not a themed attraction.

*(4 marks: 1 for a specific aesthetic NAMED — “plain and civic”, “robust and utilitarian”, “rural industrial”, “understated and durable” are all acceptable; 1 for one element and one principle both named; 1 for the mechanism by which the pair builds that aesthetic; 1 for evidence from the example. “It supports the aesthetic” earns nothing. Accept line with **pattern (repetition)** or **proportion**; **colour** with **contrast**; **texture** with **balance**. The principle named must come from the study design’s list — figure-ground, balance, contrast, cropping, hierarchy, scale, proportion, pattern (repetition and alternation) — so “rhythm”, “unity” and “emphasis” earn nothing. Use **form** for three-dimensional and **shape** for two-dimensional.)*

b. Purpose. DOTTEREL exists to identify the showgrounds and to bring a large crowd — on foot, in wheelchairs, with prams and with stock trailers — from the street through a ticket point and into the ground without a bottleneck, and to say to a first-time visitor that this is the way in.

Context. It is an outdoor regional showgrounds rebuilt in 2028, unlit, used hard for a few days a year and almost empty for the rest, in full sun and rain, and maintained by a volunteer committee. It is seen first from about forty metres away by someone walking up the road, and then at arm’s length by someone paying at the booth.

Judged against **Dieter Rams’ conception of good design**, DOTTEREL is largely successful. It is **useful** rather than decorative: every part is doing structural or wayfinding work, and there is nothing on the entry that is not either holding the roof up or telling someone where to go. It is **understandable**: the repeated portals form a corridor whose direction cannot be misread, the booth sits to one side so that paying does not block walking, and the indigo band across the first portal is the only strongly-contrasting plane in the whole view, so the name is found without searching. It is **long-lasting**, which for Rams is the opposite of fashionable — hot-dip galvanising, salvaged brick and in-situ concrete are chosen because they will look the same in thirty years and can be maintained by volunteers.

The limitation is Rams’ principle that good design is **thorough down to the last detail**. The entry is unlit, and a showground crowd leaves after dark; the only information layer is a single band set more than three metres above the ground on the first portal, so a visitor asking anything more specific than “is this the entrance” — where the accessible route goes, where the animal pavilions are, when the gate closes — is not answered here at all. The ramp is provided but is not signalled by anything at eye level.

Overall, DOTTEREL meets a conception of good design well at the scale of the whole structure and weakly at the scale of the detail: it is honest, durable and immediately understandable as an entrance, but it stops communicating as soon as the visitor’s question becomes more specific than “which way in”.

(4 marks: 1 for purpose; 1 for context given as the setting and circumstances of creation, use or viewing — not as the presentation format; 1 for a named conception of good design applied with evidence; 1 for a judgement that carries both a strength and a limitation. Rams’ Ten Principles are the most commonly used, but any properly named conception is accepted, including “good design is sustainable”, “form follows function”, universal or inclusive design, and the study design’s own account of good design outcomes. Naming a conception and then describing the example is not an evaluation.)

Marking latitude — the other examples. BROLGA: aesthetic warm, hand-made, small-town, built from **colour** (two warm inks on kraft, no white) with **contrast** (ochre against indigo); purpose to promote a five-night season, context a

hall noticeboard and a shop window in a small town, evaluated against Rams as honest and unobtrusive but limited by a colophon nobody will read. PIPIT: aesthetic *quiet, natural, durable*, built from **texture** (felt against oiled timber) with **proportion**; purpose to seat a child or an adult in a library and stack away, context a school library floor, evaluated against “good design is long-lasting” and “as little design as possible”. WAGTAIL: aesthetic *calm, plain, reassuring*, built from **colour** with **figure-ground**; purpose to let a resident book a collection in under a minute, context a phone held in a kitchen or a shed with poor signal, evaluated against “good design makes a product understandable” and inclusive design.

Question 4

(Model response — WAGTAIL, Interactive experiences.)

a. In an interactive experience the final design solution is the screens themselves, so what is evaluated here is the screens — not the paper prototypes the specification says were tested with residents, which belong to the process.

Methods — digital. Every method surviving into the final solution is digital: the three screens are laid out on a shared grid in interface design software; the components are drawn once and reused, which is why a card, a button and a header are built the same way wherever they appear; and interaction states are specified rather than drawn by hand, so the app knows what a selected date looks like.

Media — digital. The medium is RGB light on a backlit screen, not CMYK ink. The designer has used a very short palette — one saturated teal for action, a slate blue for the identity and for secondary controls, a near-black text grey and a very pale card grey — so that hue itself carries meaning rather than decoration. A second medium is synthesised speech: the “Read aloud” control means the design is delivered by sound as well as by light.

Materials — digital. There is no physical material. The material of this design is the device: a 390 by 844 point glass rectangle and a fingertip, which is why every tap target is at least 44 by 44 points and why nothing essential sits below the fold on screen 1.

Evaluation. The choices are effective for their purpose. Because RGB is emissive and the designer has kept saturated fill for the action alone, the primary button is the only saturated block on a screen that asks for a decision and survives on a cheap, dim handset in daylight; because no text falls below a 4.5:1 contrast ratio and the type can be enlarged, the same screens work for a resident with low vision. The limitation is inherent in the choice of medium: a solution made only of screens excludes any resident without a smartphone or data, and the read-aloud control is the only concession made to that. There is no printed companion in the final solution.

Overall, the methods, media and materials are applied effectively for the residents who own a handset, and the design’s weakness is not in how they are applied but in the decision to use no other medium at all.

*(4 marks: 1 for methods, 1 for media, 1 for materials, each drawn from the FINAL solution and each labelled manual or digital; 1 for an evaluation carrying a strength, a limitation and a judgement. Sketching, ideation and prototype testing are the PROCESS and earn nothing here. Software is a **medium**, not a method. An answer that says correctly that this solution contains no manual method and explains why is fully creditworthy.)*

b. Legal obligation. Copyright. The original screen layouts, the icon set and the written text of WAGTAIL are protected by copyright, and the protection is obtained **automatically, the moment the work is created in material form** — there is no registration, no application, no fee and no requirement to mark the work with a symbol. The obligation runs the other way as well: the photographs promised by the “16 kinds, with photos” card are somebody else’s copyright material, and the designer must have a licence or permission to reproduce them. If the shire wants exclusive rights to the name WAGTAIL itself as a brand, that is a different right — a **trade mark**, which is protected only by **registration** with IP Australia.

Ethical obligation. The designer holds the resident’s home address and knows what they are throwing out. The ethical obligation is to collect no more of that than the job requires and to keep it no longer than the job requires — which is why the specification states that the address is kept only until the collection is made — and not to design a screen that nudges a resident into a paid service they did not intend to buy. **Whose interest it protects: the residents who use the app** — in particular residents who would not know what had been recorded about them, or how to object.

(4 marks: 2 for a legal obligation correctly identified with a correct statement of how the protection arises; 2 for an ethical obligation with whose interest it protects. Legal and ethical must be kept distinct. Copyright is AUTOMATIC

on creation; trade marks, patents and registered designs are protected only by REGISTRATION. Accept privacy legislation as the legal obligation if it is named as a legal one. Accept as ethical obligations: acknowledging and paying the residents who tested the prototype; designing for users the law does not require you to consider; giving credit for others' work. The Indigenous Design Charter and ICIP protocols are ETHICAL frameworks, not legal obligations — an answer that lists ICIP as a “legal obligation” cannot earn the legal marks.)

Marking latitude — the other examples, part a. WAGTAIL is the only example whose final solution is wholly digital; on the other three the manual/digital split is mixed, and a response that says which stage is which is stronger than one that labels the whole artifact. BROLGA: methods — the wordmark is drawn by hand and the sheet is screen-printed by hand (manual), while the digitising of that wordmark, the typesetting and the separation of the two colours are done in layout software (digital); media — two spot inks, indigo and ochre, with no third pass and no varnish (manual); materials — 300 gsm recycled uncoated stock at 594 by 420 mm, whose kraft colour is worked as a third tone (manual). The hand-drawn wordmark survives into the printed sheet, so the manual method that made it belongs to the final solution; a rough that was discarded does not. PIPIT: methods — the bending jig is CNC-routed and the felt die-cut (digital), while the steam-bending, the clamping, the bolting and the oiling are done by hand (manual); media — penetrating oil and the mark branded into the rear rail (manual); materials — steam-bent plantation hardwood, pressed recycled-wool felt and stainless barrel bolts (manual). DOTTEREL: methods — the portals are CNC-nested and profile-cut and the type is cut vinyl (digital), while the brick is laid by hand, the concrete poured in situ and the frames bolted on site (manual); media — hot-dip galvanising, powder-coat on the band and cut vinyl type (manual); materials — galvanised steel, salvaged 1912 brick, locally milled spotted-gum slats and in-situ concrete with local aggregate (manual).

Marking latitude — the other examples, part b. BROLGA: copyright subsists automatically in the original poster and the hand-drawn wordmark, while the film titles and any still reproduced from the films are other people's copyright and are used under the licence the colophon records; the ethical obligation is to credit the volunteer printers and not to overstate the recycled content of the stock. PIPIT: the distinctive shape of the stool is protectable only as a **registered design**, and the branded mark only as a **registered trade mark** — neither arises automatically; the ethical obligation is to be able to substantiate the claim that the felt is recycled and the timber plantation-grown, which protects the school that buys on that basis. DOTTEREL: the drawings are the architect's copyright automatically, while the salvaged 1912 brick and the naming of the ground raise the ethical obligation to consult the community and, where the ground's history involves Aboriginal or Torres Strait Islander people or Country, to follow cultural protocols and seek permission — an ethical obligation, not a legal one.

Question 5

(Model response — BROLGA, Messages.)

The dominant design element is type, and the principle organising it is **hierarchy**.

Stakeholder: a resident of one of the five towns, standing in front of the poster in a shop window and deciding in a few seconds whether this is for them.

How the visual language engages them. The wordmark BROLGA is set at roughly three times the cap height of anything else on the sheet and is reversed in pale kraft out of the deep indigo field, so it is the highest-contrast, largest object in the composition; it is what the passer-by sees from the footpath. The second layer, OPEN-AIR FILM SEASON, is small, capitalised and widely letter-spaced in ochre. Letter-spacing slows reading down, which is exactly right for a secondary line: it stops the line competing with the wordmark for the first glance while still being legible from a few paces, and it tells the reader what kind of thing BROLGA is. The third layer, “five country halls · summer 2027”, is set in an italic serif — a different typeface entirely — so it reads as an aside in the designer's voice rather than as more of the same announcement.

How it influences them. Below the indigo field the visual language changes job, from announcing to answering. The program is set as five rows, each carrying an ochre date at a fixed left margin, a bold indigo film title, and a small grey hall line beneath it, separated by a hairline rule. Because every row is built identically, the resident does not read five entries — they scan one column of dates until they find their own hall, then jump right. That is a decision about influence, not just about looks: the designer has assumed the reader's real question is “is it coming to my hall” and has made that the fastest question the poster can answer. The typographic hierarchy therefore has four ranked layers, and each layer is doing a different job for the same reader.

Evidence and judgement. The visual language communicates to this stakeholder very effectively. A resident of Kellick can identify the event, its type and whether it comes to their hall from a single pass, and the hierarchy never requires them to read anything they do not need. The limitation is at the bottom of the sheet: the practical line FREE · BRING A CHAIR · FILMS START AT SUNDOWN is the only instruction the audience actually has to act on, and it is set smaller than the film titles and outside the indigo field, so it ranks below information that matters less. The colophon beneath it is smaller again and is effectively invisible at reading distance, which is acceptable for a printer's note but not for a start time.

Overall, the dominant element and the principle organising it are used with real skill for this stakeholder: type carries identification, category and program in three clearly separated layers, and the poster answers a resident's question faster than a picture could. Its one substantive failure is that the layer a reader must act on has been ranked below the layers they only need to read.

(10 marks: 1 for the dominant design element, 1 for a design principle used to organise it, 1 for a named stakeholder — client, audience or users, or a specialist practitioner, supplier or manager; 5 for analysis that follows the visual language through more than one layer of the design and explains how each engages or influences that named stakeholder; 2 for an overall judgement that carries both a strength and a limitation and is supported by evidence taken from the example. Responses that stop at the single most dominant feature cannot reach the analysis marks: the layers of the hierarchy and the visual path through them are what is being assessed. Description of what is present is not analysis.)

Marking latitude — the other examples. PIPIT: dominant element **form** with the principle **proportion**, evaluated for the librarian who has to stack forty of them — the circular seat and the splayed tripod read as stable and unfussy, the nesting is legible from the drawing itself, and the limitation is that a three-legged stool gives no visual cue about which way to sit down. DOTTEREL: dominant element **form** or **line** with **scale**, evaluated for a first-time visitor walking up from the street — the portals grow from a small distant frame to a four-metre opening as the visitor closes on them, so the entry has announced itself before a single word is read, and the indigo band then delivers the name at exactly the distance at which it can be read; the limitation is that the visual language says only “this is the way in”, and offers the same visitor nothing about the accessible route, the pavilions or getting out after dark. WAGTAIL: dominant element **colour** with **figure-ground** or **contrast**, evaluated for an older resident booking a collection — the teal button is the only saturated block on each screen that asks for a decision, so the next action is never in doubt, the progress bar and “Step 2 of 3” tell the user how much is left, and “Nothing is sent yet” removes the fear of committing by accident; the limitation is that the repair-café prompt on the final screen is set in the same teal as the primary actions and could be mistaken for one.

Question 6

(Model response. Any two properly named styles or traditions are acceptable; this response uses two that are commonly studied.)

	Design style or tradition	A design example of it	Period and place
1	Art Deco	The façade and foyer of a suburban picture theatre	1920s–1930s, Australia and internationally
2	Post-war Modernism	A public library of glass, steel and off-form concrete	1950s–1970s, Australia and internationally

Both styles are **geometric rather than naturalistic**, and both are the product of new industrial materials: each rejects the applied floral ornament of the Art Nouveau and Arts and Crafts work that preceded them, and each uses repetition and strong horizontal or vertical emphasis to organise a façade. In both, a designer works with mass-produced components rather than with hand-carved detail.

The differences are in what that geometry is for. **Art Deco** is decorative geometry: stepped and zig-zag profiles, sunburst and chevron motifs, strong symmetry, sans-serif display lettering built into the building itself, and rich materials or their convincing imitations — chrome, terrazzo, coloured render. Ornament is reduced and stylised but it is not removed. **Post-war Modernism** removes it. Its visual characteristics are an exposed structural frame, large undivided areas of glass, off-form concrete left with the grain of its formwork showing, asymmetry, and no applied ornament at all: the building's own structure and materials are the only surface interest, and the lettering is a separate sign rather than part of the fabric.

Those differences follow from context. Art Deco belongs to the optimism and the new consumer leisure of the years between the wars, when a theatre or a hotel wanted to look modern, glamorous and expensive to an audience newly able to afford a night out, and when new techniques — reinforced concrete, electric light, chromed steel — could be used decoratively for the first time. Post-war Modernism belongs to the opposite circumstances: material shortages, rapid population growth and large public building programs after 1945, in which speed, cost and the honest use of standardised components mattered more than display, and in which ornament was widely regarded as dishonest.

Overall, the two traditions share a geometric, industrial visual language, but Art Deco uses industry to make ornament, while post-war Modernism uses industry to abolish it — and each choice belongs to what its own decade could afford and wanted to be seen to value.

(6 marks: 1 for each style or tradition correctly named with an example and a period and place; 2 for a congruent comparison that gives similarities AND differences in visual characteristics; 2 for explaining how the context of its time and place shaped each one. Accept any properly named style or tradition studied during the year — Art Nouveau, Arts and Crafts, Bauhaus, De Stijl, Streamline Moderne, Brutalism, Mid-century Modern, Memphis, Postmodernism, Scandinavian design, Japanese traditions of design, and Australian vernacular and regional traditions are all acceptable, as is a comparison of a contemporary tradition with a historical one. Two separate descriptions written side by side are not a comparison and cannot earn the comparison marks; nor can a response that describes visual characteristics without linking them to time and place.)

Section B — model responses

The model below works through **Environments**. Every one of the four communication needs can earn full marks, and the note at the end sets out what an equally creditworthy response in the other three fields would look like.

Question 7

a. Demographic. “About a third of the people who use PLOVER at a stop are over 70 and no longer drive; they are dropped off at the gate or they walk in from the main street. Across the five towns about one person in six speaks a language other than English at home, and the round also carries a steady group of parents with children under five who come for immunisation.”

Psychographic. “They value being independent and they dislike being fussed over. Someone worried about a skin spot will drive past the stop twice before they come in, and will leave rather than stand in a line where they can be seen from the road and recognised. They will wait a long time without complaining, but only if they can see that the wait is orderly and that they have not been forgotten.”

*(4 marks, 2 each: 1 for a characteristic — who the audience or users are — and 1 for it being described rather than asserted. The strongest responses give one demographic characteristic, a measurable population fact such as age, occupation, location, household or language, and one psychographic characteristic, an attitude, value, habit or motivation; two characteristics of the same kind can still earn full marks if both are genuinely described. “They need to know when the bus is coming” is a **need**; “the site has no power” is a **constraint**. Characteristics, needs and constraints are assessed separately and are the trio most often confused in Section B.)*

b. “Everything I design has to travel in the coach’s under-floor lockers, which are about 1900 by 600 by 500 mm, and has to be carried and erected by the same two people who then have to run the clinic all day. That rules out any rigid part longer than 1.9 m, anything much over 20 kg, and any footing that has to be pegged or driven — the school will not let us pierce the oval surface. It pushes me toward a folding frame with a fabric skin and free-standing weighted feet, and away from anything that has to be assembled from more than a handful of parts.”

(2 marks: 1 for a genuine limitation on the designer, 1 for what it means for a design decision. Restating C2 as “must be set up in 20 minutes” is the criterion copied back and earns nothing; a genuine constraint names the actual limit — the locker, the two people, the surface that cannot be pierced — and rules something out. “People might not come” is a speculative risk, not a constraint.)

Question 8

(Model design brief — Environments.)

Client. The regional community health co-operative that owns and runs the PLOVER mobile health service across five towns.

Design problem. People who arrive at a PLOVER stop cannot tell where to wait, who to ask or how long the wait will be, and some will not come at all because they can be seen queueing for a health service by people who know them; the two staff currently spend the first part of every stop directing people instead of running the clinic.

Communication need and presentation format. The environment set out around the parked coach at one stop: an arrival, waiting and check-in area occupying about 9 by 6 metres of ground beside the coach, presented as a set-out plan at 1:100 with a one-point perspective taken from the car park.

Purpose. To be recognised as PLOVER from the road; to show a person arriving where to go, where to wait and where to sign in without anyone having to tell them; and to let a person reach the consulting door without being watched from the street.

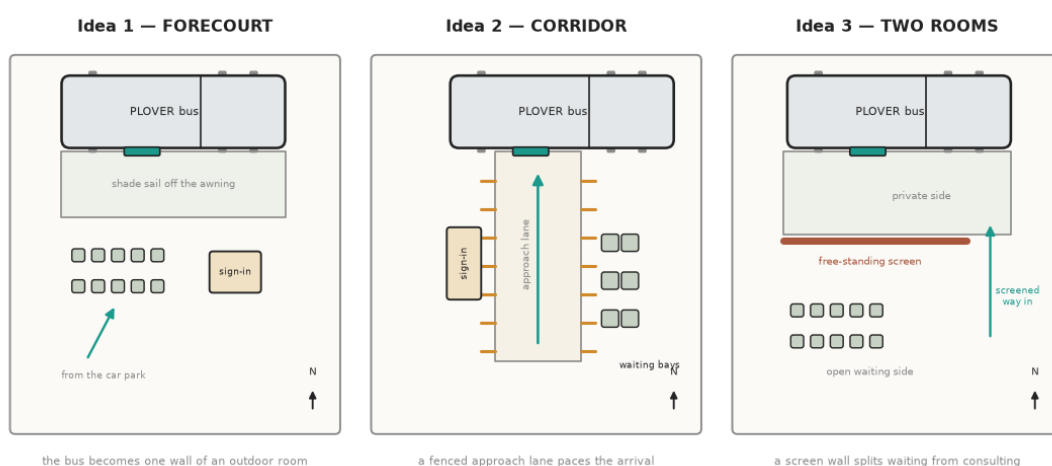
Context. An open, unshaded reserve, school oval or hall car park in a small country town, in full sun, wind and occasional rain, with no mains power, no lighting and no permanent structure. It is first read from about 30 metres by a person arriving on foot or being dropped off, and then at arm's length by the same person signing in. It exists for one working day, is set out at 8.30 am by two people and is gone by 4 pm, and it must do this on five different pieces of ground.

Audience or users. The residents of the five towns: a large group over 70 who do not drive, about one in six speaking a language other than English at home, and parents with young children — people who value their independence and will not queue where they can be recognised.

Design criteria. The solution must **(C1)** be understood by a person who reads little English and by a person with low vision — so the arrival route and the waiting area must be legible as a shape on the ground and by symbol, with any type set large enough to read at 30 metres, not by wording alone; **(C2)** be set up and packed down in under 20 minutes by two people with no mains power — so every component must fold, must be carried by one person, and must stand without being pegged or plugged in; **(C3)** protect the privacy and dignity of a person using the service — so the layout must separate the waiting area from the consulting door, and must place that door out of sight of the road; and **(C4)** identify PLOVER as the same service in all five towns — so the same components must set out into the same recognisable arrangement on five different-shaped sites, which means the identity has to live in the parts and their relationship, not in a fixed footprint.

(6 marks: 1 for client and design problem; 1 for the communication need stated with its presentation format; 1 for purpose; 1 for context as the setting and circumstances of use, not as the presentation format; 1 for audience or users given as characteristics; 1 for C1 to C4 incorporated — each turned into something the designer must now do — rather than copied back as a list. A brief that reproduces the four criteria verbatim earns nothing for the last mark.)

Question 9



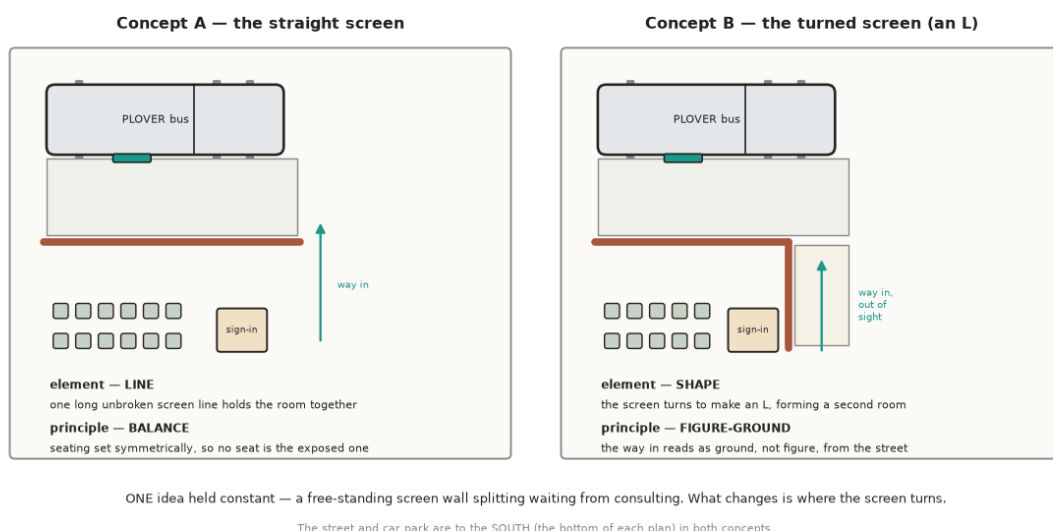
Three development drawings — three different arrangements of the same stop, not three versions of one arrangement.

The three drawings are three different **arrangements**, not three drawings of one arrangement. Idea 1 treats the coach as one wall of an outdoor room: a shade sail is tensioned off the coach's awning and the seating faces back toward the coach across an open square, with the sign-in table at the far end. Idea 2 abandons the room altogether and makes the stop a **route**: a bunting-lined lane runs from the car park to the coach door, with waiting bays opening off one side of it, so that arriving is a walk with a beginning and an end rather than a place to stand. Idea 3 introduces a **free-standing screen** that has nothing to do with the coach: a wall of its own is erected across the ground in front of the coach, dividing it into an open waiting side and a private side held against the coach door, and the way in to the consulting door is taken around the end of the wall.

They differ in what does the defining — the vehicle, the path, or a new built element — in where a person waits, in whether the arrangement can be read from the road, and in what has to be carried on the coach. Each would lead somewhere different if it were developed. Moving the seats, changing the colour of the bunting or making the lane longer would not have produced a second idea.

(9 marks, 3 per drawing: 1 for a drawing legible enough to be judged, 1 for a design direction that differs in kind from the other two, 1 for a label that names the idea. Three variations of one idea — the same arrangement rotated, recoloured or resized — attract 3 to 4 marks in total, and this is the most commonly reported weakness in development work.)

Question 10



The idea held constant is **Idea 3: a free-standing screen wall that divides the ground into a public waiting side and a private consulting side**. Both concepts are that idea. What varies is one substantive design decision — whether the screen runs straight, or turns.

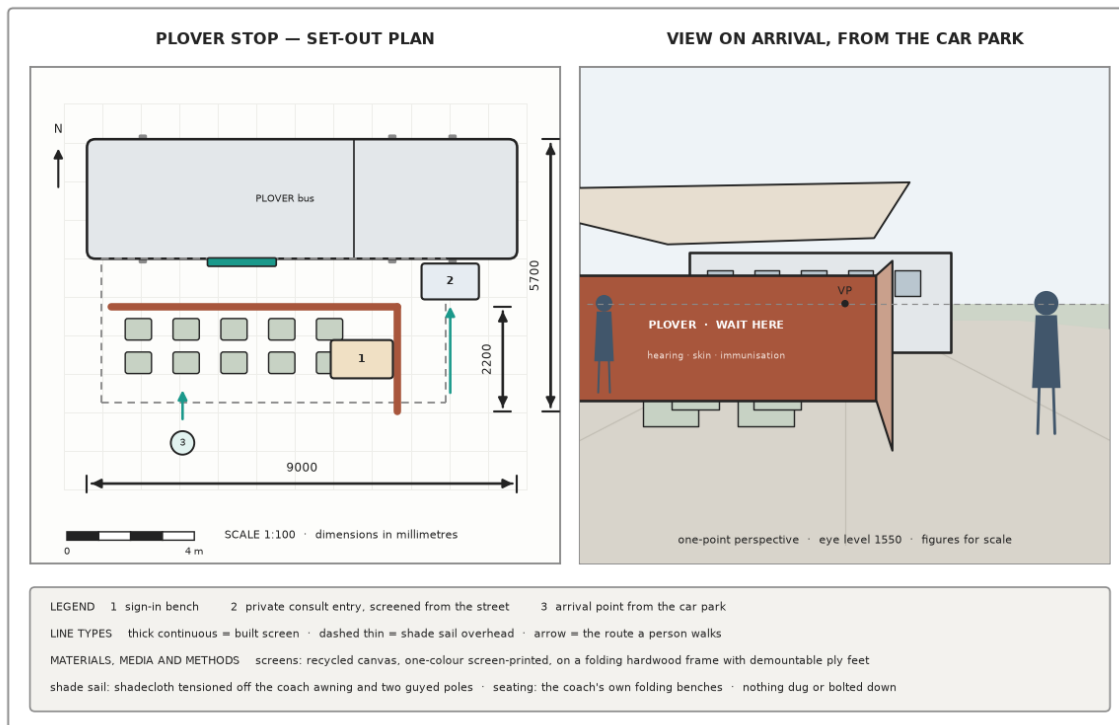
Concept A — the straight screen. The screen runs in a single line parallel to the coach. The element of **line** does the work: one long unbroken edge, the only straight built line on the site, which reads from the road as a deliberate boundary and tells an arriving person at a glance that there is an inside and an outside. It is organised by the principle of **balance**: the seating is set out as two equal rows of six identical seats, evenly spaced and all held at the same distance from the screen, so no seat is the exposed one and no seat is better than another. The intended effect on the user is that the space feels calm and equal, and that nobody has to choose where to sit. The cost of the decision is that the way in to the consulting side is at the open end, and is therefore visible from the street.

Concept B — the turned screen. The same screen system and the same materials — the same folding panels, with one more of them — but the line turns ninety degrees at one end. The element of **shape** now carries the idea: the screen makes an L in plan, and the L encloses a short passage. The principle of **figure-ground** is used deliberately in reverse: the way in is placed so that it reads as ground rather than as figure from the road — there is nothing to see and nothing to look at, because the entry has been turned out of the line of sight. The intended effect on the user is that a person can reach the consulting door without being watched, which is what C3 asks for. It is bought with a longer

walk for the person going in, one more hinge and one more panel to carry, and a waiting area two seats smaller — ten seats rather than twelve.

(6 marks: 2 for one idea recognisably held constant across both drawings; 1 for a substantive design difference rather than a cosmetic variation; 3 for annotations naming one design element and one design principle per concept together with the intended effect on the audience or users. Two unrelated ideas drawn side by side cannot earn the first two marks — the question asks for ONE idea developed into TWO concepts. Annotations that restate the brief, repeat a criterion, or name a Gestalt principle instead of a design principle do not answer the question.)

Question 11



a. Concept B resolved. Because the chosen field is **environments**, the presentation is a **scaled set-out plan with a one-point perspective** — perspective and scaled plans are used for environments and structures, isometric or planometric for objects and furniture, correctly proportioned screens for interactive experiences, and a construction or symbol grid for messages.

The drawing states its **scale, 1:100**, carries a **scale bar** as well, and puts its **dimensions in millimetres**: the set-out is 9000 along the coach and 5700 deep, with the return leg of the screen 2200 long. The perspective is taken from the arrival point in the car park at a stated **eye level of 1550**, with figures drawn to that eye level for scale.

The **materials, media and methods** are named in the panel below: the screens are recycled canvas, screen-printed in one colour, stretched on a folding hardwood frame standing on demountable ply feet; the shade sail is shadecloth tensioned off the coach's own awning and two guyed poles; and the seating is the coach's own folding benches. Nothing is dug and nothing is bolted to the ground.

It is more resolved than the Concept B drawing in four ways that add information rather than neatness. The set-out is now dimensioned and can be reproduced on any of the five sites. The screen has been given a construction — folding frame, fabric skin, weighted ply feet — where at concept stage it was a line. The consulting entry and the sign-in bench are located, numbered and named in a legend. And the perspective establishes what the arrangement actually looks like from the one place that matters, the point where a person arrives, which the plan alone cannot show.

(6 marks: 2 for a drawing method that matches the chosen field; 1 for the scale or device size stated; 1 for materials, media and methods named; 2 for a drawing that is genuinely more resolved than the Question 10 concept. Redrawing the concept more carefully earns nothing: resolution is **added information** — dimensions, named materials and finishes, resolved construction, specified sizes, stated colour.)

b. PMI, applied point by point against C1 to C4.



Plus (C3). The screen turns 2200 mm at its eastern end, and the plan shows the consulting entry placed behind that return, on the far side from the road. A person walking to it passes out of sight of the street after about two metres. This is the criterion the whole resolved layout is built around, and the drawing demonstrates it rather than asserting it.

Plus (C2). Every element in the materials note either folds, guys off the coach, or is already on board: the screens fold, the sail tensions off the awning, and the benches are the coach's own. Nothing in the drawing has a footing, which is what allows the 20-minute set-up on a surface that cannot be pierced.

Minus (C1). The screen carries PLOVER · WAIT HERE and three service words in one colour on canvas. That is legible from the arrival point in the perspective, but it is words: the brief undertook that the arrival route would be carried by symbol as well, and the resolved drawing has not drawn a symbol set. For a person who reads little English the design currently communicates only that something official is happening. I would develop a three-symbol set — ear, skin, needle — sized to the same cap height as WAIT HERE, and repeat it at the sign-in bench.

Minus (C2 and C3). The screen is a 2 m high fabric plane standing on weighted feet on an exposed reserve. Nothing in the drawing resists wind loading, and the whole privacy strategy fails the moment the screen goes over. I would draw guy lines to the coach and specify ballast weights per foot.

Interesting (C4). Because the identity is carried by the parts and their relationship rather than by a fixed footprint, the same three components can be set out on five differently-shaped sites and still be recognised — but the same freedom means the L can be assembled the wrong way round by tired staff at 8.30 am, so the resolved solution should carry a printed set-out card in the locker.

(4 marks: 1 for a named convergent thinking strategy — PMI, SWOT, an evaluation or decision matrix, ranking, or a criteria checklist; 3 for points that each name a specific feature of the resolved drawing, state the criterion it satisfies or fails, and give evidence. “Plus: it looks good” is generalised and earns nothing, and annotations scattered over a drawing are not a convergent thinking strategy. An honest identification of a criterion the drawing fails is worth as much as a strength.)

c. Convention 1 — a stated scale, a drawn scale bar, and dimensions in millimetres with no unit shown. The plan states 1:100 and carries a scale bar as well, so it can still be measured after it has been photocopied at a different size for the co-operative's committee, and every figure is placed above its dimension line. This is a documentation convention of environmental design because a plan is not a picture of the space, it is the instruction for setting the space out: two staff have to reproduce this arrangement on five different sites, and a figure that could be read as centimetres or millimetres would put the set-out out by a factor of ten.

Convention 2 — differentiated line types, explained in a legend. In the plan a thick continuous line is a built element standing on the ground — the screen; a thin dashed line is something above head height that does not touch the ground — the shade sail; and an arrow is the route a person walks. This is appropriate to environments because a plan is a horizontal cut through a space, so the drawing has to distinguish what is cut, what is below, what is overhead and what is movement, and it must do so without colour, since the plan will be photocopied in black and white. The legend is part of the convention: a line type that is not declared is not a convention, it is a private code.

(3 marks: 2 for two presentation conventions correctly named and visibly applied in the drawing — line types, dimensioning, scale and scale bar, north point, legend, eye level and vanishing point, a projection symbol, a construction or symbol grid, CMYK or RGB specification, trim and bleed, or touch-target and type sizing; 1 for why each is appropriate to the chosen field. Describing the design, or pitching it to the client, is not a discussion of conventions.)

An equally creditworthy response in the other three fields

- **Messages.** The need is the round-notice and the symbol set. The three development drawings might explore a calendar-first notice, a map-first notice showing the round as a route through the five towns, and a symbol-only notice with no sentences at all. The resolved presentation would be drawn on a **construction or symbol grid** at a stated sheet size, with cap heights set against the stated reading distance from a shop window; the conventions discussed would include the grid and its clear space, the two-colour system the co-operative can afford to reprint, and **CMYK** for print. C1 would be met by the symbol set carrying the meaning and C4 by a fixed relationship between the mark and the town line.

- **Objects.** The need is the portable stop marker. The resolved presentation would be **isometric or planometric** at a stated scale, with dimensions in millimetres, hidden detail shown as a dashed thin line, and the folded and erected states both drawn; the conventions discussed would include line types, dimensioning and the third-angle projection symbol if orthogonal views are supplied. C2 would be met by a folded package that fits the locker and C3 by the marker being able to stand as a screen.
- **Interactive experiences.** The need is the three screens. The resolved presentation would be **screens drawn at the size of the intended device**, with type sizes, touch-target sizes and **RGB** values specified and the navigation between the three screens shown; the conventions discussed would include the device size and safe area, the minimum contrast ratio, and the notation of interaction states. C1 would be met by the contrast ratio, the type sizes and a read-aloud control, and C3 by a booking that never displays the reason for the visit on a shared screen.

In every field the marks are the same: two described characteristics, a genuine constraint, a brief that incorporates rather than copies the criteria, three genuinely distinct ideas, one idea developed into two annotated concepts, a field-appropriate resolved presentation with its conventions stated, and an evaluation tied point by point to C1 to C4.