

Visual Communication Design Units 3 & 4

Chapter 12 — Delivering & presenting design solutions

This work is licensed under the Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-nd/4.0/> or send a letter to Creative Commons, PO Box 1866, Mountain View, CA 94042, USA.

Attribution: Classbasics Pty Ltd, vwx.au

Aboriginal and Torres Strait Islander content has been excluded as accuracy cannot be guaranteed, and it is better to be respectful than cover the entire curriculum inaccurately.

Significant effort has been made to ensure this content is legal. Please send any areas of concern to admin@vwx.au with appropriate document/legal references so errors can be verified and changes be made.

Contents

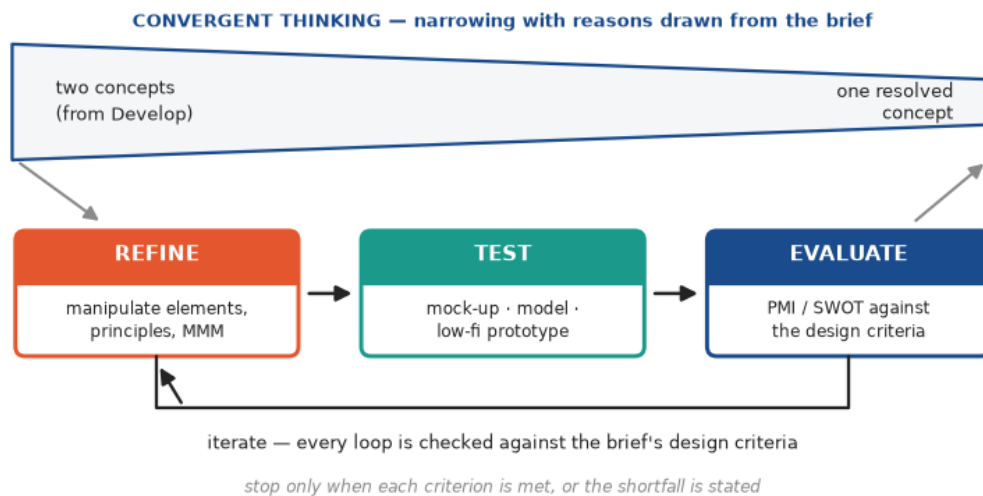
Section	Page
12A Deliver - refine, resolve & evaluate	2
12B The pitch	16
12C Presenting design solutions	33
Topic Test 5 — Discover, Define, Develop, Deliver: the brief, the critique and the pitch	48
Topic Test 5 — Resource Sheet	49
Topic Test 5 — Answers and marking guide	54

Theory

Deliver is the fourth phase of the VCD design process. In it the designer takes the concepts generated in Develop and *refines*, *tests* and *resolves* them, evaluating the extent to which they meet the requirements of the brief. Nothing new is invented here. Deliver is the **convergent** half of the second diamond: the designer narrows, decides and finishes, and every decision must be able to be justified by pointing back to the brief.

Two jobs run side by side through the whole phase:

1. **Refine and resolve** — manipulate the design elements and principles, and select and apply manual and digital methods, media, materials and conventions, until the concept is fully worked out and ready to present.
2. **Test and evaluate** — put the concept in front of something that can prove it, then judge how far it satisfies the design criteria recorded in the brief.



The running project — ROSTRUM. ROSTRUM is a not-for-profit that runs free open-air talks: short public talks given by local people in town parks, library forecourts and showground pavilions across regional Victoria. Two volunteers set each event up and pack it down, and everything travels in one van. In Develop, the designer worked one idea into two concepts for each of the client's **two distinct communication needs**:

- **Communication need 1 — FULCRUM** (field: objects). A portable speaker's lectern that supports a speaker's notes and identifies the speaking point.
- **Communication need 2 — PENNANT** (field: messages, applied to an outdoor environment). A set of site markers that lead people from the car park to the talk and mark the speaking area.

The design criteria. The brief written in Define states that each design must:

- **C1** be set up and packed down by two volunteers in under ten minutes, using no tools;
- **C2** use repairable and replaceable parts, reflecting circular design practice;
- **C3** be legible and welcoming to a mixed-age regional audience in an open, bright outdoor space.

These three statements are the measure of everything that follows. In Deliver the criteria stop being a description of the job and become a **test instrument**: each refinement is made to satisfy one of them, and the finished concept is evaluated against all three.

Convergent thinking in Deliver. Convergent thinking is analytical, comparative and critical: the designer reviews, summarises and synthesises what they have, then selects and refines the option with the most potential. Its common strategies are:

Strategy	What it produces	Best used when
PMI — Plus, Minus, Interesting	three columns of evaluative points about one option	testing one concept in depth before refining it
SWOT — Strengths, Weaknesses, Opportunities, Threats	an internal (S/W) and external (O/T) reading of one option	weighing a concept against its context, cost or lifespan
Decision or evaluation matrix	criteria down the side, concepts across the top, a rating in each cell	choosing between two or more concepts
Ranking and dot-voting	an ordered shortlist agreed by a group	narrowing quickly after a critique
Criteria checklist	met / partly met / not met against each criterion	a final check before presenting

The strategy is not the marks — the **linkage** is. A point written as “Plus: it looks modern” says nothing. The same point written as “Plus: the direction line’s 90 mm cap height is legible at 25 m in full sun, which satisfies C3” evaluates the concept against a named criterion, with evidence.

Generalised (earns little)	Criteria-referenced (earns the marks)
Plus: it looks good and is eye-catching.	Plus: the amber direction band contrasts against the blue disc, so the marker is found at a glance across an open, bright park (C3).
Minus: could be better.	Minus: the ballast block is a loose 7 kg weight that must be lifted separately, which slows the two-volunteer pack-down (C1).
Interesting: might try other colours.	Interesting: if the printed panel were bolted rather than glued, a damaged panel could be replaced without rebuilding the marker (C2).

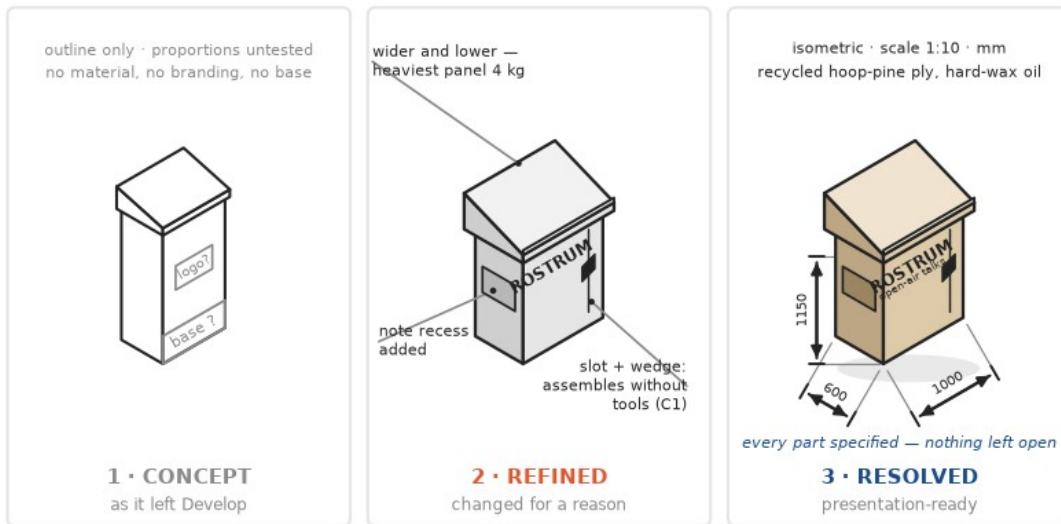
Refinement — what actually changes. To refine is to make considered, purposeful changes to a selected concept so that details are resolved and the aesthetic is unified. Refinement is not tidying. The usual moves are:

- **design elements** — adjust colour (hue, tone, contrast), type (typeface, weight, size, spacing), line, shape, form, texture;
- **design principles** — sharpen hierarchy, balance, scale, proportion, contrast, figure–ground, cropping, pattern;
- **methods, media and materials** — choose between manual and digital methods, settle the medium and the substrate or material, and specify the finish;
- **construction and use** — resolve joints, fixings, weight, assembly sequence, durability and accessibility.

Every change should be traceable to a criterion, to a test result or to feedback. A change the designer cannot explain is decoration, not refinement.

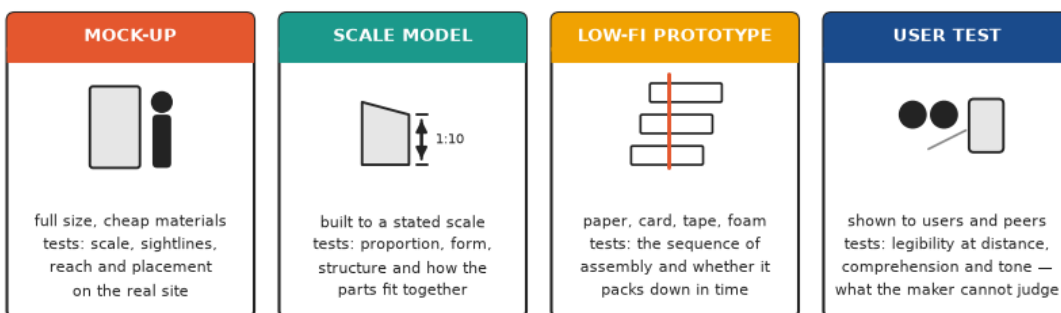
Resolution — what “resolved” means. A **resolved** concept is one in which every decision has been made and can be presented to the client: proportions settled, colours and type specified, materials and finishes named, construction detailed, and the whole drawn with the method and conventions appropriate to the field. A **concept** is still a proposal being tested; a **resolution** is a proposal being presented.

The concept (end of Develop)	The resolved concept (end of Deliver)
exploratory; parts still open or labelled “?”	complete; nothing left unspecified
loose line work, no scale	drawn to a stated scale with the field’s conventions
colour and type indicative	colour, typeface, weight and size specified
materials suggested	materials, finishes and fixings named
annotations describe the intention	annotations evaluate the result against the criteria



The three panels show the FULCRUM lectern moving through the phase. Panel 1 is the concept as it left Develop. Panel 2 shows refinements, each made for a reason: the proportions were widened and lowered after a lift test, a slot-and-wedge joint replaced bolts so the lectern assembles without tools (C1), and a recess was added for the speaker's notes. Panel 3 is the resolved concept — rendered to show the material, dimensioned, drawn isometrically at a stated scale, with the ply and finish named.

Testing and evaluating. Development and documentation drawings, mock-ups, models and low-fidelity prototypes are all used to visualise, test and resolve concepts. A test asks a question the drawing alone cannot answer.



A test asks a question the drawing cannot answer — record what it revealed and what you changed because of it.

Testing is only half of it. **Evaluating** turns the result into a judgement. A complete evaluation of a resolved concept:

1. takes the criteria **one at a time**, in the brief's own words;
2. points to **specific evidence** in the resolved concept (a dimension, a material, a colour, a type size, an assembly step);
3. judges the **extent** to which the criterion is met — fully, partly, or not yet;
4. states **what remains** to be done, and how the designer would do it.

Steps 3 and 4 are where marks are won. "The design meets the criteria" is an assertion, not an evaluation. Where a claim can be measured, measure it: legibility scales with **cap height**, and in the ROSTRUM tests type was read at roughly **7 m for every 25 mm of cap height** in bright outdoor light, so "this will read at 25 m" can be checked against the type size before it is written.

Methods, media, materials and conventions. In Deliver the designer must also decide *how* the resolved concept will be made and drawn. Keep the terms straight: a **method** is what you do (drawing, printing, photography, model-making, prototyping — manual or digital); a **medium** is what you do it with (pencil, marker, ink, vector or raster software); a **material** is what the solution is made of or presented on (ply, aluminium, vinyl, board stock).

Conventions are the agreed rules that make a drawing readable by someone else — scale, dimensioning, line types, projection symbols, grids, and colour systems (CMYK for print, RGB for screen). The drawing method must suit the field: isometric or planometric for objects and furniture, perspective for environments and structures, correctly proportioned screens for interactive experiences, and construction grids for symbols and messages.

Documenting the refinement. The Study Design asks students to *use appropriate terminology to document the refinement and resolution of design concepts*. In practice this means annotations on the drawings that name the element, principle, method, medium or material involved and say what the change achieved — and, where relevant, which criterion it serves.

Good design and obligations. When synthesising ideas, designers draw on **conceptions of good design** — for example Dieter Rams’ Ten Principles, which ask whether a design is innovative, useful, aesthetic and understandable, whether it is unobtrusive, honest, long-lasting and thorough down to the last detail, and whether it is environmentally friendly and as little design as possible. These make useful refinement prompts. The designer’s **legal** obligations continue through Deliver (licensing typefaces and stock imagery, respecting copyright, which exists automatically on creation, and not infringing registered trademarks, patents or design registrations), as do the **ethical** ones (acknowledging sources of inspiration at the point of use, honest representation of the proposal, and following the Indigenous Design Charter and ICIP protocols where Aboriginal and Torres Strait Islander knowledge or Country is involved).

Watch-out — a resolved drawing must look resolved. Assessors report that many Deliver drawings simply repeat the Develop concept more neatly. Resolution is *added information*: dimensions, scale, a named material and finish, rendering, specified type and colour, construction detail. If a reader cannot see what was decided between the concept and the resolution, no resolution marks are earned.

Watch-out — tie every point to a criterion. A PMI or SWOT that is generalised or descriptive (“Plus: looks good”) earns almost nothing. Each point must name a specific feature of the concept and the criterion it satisfies or fails. Annotations scattered over a drawing are **not** a convergent thinking strategy — if the task asks for a strategy, set out the strategy.

Watch-out — annotations evaluate, they do not restate. Copying a criterion onto the drawing (“must reflect sustainable practices”) earns nothing. Write what the design does and what that achieves: “the panel is bolted, so a scratched panel is replaced rather than the whole marker”.

Watch-out — refine one concept; do not start again. Deliver continues a concept selected from Develop. A brand-new idea at this point breaks the traceable line from research to brief to concept to solution, and there is no evidence that the criteria drove the decision.

Watch-out — match the drawing method to the field. An object is resolved in isometric or planometric, an environment in perspective, an interactive experience as correctly proportioned screens, a message on a construction grid. Presenting a piece of furniture in one-point perspective with no dimensions does not communicate what a client or maker needs.

Watch-out — keep the two communication needs distinct. The refinement of each need runs as its own design process, and the two must differ in **purpose** and in **presentation format**. Two posters, or two versions of the same artefact, do not satisfy the outcome.

Worked examples

Example 1 — scaffolded

The designer has two FULCRUM concepts: Concept 1, a folding aluminium-tube A-frame with a clip-on board; Concept 2, a slot-together plywood plinth with a sloping reading board. Use a convergent thinking strategy to select one concept to take forward. (5 marks)

Working	Comment
Strategy: a decision matrix , with the three design criteria down the side and the two concepts across the top.	Name the strategy. A matrix is the right choice when the task is to choose <i>between</i> concepts; a PMI evaluates one concept in depth.
C1 (two people, ten minutes, no tools). Concept 1 unfolds in about a minute but the clip-on board needs an	Take the criteria one at a time and quote the actual requirement. Neither concept meets C1 yet, so the

Working	Comment
Allen key — fails on “no tools”. Concept 2 is four flat panels that locate in slots and are bolted at one corner, so it needs a spanner and fails too — but that is a single joint a refinement can convert to a tool-free wedge, whereas Concept 1’s fixing is built into the clip-on board. Advantage: Concept 2.	judgement is about which one can be <i>brought</i> to it — and it rests on a specific feature, not on preference.
C2 (repairable, replaceable parts, circular practice). Concept 1 is riveted, so a bent tube cannot be replaced without cutting. Concept 2 is four flat panels; a damaged panel is re-cut and re-oiled. Advantage: Concept 2.	Every row must end in a comparative judgement, or the matrix is only a description of both concepts.
C3 (legible and welcoming to a mixed-age audience outdoors). Concept 1 is a light open frame with nowhere to carry the ROSTRUM wordmark at size. Concept 2 presents a solid front face that reads as a speaking point from across a park. Advantage: Concept 2.	Note that C3 is about communication, not looks — the argument is made in terms of what the audience can see and understand.
Decision: take Concept 2 forward. It is the only concept that can be brought to C1 without tools — one bolted corner becomes a wedge, whereas Concept 1 cannot be freed of its Allen key without redesigning the board — it is the more repairable under C2, and its front face gives the identity a place to live under C3. Concept 1’s lighter weight is worth carrying across: the plinth will be re-drawn in 12 mm rather than 18 mm ply.	Finish with a clear recommendation and reasons in criteria order. Carrying the best feature of the rejected concept forward is what convergent thinking means by <i>synthesising</i> .

Example 2 — scaffolded

Describe four refinements you would make to FULCRUM Concept 2, naming the design element, principle, method, medium or material involved and stating what each refinement achieves. (6 marks)

Working	Comment
1. Proportion. Reduce the height from 1420 mm to 1150 mm and widen the plinth from 780 mm to 1000 mm. A timed lift test showed the tall, narrow version was top-heavy and awkward for one volunteer; the wider, lower body stands firm on grass, and cut from 12 mm ply no single panel now lifts at more than 4 kg.	Name the principle (proportion) and give the actual figures. The reason comes from a test, not from taste — that is what makes it a refinement.
2. Construction and material. Replace the bolted corner with a slot-and-wedge joint in 12 mm hoop-pine ply. It assembles without tools and, because it comes apart, a damaged panel can be swapped.	One change can serve two criteria (C1 and C2). Naming the material and the joint is what turns “make it easier” into a design decision.
3. Type and hierarchy. Set the ROSTRUM wordmark at 60 mm cap height on the front face, with “open-air talks” at 18 mm beneath it. The primary and secondary layers are now clearly ranked, so the audience reads the organisation first and the event type second.	Name the element (type) and the principle (hierarchy), then say what the viewer now does. Avoid “it looks better”.
4. Method, medium and finish. Draw the resolved lectern as a digital isometric (vector software) rather than a manual sketch, and specify a hard-wax oil finish rather than paint, so the ply can be sanded and re-oiled instead of replaced.	Distinguish the method (digital drawing) from the medium (vector software) from the material/finish (ply, hard-wax oil). This is where responses commonly slip.
Each refinement is recorded on the drawing with a short evaluative annotation naming the change and the	State how the work is documented — the Study Design asks for appropriate terminology in the documentation,

criterion it serves.

not only in the drawing.

Example 3 — unscaffolded

Explain how you would test the refined FULCRUM concept before resolving it. Name two testing methods and state what each would reveal. (4 marks)

Method 1 — a low-fidelity prototype. The four panels are cut full size from 5 mm corflute and taped, and two students are timed assembling and packing it down. This tests what a drawing cannot: the **sequence** of assembly, whether the slots align when the panels are lifted by one person, and whether the ten-minute limit in C1 is realistic. In the ROSTRUM trial the first pack-down took fourteen minutes because the wedges were loose in the slots, which led to a tapered wedge and a labelled assembly order printed on the inside face.

Method 2 — a scale model at 1:10 in card. This tests **proportion, form and structure** — how the lectern reads from the audience's eye level, whether the sloping board hides the speaker's face, and whether the plinth looks stable. The model showed the board's slope was too steep at 20 degrees, so notes slid; it was resolved at 12 degrees with a lip along the front edge.

Together, one method tests how the object behaves in use and the other tests how it is seen; each result was recorded and produced a specific change (4 marks: two named methods, what each reveals that a drawing cannot, and the change each produced).

Example 4 — unscaffolded

Use a convergent thinking strategy to evaluate the extent to which the resolved FULCRUM lectern meets the design criteria in the ROSTRUM brief. (8 marks)

Strategy: PMI, taken criterion by criterion.

Plus. Against **C1**, the lectern breaks into four flat panels held by four timber wedges; two volunteers assembled it in six minutes forty seconds in the timed trial and used no tools, so C1 is **fully met**. Against **C2**, every part is a separate flat panel fixed by wedges rather than glue or rivets, and the hard-wax oil finish can be sanded and re-applied, so a scratched or split panel is replaced rather than the lectern being discarded — C2 is **met**. Against **C3**, the ROSTRUM wordmark at 60 mm cap height on a 1000 mm front face is read at about 17 m, so an audience crossing an open park identifies the speaking point well before reaching it, and the warm oiled ply reads as welcoming rather than institutional, which suits a mixed-age regional audience.

Minus. The resolved lectern weighs 11 kg assembled and travels as four flat panels, the largest 1000 × 1150 mm. Two people manage it easily, but a single volunteer cannot carry all four panels from the van in one trip, which puts pressure on the ten-minute window in C1 when only one volunteer arrives early. Under C3, the wordmark is set in a single dark colour on the oiled ply and, in strong side light, the lower “open-air talks” line at 18 mm is read only to about 5 m, so C3 is met for the primary layer but only **partly met** for the secondary layer.

Interesting. Cutting a hand-hole through each side panel would let one volunteer carry two panels at a time and would add a visual detail to an otherwise plain form. The secondary line is the harder problem: at 7 m for every 25 mm of cap height, matching the wordmark's 17 m would take about 60 mm — the wordmark's own size — which would flatten the hierarchy that ranks the two layers. The remedy is therefore to set the descriptor at 26 mm, which lifts it to about 7 m and covers the audience gathered in front of the lectern, and to accept the descriptor as a close-range layer with the wordmark alone carrying identification across the park. Both changes are within the material and would be tested in the next iteration.

Overall judgement. The resolved concept **meets C1 and C2 in full and C3 in its primary layer**, with one shortfall — the secondary type size — identified, quantified and given a stated remedy (8 marks: a named strategy applied point by point to the criteria, specific evidence from the resolved concept in each point, a judgement of the extent for each criterion, and a stated remedy for the shortfall).

Practice questions

Scaffolded

Q1. The ROSTRUM designer begins the Deliver phase. (a) State the purpose of the Deliver phase of the VCD design process. (1 mark) (b) Identify the mode of thinking that dominates this phase. (1 mark) (c) Explain how the brief is used during Deliver. (2 marks)

Q2. Convergent thinking strategies are used to refine and resolve concepts. (a) Name two convergent thinking strategies and state what each letter stands for. (2 marks) (b) State one difference between a PMI and a decision matrix. (1 mark) (c) Explain why every point in a convergent thinking strategy must be tied to a design criterion. (2 marks)

Q3. Refer to the three-panel FULCRUM figure in the Theory. (a) Identify which panel shows the concept and which shows the resolved concept. (1 mark) (b) Describe two changes visible between panel 1 and panel 2, and state the criterion each serves. (2 marks) (c) Identify two things present in panel 3 that make it presentation-ready. (2 marks)

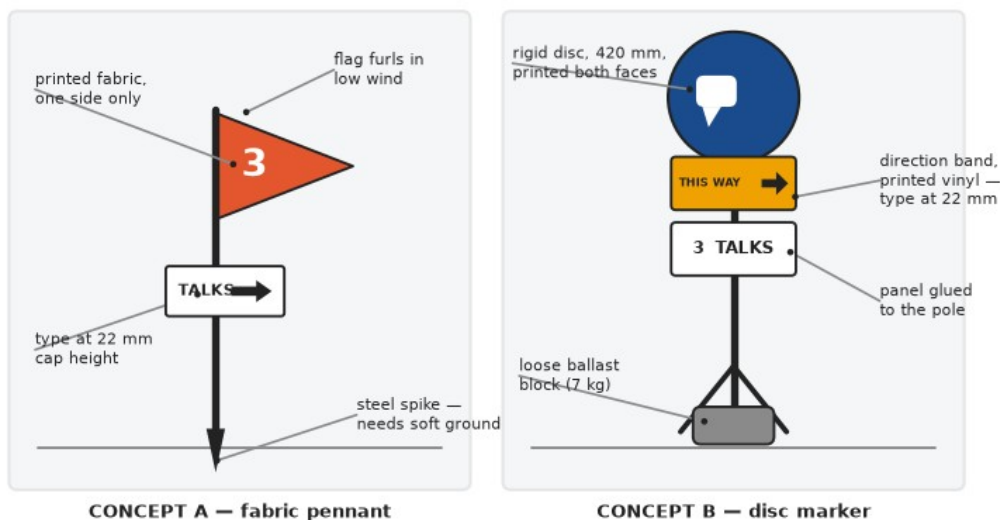
Q4. Concepts are tested before they are resolved. (a) Name three methods a designer could use to test a design concept. (3 marks) (b) Describe one thing a low-fidelity prototype can test that a drawing cannot. (2 marks) (c) Explain how a user test could change the type size on a PENNANT marker. (2 marks)

Q5. Refinement means purposeful change, not tidying. (a) Identify two design elements the designer manipulated when refining FULCRUM. (2 marks) (b) Explain how one design principle was used to improve the resolved lectern. (2 marks) (c) Name one method, one medium and one material used to produce the final FULCRUM solution. (3 marks)

Q6. Annotations document the refinement and resolution of a concept. (a) State what an evaluative annotation must do. (1 mark) (b) Rewrite the annotation “the base is made of recycled plywood” so that it evaluates. (2 marks) (c) Explain why copying a design criterion onto the drawing as an annotation earns no marks. (2 marks)

Un scaffolded

ROSTRUM — communication need 2: PENNANT site markers



Questions 7–17 refer to the two PENNANT concepts shown above, unless otherwise stated. They respond to ROSTRUM’s second communication need — site markers that lead people from the car park to an open-air talk and mark the speaking area. The design criteria are: **C1** set up and packed down by two volunteers in under ten minutes, using no tools; **C2** repairable and replaceable parts, reflecting circular design practice; **C3** legible and welcoming to a mixed-age regional audience in an open, bright outdoor space.

Q7. Use a **SWOT** analysis to evaluate PENNANT Concept A against the design criteria, then state and justify which of the two concepts you would take forward. (6 marks)

- Q8.** Describe **four** refinements you would make to the concept you selected, naming the design element, principle, method or material manipulated in each and the criterion it serves. *(8 marks)*
- Q9.** Explain the **iterative** cycle of refining, testing and evaluating, using PENNANT as your example. *(4 marks)*
- Q10.** Name and describe **two** methods you would use to test a PENNANT marker in its context, and state what each would reveal about C3. *(4 marks)*
- Q11.** Identify the drawing method you would use to present the resolved PENNANT marker to the client, and discuss **two** conventions you would apply, explaining how each supports communication with the client. *(4 marks)*
- Q12.** Distinguish between **refining** a design concept and **resolving** a design concept. *(3 marks)*
- Q13.** A student's Deliver drawing is a neat, traced copy of their Develop concept. Explain why this would not be assessed as a resolved design solution. *(3 marks)*
- Q14.** A student's PMI for Concept B reads: "Plus — it looks professional. Minus — the base is a bit heavy. Interesting — could try different colours." Explain why this would earn few marks, then rewrite it as a criteria-referenced PMI. *(6 marks)*
- Q15.** Explain why ROSTRUM's two communication needs must be refined and resolved as **two separate design processes**, distinct from one another in purpose and presentation format. *(4 marks)*
- Q16.** While resolving PENNANT the designer wants to use a typeface downloaded from a free font site, a photograph found on a community social media account for the concept board, and a plant motif shared by a local Aboriginal community group. Describe the designer's **legal** and **ethical** obligations in each case. *(6 marks)*
- Q17.** Document the refinement and resolution of PENNANT Concept B as it would appear in your folio. Your response must state the selection decision and the strategy used, describe three annotated refinements, report one test and its outcome, name the presentation format and drawing conventions, and evaluate the extent to which the resolved marker meets C1–C3. *(10 marks)*
- Q18.** Explain how **conceptions of good design** could guide the designer's refinement decisions in the Deliver phase. *(3 marks)*

Answers

Q1. (a) To refine, test, resolve and evaluate concepts against the brief. (b) Convergent thinking. (c) See solutions. **Q2.** (a) PMI = Plus, Minus, Interesting; SWOT = Strengths, Weaknesses, Opportunities, Threats (these are the only two strategies whose names expand into letters). (b) A PMI evaluates one concept in depth; a matrix compares two or more against the criteria. (c) See solutions. **Q3.** (a) Panel 1 = the concept; panel 3 = the resolved concept. (b) Any two, e.g. wider and lower proportions (C1) and the slot-and-wedge joint replacing bolts (C1/C2). (c) Any two of: dimensions, stated scale, named material and finish, rendering/tone, the wordmark at final size. **Q4.** (a) Any three of: mock-up, scale model, low-fidelity prototype, user test, peer critique, development or documentation drawing. (b) The sequence and timing of assembly / whether parts physically fit. (c) See solutions. **Q5.** (a) Any two of: type, colour, form, tone, texture. (b) e.g. proportion or hierarchy — see solutions. (c) Method = digital drawing (accept model-making); medium = vector software (accept pencil); material = hoop-pine plywood with hard-wax oil. **Q6.** (a) Name the change and state what it achieves, in design terminology, linked to a criterion. (b) See solutions. (c) It repeats the requirement instead of evaluating how the design meets it. **Q7–Q18.** See fully-worked solutions.

Fully-worked solutions

Q1. (a) The **Deliver** phase refines, tests and resolves selected design concepts and evaluates the extent to which they meet the requirements of the brief, so that a solution can be presented to the client. (b) **Convergent** thinking. (c) The brief supplies the **design criteria**, and in Deliver those criteria become the measure for every decision: they are used to **select** which concept is taken forward, to **direct** each refinement (a change is made because a criterion demands it), and to **evaluate** the resolved concept point by point at the end. The designer also revisits the brief's purpose, context and audience or user characteristics when a test result forces a choice (*2 marks: criteria used to select/direct refinement AND to evaluate*).

Q2. (a) **PMI** — Plus, Minus, Interesting; **SWOT** — Strengths, Weaknesses, Opportunities, Threats. (These are the only two strategies in the theory whose names expand into letters; a decision or evaluation matrix, ranking, dot-voting and a criteria checklist are all convergent strategies, but none of them can answer “what each letter stands for”, so none of them can be credited here.) (b) A **PMI** evaluates a **single** concept in depth from three angles, whereas a **decision matrix** compares **two or more** concepts against the same set of criteria in order to choose between them. (c) Because the criteria are the client's stated requirements, they are the only defensible measure of success. A point tied to a criterion states which requirement a feature satisfies and by how much, so the decision can be justified to the client and traced back to the research. Untied points such as “it looks good” record the designer's taste, which is exactly what the criteria exist to displace, and assessors report that generalised or descriptive PMI and SWOT responses earn very few marks (*2 marks: the criteria as the measure + justifiable, traceable decisions*).

Q3. (a) Panel 1 shows the **concept** as it left the Develop phase; panel 3 shows the **resolved** concept. (b) Both criterion-linked changes: the proportions were **widened and lowered** so the lectern is stable and light enough for volunteers to handle, serving **C1**; a **slot-and-wedge joint replaced bolted fixings**, so the lectern assembles without tools (**C1**) and comes apart for repair (**C2**). A third change is visible — a **note recess** cut into the speaker's face — but it serves the object's stated purpose rather than any of C1–C3, so it cannot carry the criterion this question asks for. (c) Any two of: **dimensions** in millimetres; a **stated scale** (1:10) and a named drawing method (isometric); the **material and finish** named (recycled hoop-pine ply, hard-wax oil); **rendering** that shows the material and the direction of light; the **wordmark set at its final size**.

Q4. (a) Any three of: a **mock-up** (full size, cheap materials, on the real site); a **scale model**; a **low-fidelity prototype**; a **user test** with members of the audience; a **peer critique**; development and documentation **drawings**. (b) A low-fidelity prototype tests the **physical behaviour** of the design — whether the parts actually fit, the **order** in which they must be assembled, and **how long** assembly takes. A drawing can show that four panels slot together; only the prototype shows that the second panel cannot be inserted once the third is in place (*2 marks: a specific thing tested + why the drawing cannot answer it*). (c) A user test places the marker at the real distance and asks members of the audience to read it. If older users standing 25 m away in bright light cannot read the “THIS WAY” direction line, the designer has evidence — not an opinion — that the 22 mm cap height fails **C3**, and would increase it (at roughly 7 m of reading distance for every 25 mm of cap height, 90 mm is the size 25 m requires) and re-test at the same distance (*2 marks: what the test measures + the specific change it drives*).

Q5. (a) Any two of: **type** (the wordmark's typeface, weight and size), **colour** and **tone** (the dark wordmark against the warm oiled ply), **form** (the proportions of the plinth and board), **texture** (the sanded and oiled surface). (b)

Proportion: reducing the height from 1420 mm to 1150 mm and widening the plinth to 1000 mm made the lectern stable on grass and light enough for two volunteers to move, and gave the front face a broad, calm area on which the wordmark sits at 60 mm — so the object both handles better and communicates better. (Accept **hierarchy**: the wordmark at 60 mm and the descriptor at 18 mm rank the primary and secondary layers, so an audience reads the organisation first and the event type second.) (c) **Method** — digital drawing (accept model-making or manual drawing); **medium** — vector drawing software (accept pencil or marker); **material** — recycled hoop-pine plywood, finished in hard-wax oil.

Q6. (a) An evaluative annotation must **name the change or feature in design terminology and state what it achieves**, ideally linked to a design criterion — not merely describe what is there. (b) *Model rewrite*: “12 mm recycled hoop-pine ply, oiled rather than painted, so a scratched panel is sanded and re-oiled on site instead of being replaced — the lectern stays repairable across seasons (C2).” (c) A criterion is the client’s **requirement**; copying it onto the drawing shows only that the student can read the brief. The mark is for **evaluation** — evidence that a specific feature of this design satisfies the requirement, and to what extent. Assessor reports single out annotations that repeat the criteria as a common reason responses do not score (*2 marks: restating ≠ evaluating + what the mark is actually for*).

Q7. SWOT — PENNANT Concept A (the fabric pennant).

Strengths. The triangular pennant is large, saturated coral against open sky and grass, so it is found from a distance and satisfies the “legible across an open space” part of **C3**; the numeral “3” is reversed out at a size that reads well. The whole marker is one pole, one flag and one plate, so it is light and quick to carry, which supports **C1**.

Weaknesses. The flag is printed on **one side only**, so half of the arriving audience sees a blank reverse — a direct failure of **C3**. The “TALKS” plate is set at 22 mm cap height, far too small to read at the distance a marker is seen from. The steel spike requires **soft ground**, so on the paved library forecourt the marker cannot be installed at all without a separate base, which puts **C1** at risk.

Opportunities. ROSTRUM’s talks move between grass parks, library forecourts and showground pavilions, so a marker light enough to be carried and re-sited every week suits a client whose venue changes constantly. Everything the client owns already travels in one van, and no rigid marker packs as small as a furled flag, so the storage ROSTRUM already has would be enough. Regional printers quote short fabric runs cheaply, so a replacement flag could be budgeted as a running cost rather than a capital one.

Threats. Regional Victorian sites are open and exposed: UV fades a printed fabric over a summer, wind frays the trailing edge, and the light breezes common at the times ROSTRUM runs its talks furl the flag around its own pole, so the message can be hidden exactly when the marker is needed. Because the flag is a single printed panel, that weathering costs the client a **whole reprint** rather than a repair, which sits poorly against the repairable, replaceable-parts requirement of **C2**.

Decision. I would take **Concept B** forward. Concept A’s decisive weakness against C3 is that half of the arriving audience meets a blank reverse, and its consumable fabric panel is the weaker answer to C2, whereas Concept B’s rigid disc is printed on both faces and so reads from any approach, and its printed panel can be replaced independently of the structure. Undersized 22 mm type is a fault both concepts share — A on its plate, B on its direction band — and it is corrected by refinement in either case, so it does not decide between them. Concept A’s genuine strength — the low weight and small packed size — is carried into Concept B by specifying an aluminium pole and an emptiable base (*6 marks: four SWOT quadrants tied to named criteria with evidence from the concept — S and W read from inside the concept, O and T from the context it must survive — plus a justified selection that carries a strength forward*).

Q8. (Model, refining Concept B — the disc marker.)

1. Scale and type (element: type; principle: scale). Increase the “THIS WAY” direction line from 22 mm to **90 mm cap height**, set it in a bold condensed sans-serif, and widen the amber band from 400 mm to **600 mm** so the line fits across it. At roughly 7 m of reading distance for every 25 mm of cap height, 90 mm is the size that 25 m requires; tested at 25 m in full sun it is now legible to older viewers, satisfying **C3**.

2. Contrast and figure-ground (element: colour; principle: contrast). Set the speech-mark symbol in white on the deep blue disc, and the direction line and arrow in black on a saturated amber band below it, and specify a **matt laminate** so there is no glare. The high tonal contrast keeps the figure separate from the ground across a bright, cluttered park, again serving **C3**.

3. Hierarchy (principle: hierarchy). Rank the marker in three layers: the disc and symbol are primary (what this is), the amber direction band is secondary (which way), and the “3 TALKS” plate is tertiary (which talk). The audience now reads the marker in the order they need it, rather than meeting three equal messages, so a mixed-age crowd finds the talk without being taught the system — **C3**.

4. Material and construction (material and method). Replace the glued vinyl panel with a **bolted** printed panel on a **recycled aluminium** pole, and replace the loose 7 kg ballast block with a **sand-fill base that empties for transport**. A damaged panel is now unbolted and replaced rather than the marker being rebuilt (**C2**), and two volunteers can carry the empty base and fill it on site without tools (**C1**).

Each refinement is recorded on the drawing as a short evaluative annotation naming the change and the criterion it serves (*8 marks: four distinct refinements, each naming an element, principle, material or method, each with a stated purpose and criterion — 2 marks each*).

Q9. Deliver is iterative: the designer refines, tests, evaluates, and then refines again, looping until the criteria are met. For PENNANT, the first refinement enlarged the “THIS WAY” direction line from 22 mm to 60 mm cap height. That change was **tested** by standing the marker on the oval and asking six people of different ages to read it from 25 m. The **evaluation** of that test against **C3** showed that two older viewers still could not read it in bright side light — 60 mm reads to about 17 m, not 25 m — so the loop ran again: the type was increased to 90 mm on a band widened to 600 mm, the finish changed to matt laminate to kill the glare, and the test was repeated, this time successfully. Each pass through the cycle is small, is driven by evidence rather than preference, and is checked against the same criteria, so the concept converges on a resolution instead of drifting. The designer stops when every criterion is met, or states honestly which one is not (*4 marks: the cycle named and sequenced, a worked PENNANT example, and the criteria as the stopping rule*).

Q10. Method 1 — a full-size mock-up on the real site. A foam-board disc and printed panel are mounted on a pole and placed at the actual car-park entry in the middle of the day. This reveals whether **C3** is met in the real viewing conditions: the sightline from the car park, how far away the symbol is first identified, whether the sun glares off the laminate, and whether the marker competes with existing park signage. A drawing cannot show any of these, because they depend on distance, light and surroundings.

Method 2 — a user test with the audience. Six people spanning the age range of the audience are asked, from 25 m, “what is this telling you, and where would you go?”, and then again at about 10 m, “which talk is this?” Their answers reveal whether the marker **communicates**, not merely whether it is visible — at distance, whether the speech-mark symbol is read as “a talk” or as “information”, and on approach, whether the numeral on the site plate is understood as a site number. Testing at both distances also shows which layer each viewer reads first, which is the only real check on the marker’s hierarchy. This tests the “welcoming and legible to a mixed-age audience” part of **C3** in a way the designer, who already knows the answer, cannot judge alone (*4 marks: two named methods, each described, each with what it reveals about C3*).

Q11. The field is messages applied to an outdoor environment, so the resolved marker is presented as a **front elevation drawn to scale** (accept an orthogonal set, or a rendered perspective of the marker in situ, if justified). **Convention 1 — scale and dimensioning.** The drawing states “scale 1:20” and carries dimensions in millimetres — 1800 mm overall height, a 420 mm disc, and a 90 mm cap height stated on the direction line. This tells the client and the fabricator exactly how big the marker is without them having to ask, and lets them check it against the van and the storage shed. **Convention 2 — a stated colour system.** The drawing specifies the colours as **CMYK** for the printed vinyl panel (and notes the RGB values used for the website version), so the client understands that the amber will be printed rather than screen-generated and that the two will differ slightly. Both conventions are shared professional rules, so they let the client read the drawing accurately rather than relying on the designer’s explanation (*4 marks: an appropriate drawing method for the field + two genuine conventions, each with how it supports communication — no marks for describing or pitching the design*).

Q12. Refining is the process of making purposeful, evidence-based changes to a selected concept — adjusting the design elements and principles, and the methods, media and materials — in response to the design criteria, testing and feedback. It is iterative and the concept remains open to change. **Resolving** is the end point of that process: every decision has been made and specified, so that the concept is complete and ready to be presented to the client — proportions, colours, type, materials, finishes, construction and conventions all settled, with nothing left indicative. In

short, refining is the *activity*, resolving is the *state the activity produces* (3 marks: *refining defined as iterative purposeful change, resolving defined as completed and presentation-ready, and the relationship between them*).

Q13. A resolved design solution must show **progression** from the concept, and a traced copy shows none: the same information is present, only more neatly drawn. Resolution is measured by **added decision-making** — dimensions and a stated scale, a named material and finish, specified type and colour, construction and fixing detail, rendering that shows the material, and conventions appropriate to the field. Because none of these appear, the student cannot demonstrate that the design criteria drove any decision, and the client is given nothing they could build, print or approve. Assessors report this exact pattern — Deliver drawings that “resembled the concepts without further development as a presentation suitable for a client” — as a common reason responses score in the lower range (3 marks: *progression required + what resolution adds + the consequence for the client and the marks*).

Q14. Why it earns few marks. None of the three points names a feature of the design or a design criterion. “Looks professional” is an opinion about taste; “a bit heavy” is a description with no measure and no consequence; “could try different colours” proposes more divergent thinking rather than evaluating the concept. The PMI is therefore generalised and descriptive rather than evaluative, and it gives the designer nothing to act on.

Model rewrite — criteria-referenced PMI for Concept B.

Plus. The 420 mm rigid disc carries the symbol at a size that is identified from about 25 m and, being rigid and printed on both faces, it reads from any approach — so the marker is found from right across an open, bright park (C3). The three-part stack (disc, direction band, site plate) gives a clear hierarchy, so the audience reads “a talk” then “this way” then “which one” in the order they need it (C3).

Minus. The ballast is a loose 7 kg block that must be lifted separately from the van and positioned by hand, which adds a trip and a lifting hazard to a ten-minute, two-person set-up (C1). The printed panel is **glued** to the pole, so scuffing or fading means the whole assembly is replaced rather than the panel — the opposite of repairable, replaceable parts (C2). The “THIS WAY” line on the direction band is set at 22 mm cap height, which reads to about 6 m, so the marker is found long before any of its wording can be read (C3).

Interesting. A **sand-fill base** filled on site would travel empty, remove the lifting problem and be emptied at pack-down (C1); **bolting** the printed panel instead of gluing it would let a single panel be replaced each season (C2). Both are worth prototyping and timing before the design is resolved (6 marks: *a diagnosis naming the absence of features, criteria and evaluation; plus three rewritten sections each citing a specific feature, its effect and the criterion it serves*).

Q15. The Study Design requires that the refinement of design concepts for **each** communication need continues as **two separate design processes**, and that the two are distinct from one another in **purpose** and in **presentation format**. FULCRUM and PENNANT answer different needs: FULCRUM’s purpose is to support and identify the speaker at the speaking point, and it is presented as a three-dimensional object resolved in isometric with dimensions and a material specification; PENNANT’s purpose is to guide people to the talk and mark the site, and it is presented as a scaled elevation of a signage system with a colour specification. Running them separately keeps each set of refinements answerable to what that need actually requires, and prevents one design being reskinned as the other. Resolving them in the same format — two posters, or two views of the same object — would demonstrate only one design process and would leave one communication need effectively unaddressed (4 marks: *the requirement stated, distinctness in purpose AND presentation format explained, applied to the two ROSTRUM needs*).

Q16. The typeface. This is a **legal** obligation. A free download is not a free licence: some typefaces are released under an open licence that permits commercial use, while free-font sites also carry many that are licensed for personal use only. The designer must read the licence supplied with the file and obtain a commercial licence where one is required, because using the font outside its licence infringes the owner’s rights. **The photograph.** Also **legal**: copyright exists **automatically** from the moment an image is created, so a photograph on a social media account belongs to whoever took it and cannot be reproduced on a concept board without permission. There is an **ethical** obligation alongside it — to seek the photographer’s permission, and the permission of any identifiable person in the image, and to **acknowledge the source at the point of use** (username, platform, exact URL and date of post). **The plant motif.** This is an **ethical** and cultural obligation, not a copyright transaction. The designer must consult the community through the appropriate representatives, seek free, prior and informed consent before any use is proposed, and follow the **Indigenous Design Charter** and **ICIP** protocols: the community decides whether the motif may be

used at all, how it is represented, how it is attributed, and how benefit is shared, and it stays involved through the project. Consent to be shown something is not consent to publish it (6 marks: typeface licensing and copyright correctly identified as legal; acknowledgement and permission as ethical; ICIP and the Indigenous Design Charter correctly identified as ethical frameworks, not law).

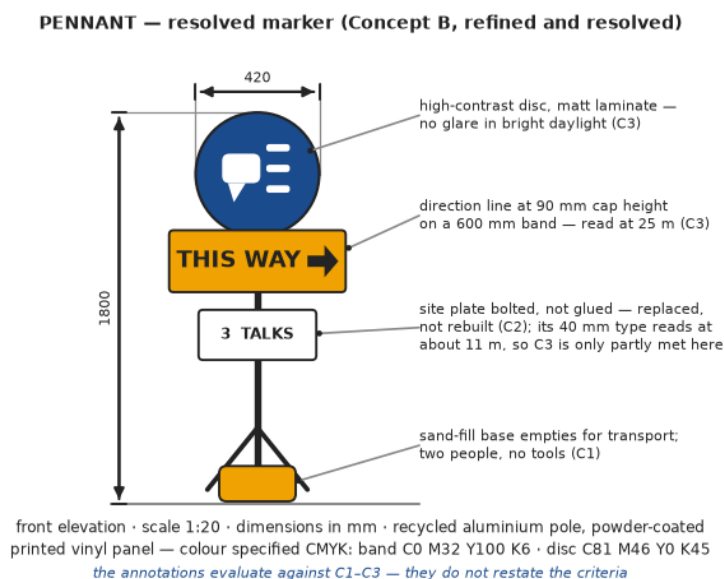
Q17. (Model folio documentation.)

Selection. A decision matrix scored Concepts A and B against C1–C3. Concept B was selected: it reads from every approach where A is printed on one side (C3), and its panel can be replaced independently of its structure where A’s fabric must be reprinted whole (C2). Concept A’s low packed weight was carried forward as an aluminium pole.

Refinements (annotated on the drawing). (1) **Type and scale** — the “THIS WAY” direction line increased from 22 mm to 90 mm cap height in a bold condensed sans-serif, on a band widened from 400 mm to 600 mm to carry it, so it is read at 25 m (C3). (2) **Colour and contrast** — amber band on a deep blue disc, matt laminate specified, so the figure separates from a bright, cluttered ground without glare (C3). (3) **Material and construction** — the printed panel is bolted, not glued, to a recycled aluminium pole, and the loose ballast block is replaced by a sand-fill base that travels empty (C2 and C1).

Test and outcome. A full-size foam-board mock-up was placed at the car-park entry at midday and six people aged 9 to 74 were asked from 25 m what it told them. Five identified “a talk, that way” within three seconds; the sixth misread the glossy laminate because of glare. Outcome: the finish was changed to matt and the test repeated successfully.

Presentation format and conventions. The resolved marker is presented as a **front elevation at scale 1:20**, dimensioned in millimetres, with the colour specified in **CMYK** for the printed panel and the materials and finishes named on the drawing.



Evaluation of the extent to which C1–C3 are met. C1 is met: the marker breaks into pole, disc and base, and two volunteers assembled and filled four markers in seven minutes with no tools. **C2 is met:** pole, panel and base are separable and individually replaceable, and the aluminium is recyclable at end of life. **C3 is met for the primary and secondary layers** — the symbol, arrow and 90 mm direction line are read at 25 m — but only **partly met** for the tertiary “3 TALKS” plate, which at 40 mm cap height is legible at about 11 m; the remedy is to increase it to 60 mm, which lifts it to about 17 m and which the 400 mm plate has room for, and to re-test. Setting it at the 90 mm that the full 25 m would require is rejected deliberately: it would equal the direction line and flatten the three-layer hierarchy the refinements built, so the honest position is that the marker is **found** at 25 m and **read in full** on approach (10 marks: a stated selection with a named strategy; three annotated refinements in correct terminology; a test with a reported outcome and a resulting change; an appropriate presentation format with conventions; and a criterion-by-criterion judgement of extent that includes an honest shortfall and its remedy).

Q18. Conceptions of good design give the designer a shared standard to synthesise against when several refinements are possible. Using Dieter Rams' Ten Principles as the lens, "good design is long-lasting" and "environmentally friendly" would push the PENNANT designer toward the bolted, replaceable panel and the recyclable aluminium pole rather than a glued assembly; "good design makes a product understandable" would push toward the three-layer hierarchy that tells the audience what, which way and which talk in that order; and "good design is thorough down to the last detail" is the standard that separates a resolved concept from a neatened one. The conceptions do not replace the brief's criteria — they sit alongside them as a professional benchmark when the criteria alone do not decide between two options *(3 marks: a named conception, at least one principle applied to a specific refinement decision, and the relationship to the design criteria)*.

Theory

A **design pitch** is *the presentation, explanation and justification of proposed design concepts to a client*. You present your refined concepts to an audience, communicating your design decisions and your design thinking, and explaining the reasons for your selection of methods, materials and media, as well as the design elements and principles.

Read that definition again and notice its three verbs. **Presentation** is showing the work. **Explanation** is saying what it does. **Justification** — the part students lose marks on — is giving the *reason* a decision was made, and tying that reason back to the brief. A pitch that only presents and explains is a show-and-tell.

Where the pitch sits. The pitch belongs to the **Deliver** phase of the VCD design process, in Unit 4 Outcome 1. By the time you pitch, you have refined and resolved your concepts using convergent thinking, and you have tested them with mock-ups, models or low-fidelity prototypes. You **devise and deliver a pitch of one design concept for each of the two distinct communication needs** in your brief — one resolved concept for each need, not a menu of options for the client to choose between. You then **consider the responses to your pitch and further refine each selected concept, in preparation for the presentation of final design solutions** in Outcome 2.

A pitch is not a critique. Both involve showing work and receiving feedback, and students routinely write about one when asked about the other.

	Design critique	Design pitch
When	Develop phase — Unit 3 Outcome 3, on work in progress	Deliver phase — Unit 4 Outcome 1, on resolved concepts
Who is in the room	Peers and teachers, in a group setting — studio culture	The client , plus other stakeholders (users, specialist practitioners)
What is shown	Ideas and concepts still in development	One resolved concept for each communication need
What the presenter does	Describes the rationale behind decisions and invites review	Presents, explains and justifies decisions against the brief
What comes back	Constructive feedback that is specific, respectful, descriptive and actionable	Responses that drive the final refinements before the solutions are presented

The anatomy of a pitch. Six moves, in this order. Miss one and the client cannot judge the concept; miss the third and fourth and you have not pitched at all.

THE DESIGN PITCH

the presentation, explanation and JUSTIFICATION of proposed design concepts to a client

Deliver phase · U4 AoS1
one concept for EACH
communication need

1 FRAME IT

Restate the communication need and the design criteria written in the brief, and name your field of design practice. The client has to know what you are asking to be judged against.

2 SHOW IT

Present the resolved concept — presentation drawings at a stated scale, a mock-up or low-fidelity prototype, screens at device size, material and finish samples.

3 JUSTIFY THE VISUAL LANGUAGE

Give reasons for the design elements and design principles you manipulated, and NAME the aesthetic they build for this audience. Gestalt principles are a third, separate vocabulary.

4 JUSTIFY METHODS, MEDIA AND MATERIALS

Give reasons for what you used and whether each is MANUAL or DIGITAL — matched to the field, the purpose and the constraints. Software is a medium; the method is what you did with it.

5 JUSTIFY THE PRESENTATION FORMAT AND CONVENTIONS

Why this format for this need, and the conventions that let the client read it — scale, dimensioning, line types, symbol and layout grids, CMYK or RGB, screen sizes.

6 EVALUATE AND INVITE RESPONSE

Work a convergent strategy (PMI, SWOT) point by point against each criterion. Say honestly what is NOT yet resolved, then ask specific questions so the feedback you get is usable.

TECHNIQUES USED TO DELIVER THE PITCH — VISUAL AND WRITTEN MATERIAL

- a pitch or concept board, in a set order
- annotated drawings, with the scale stated
- a mock-up, model or low-fidelity prototype
- material, finish and colour samples
- screens at the size of the intended device
- a rehearsed script, timed and signposted
- the design terminology of the study design
- a written criteria table the client follows
- two or three specific closing questions
- a record of every response, taken verbatim

OBLIGATIONS THE PITCH MUST MEET

LEGAL — typeface, image and font licences held; copyright in others' work respected (automatic on creation); a mark you intend to register named as NOT yet registered. ETHICAL — every source of inspiration acknowledged; permission for photographs of people; cultural protocols agreed before a motif is shown; nothing claimed as resolved that is not.

Justification is a four-part sentence. This is the single technique to take from this subtopic. A justification names the **decision**, names the **design reason** for it (an element, a principle, a method, a medium, a material), names the **criterion from the brief** it satisfies, and offers the **evidence** the client can check. Drop any part and the statement slides back down to explanation or description.

ONE DECISION, SAID THREE WAYS — the LOFT route-grade symbols

LOFT is a not-for-profit indoor climbing centre for young people. Its brief requires the six route grades to be told apart at 8 m by a climber who may be colour-blind. Only the third statement is a justification.



DESCRIBE states what is there

"The route grades use six colours, and each one has a triangle beside it."
True, and worth nothing. The client can see this. A description of the artefact is not a reason for it.



EXPLAIN gives an effect

"The six colours help climbers tell the grades apart, and the triangles make it clearer."
Closer — there is an effect now. But no design reason is named, and nothing is tied to the brief.



JUSTIFY decision + reason + criterion + evidence

"I stepped the six grades through a single hue family from pale to dark — the element of colour with the principle of contrast — so the grades read as one ordered sequence rather than six unrelated labels. The brief requires a grade to be identified at 8 m by a climber who may be colour-blind, so tone, not hue, carries the order, and each grade also carries a distinct symbol. The 1:1 proof on the wall behind you was read correctly at 8 m by four of the five climbers we tested, including one who is red-green colour-blind."

A design decision, the element and principle that produced it, the criterion from the brief it satisfies, and evidence the client can check.

JUSTIFY = the decision + the design reason (element · principle · method · medium · material) + the criterion it satisfies + the evidence

What a full pitch looks like. Below is a pitch for SEMAPHORE Youth Theatre, a fictional volunteer-run all-ages company launching its first public season in a converted butter factory. Its brief defines two distinct communication needs: an A2 season poster and programme cover (Messages) and a set of six stackable staging blocks (Objects). One resolved concept is pitched for each.

SEMAPHORE YOUTH THEATRE — THE PITCH

one resolved concept for each of the two distinct communication needs, with the reason for every decision

COMMUNICATION NEED 1 · MESSAGES

A2 season poster + programme cover — to PROMOTE the first season and IDENTIFY the company



ELEMENT COLOUR · PRINCIPLE CONTRAST
 Two spot colours only: a deep plum ground, one chartreuse accent. The extreme tonal contrast builds a bold, youthful aesthetic legible at 10 m.

ELEMENT SHAPE · PRINCIPLE HIERARCHY
 Three split squares repeat the signalling idea in the name and set a rising visual path; scale ranks name → strapline → dates, so it reads in order.

METHODS, MEDIA AND MATERIALS
 Type set digitally, output as film positives (DIGITAL); hand-cut paper stencils, two-colour screen print by volunteers (MANUAL); ink on 100% recycled uncoated 150 gsm stock.

resolved concept · 1:4

PRESENTATION FORMAT AND CONVENTIONS, JUSTIFIED

 Pitched as a 1:4 printed proof mounted on the board, plus an A4 mono reduction, because the brief requires the poster to survive reduction for the school newsletter — the client can test both in the room. A layout grid overlay shows the alignment holding the three panels of information apart. The ink is specified as two spot colours, not CMYK, so the press setup is not misread. No cast photographs appear: permissions were not obtained.

COMMUNICATION NEED 2 · OBJECTS

Six stackable demountable staging blocks — to IDENTIFY SEMAPHORE on stage in any venue



resolved concept · isometric 1:10

PRINCIPLE PROPORTION · PATTERN
 One 450 mm cube module repeated six times — pattern by repetition. One proportion lets each new set read as one company, production to production.

ELEMENT COLOUR · FIGURE-GROUND
 Only the recessed inner face is painted chartreuse. Turned open, the block carries the company colour; turned closed it recedes.

METHODS, MEDIA AND MATERIALS
 18 mm hoop-pine plywood, two blocks per 2400 x 1200 sheet, so six blocks take three sheets (CNC nesting file, DIGITAL); cut and hand-sanded, MANUAL; water-based hardwax oil. 8.9 kg, under the 12 kg lift limit.

EVALUATED AGAINST THE BRIEF — PMI, CRITERION BY CRITERION

 PLUS — stacks four high at 1.80 m inside the 2.1 m store; 8.9 kg meets the one-teenager lifting limit; the three sheets of ply hold the \$480 budget.
 MINUS — the chamfer adds a hand-sanding pass the volunteers must be shown; the open face collects dust in a hall used by a playgroup.
 INTERESTING — on its side the module also works as a bench, which the brief did not ask for. NOT YET RESOLVED — how blocks are labelled for storage.

Notice what the annotations do. They never stop at “I used contrast.” Each one names an element or principle, states what it produces, names the aesthetic or the criterion it serves, and gives a number the client can test — 10 m, 8.9 kg, two blocks per sheet, \$480.

Techniques used to deliver a pitch. The pitch is delivered **orally, supported by visual and written material**. The techniques are examinable in their own right:

- a **pitch or concept board** laid out in a fixed reading order, so the client’s eye travels the same path your script does;
- **presentation drawings** appropriate to the field of design practice, with the scale stated — isometric or planometric for objects and furniture, perspective for environments and structures, screens at the size of the intended device for interactive experiences, symbol grids for messages;
- a **mock-up, model or low-fidelity prototype** the client can pick up, and **material, finish and colour samples** they can see under the light of the room;
- a **short, rehearsed, signposted script**, timed — “three things, then two questions”;
- **written material** the client keeps: a criteria table with your evaluation against each criterion, so the judgement is not carried by memory;
- **appropriate design terminology** throughout, used precisely;
- two or three **specific closing questions**, and a **verbatim record** of every response.

Presenting the evaluation. The pitch is where you state the **extent to which the concept meets the requirements of the brief**. Do this with a **convergent thinking strategy** — a PMI (Plus, Minus, Interesting) or a SWOT (Strengths, Weaknesses, Opportunities, Threats) — worked **criterion by criterion**, not as a general list of things you liked. Where the concept falls short, say so and say what you propose to do about it: a client who discovers the shortfall themselves stops trusting the rest of the pitch. Where the brief is silent, say that too — it is often the most useful thing you can put in front of a client.

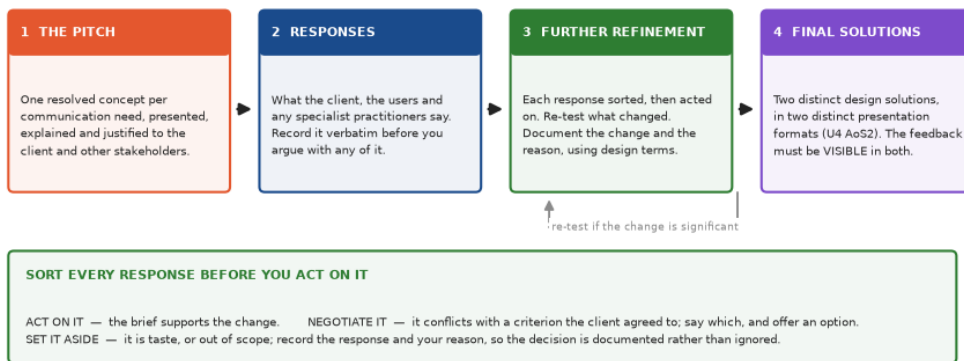
Conceptions of good design give your justification a second axis. Having shown that a decision meets a criterion, you can show that it is *good design* — durable, understandable, honest, unobtrusive, as little design as possible (compare Dieter Rams’ Ten Principles, or the criteria of Good Design Australia’s Good Design Award). Say which conception you are drawing on; “it is good design” on its own is an opinion.

Legal and ethical obligations in the pitch. A pitch is the moment your obligations become visible to someone outside the studio, and the two kinds must be kept apart.

- **Legal. Copyright** exists automatically the moment an original work is created — you do not register it, and neither did the person whose typeface, photograph or illustration you are about to show. Check that every typeface and image on the board is **licensed for the use you are making of it** (“free for personal use” does not cover a client project). **Trademarks** and **registered designs** must be **applied for and registered** — so if you intend the client to register the mark, say that it is *not yet* registered.
- **Ethical. Acknowledge every source of inspiration** on the board. Obtain **permission** to reproduce a photograph of an identifiable person. Where a design draws on Aboriginal and Torres Strait Islander knowledge, motifs or stories, follow **cultural protocols** — consult, obtain informed consent for the specific use, and agree attribution and payment before the work is shown. The *Australian Indigenous Design Charter* and **Indigenous Cultural and Intellectual Property (ICIP)** are **ethical** frameworks, not legislation. And do not claim as resolved anything that is not.

After the pitch. The pitch is not the end of Deliver. It exists to generate the responses that the final refinements are built from, and those refinements must be **visible** in the two design solutions you present in Outcome 2.

THE PITCH IS NOT THE END OF DELIVER — it is how the last refinements are earned



Matching marks to the command term.

- **State / Identify a technique used to deliver a pitch (1 mark)** — one technique. Only the first answer is marked.
- **Describe / Outline how a concept will be presented in the pitch (2–3 marks)** — the format, the material shown, and what the client does with it.
- **Explain how one design element supported a decision (2–4 marks)** — a cause-and-effect chain from the choice to the effect on the audience or user.
- **Justify a decision / With reference to the brief (2–4 marks)** — decision + design reason + criterion + evidence. All four parts.
- **Discuss the conventions to be considered when presenting a concept to the client (3–4 marks)** — name conventions of your field of design practice and explain how each helps the client read the drawing. This is **not** an invitation to pitch the design.
- **Evaluate the extent to which the concept meets the requirements of the brief (5–8 marks)** — a convergent strategy applied criterion by criterion, strengths **and** shortfalls, then a judgement.
- **Devise a pitch for one concept (6–8 marks)** — all six moves of the anatomy, in order, with a justification for at least one element, one principle, and the methods, media and materials.

Watch-out — describing is not justifying. “I used six colours and a triangle for each grade” tells the client only what they can already see. A justification adds the design reason, the criterion from the brief it satisfies, and the evidence. If a sentence in your pitch could be deleted without the client losing a *reason*, it was description.

Watch-out — personal preference is not a reason. “I liked the plum” and “it looked better” are the two most expensive sentences in a pitch. Replace every one of them with the element or principle that produced the effect and the criterion it serves.

Watch-out — keep method, media and material apart, and say manual or digital. A **method** is what you did (hand-cut stencils, screen printing, CNC routing, digital vector drawing, photography, model-making). A **medium** is what makes the mark or carries the image (ink, pencil, paint, graphics software). A **material** is what it is made on or from (150 gsm recycled stock, 18 mm plywood). Design software is a **medium**, not a method. State for each whether it is **manual** or **digital**, and describe what is in the **resolved concept** — not what you did while sketching.

Watch-out — three separate vocabularies. A design **element** (colour, shape, form, tone, type, line, point, texture), a design **principle** (contrast, hierarchy, balance, scale, proportion, figure–ground, cropping, **pattern (repetition and alternation)**) and a **Gestalt** principle (proximity, similarity, closure, continuity, common fate, figure–ground, focal point) are three different things. Justifying with a Gestalt principle when the question asked for a design principle earns nothing.

Watch-out — name the aesthetic. “The colours support the aesthetic” is not a justification. Name it — *bold, youthful, calm, natural, technological, premium, playful* — and show how the element and principle build it for this audience.

Watch-out — legal is not ethical. Copyright is automatic on creation; trademarks and design registrations must be applied for. Cultural protocols, the Indigenous Design Charter, ICIP and the acknowledgement of sources are **ethical** obligations. A licence you have not bought is a **legal** problem. Do not run the two together in one sentence.

Watch-out — a concept, not a solution, and one per need. You pitch **one resolved concept for each communication need**, not two options for the client to pick from and not a finished solution. If you present the concept as finished you invite no response, and the refinements that the final solutions must show cannot be made.

Watch-out — the people in the room are not the people the design is for. The study design has you “devise and deliver a pitch to communicate concepts **to an audience or users**”, and the stakeholders in the room may well include some of the users. But the people who authorise the work are rarely the people who live with it, and the pitch has to serve both. The SEMAPHORE poster is designed for 12- to 18-year-olds who have never been to a theatre; it is pitched to a volunteer committee holding a \$600 print budget. Pitch to whoever is in the room; justify every decision as a benefit to the teenagers, not as a benefit to the committee’s taste.

Watch-out — a pitch is not the answer to a conventions question. Assessors report that when students are asked to discuss the **conventions** to be considered in presenting a concept, many instead describe their design or pitch it to the client. Conventions are the established apparatus of visual communication — scale, dimensioning, line types, third-angle projection, layout and symbol grids, CMYK and RGB, screen sizes. Name them, then say how each helps the client read the drawing.

Worked examples

Example 1 — scaffolded

Devise the opening of your pitch for the resolved SEMAPHORE season poster. Frame the concept against the brief, then justify one design element and one design principle you have used. (5 marks)

Working	Comment
“My field of design practice is Messages. Communication need 1 is an A2 season poster and programme cover that promotes SEMAPHORE’s first season and identifies the company to families and to 12- to 18-year-olds who have never been to a theatre.” “I am asking you to judge it against three criteria from the brief: the company name must be legible at 10 m from the footpath; the poster must survive reduction to	Frame it first. Name the field and restate the communication need in the brief’s own words. Two sentences, before anything is shown. Naming the criteria is what makes the rest of the pitch justification rather than opinion. Choose the criteria the concept will be judged on — do not list all of them.

A4 mono for the school newsletter; and it must print in **two spot colours** on the school press inside the \$600 budget.”

“Here is the resolved poster at **1:4**, with the A4 mono reduction beside it.”

“**Element — colour. Principle — contrast.** The poster uses two spot colours only: a deep plum ground with a single chartreuse accent.”

“The extreme **tonal** contrast between the pale chartreuse and the dark plum makes the reversed wordmark advance off the ground, which builds a **bold, youthful** aesthetic suited to teenagers who do not see themselves as theatre-goers.”

“It also satisfies the legibility criterion. Because the difference between the two colours is **tonal**, not only chromatic, it survives reduction to A4 **mono**: the proof pinned behind you was read correctly at 11 m by six of the seven people we tested on the footpath.”

Example 2 — scaffolded

Justify the methods, media and materials used in the resolved SEMAPHORE poster, and describe the techniques you will use to deliver this part of the pitch. (6 marks)

“**Method — digital.** The type was set and the artwork assembled digitally, then output as film positives for the screens.”

“**Method — manual.** The three flag shapes were cut by hand as paper stencils, and the poster was pulled as a **two-colour screen print** by volunteers on the school’s press.”

“**Media.** Water-based screen-printing ink in two spot colours. **Material.** 100% recycled uncoated 150 gsm stock.”

“Screen printing was selected because the brief limits the job to **two spot colours** on the school press: a screen lays a flat, dense colour, so the chartreuse holds its full strength against the plum at 10 m, which four-colour process on the same press would not do.”

“The uncoated recycled stock was selected because the run is pasted on a main-street hoarding for eight weeks through winter: an uncoated sheet does not flare under the streetlight, and it matches the client’s stated preference for recycled material.”

“To deliver this part I will hand the committee the printed proof and the A4 mono reduction, put a colour-and-stock sample card beside them, and keep the spoken script to ninety seconds with the written criteria table in front of them; I will then ask two questions — whether the volunteers can pull 120 sheets in one session, and whether the stock is available in A4.”

Show the concept at a **stated scale**, and show it in the second form the brief demands so the client can test the claim themselves.

Name **one element** and **one principle** explicitly, in the study design’s terms. Do not offer three of each; the question asks for one.

The mechanism, then the **named aesthetic**, then the audience. “It stands out” is not a mechanism; “pale against dark advances” is.

Close the loop: decision → design reason → **criterion** → **evidence**. This last row is where the justification marks are earned.

A **method** is what you did. Say **digital** or **manual** for each one — the distinction is examined.

Most resolved solutions mix manual and digital methods. Naming both, and saying which is which, is what separates a full-mark response.

Keep the three terms apart. The ink is the **medium** that makes the mark; the stock is the **material** it is made on.

Justify the **method** against a **constraint** and a **criterion** — not against your enjoyment of printing. This is the row that earns the mark.

Justify the **material** against the **context** — where and when the design is met — and against the client’s expectations.

The examinable **techniques used to deliver a pitch**: visual material, written material, a rehearsed and timed script, and specific closing questions.

Example 3 — unscaffolded

SEMAPHORE's brief sets four design criteria for the staging blocks: each block must be liftable by one fourteen-year-old, to a maximum of 12 kg; six blocks must stack inside a 2.1 m high store; the blocks must identify SEMAPHORE on stage in any of the four venues; and six must be built for \$480.

Using a convergent thinking strategy, evaluate in your pitch the extent to which the resolved SEMAPHORE staging-block concept meets the requirements of the brief. (6 marks)

“I have evaluated the resolved staging block as a **PMI**, taken criterion by criterion from the brief.

Plus. The brief required each block to be liftable by one fourteen-year-old, to a maximum of 12 kg: the resolved block, a 450 mm cube in 18 mm hoop-pine plywood with two open faces, weighs **8.9 kg**, and two members of the cast carried one through a standard doorway in the test on Tuesday. The brief required six blocks to stack inside a 2.1 m store: at 450 mm the module stacks **four high at 1.80 m**, so the six store as one stack of four and one of two, well inside the constraint. The brief set \$480 for six: each block is four panels, and at 450 mm only ten panels come off a 2400 × 1200 sheet, so the nesting file yields **two** blocks a sheet and the six take three sheets — about \$315 of plywood, leaving \$165 of the budget for the oil, the paint and the fixings.

Minus. The chamfered top edge is the weakest part of the resolution. It is there so a cast member cannot catch a hip on a square arris, but it adds a hand-sanding pass the volunteer builders have not done before, and if it is rushed the chamfer will read as uneven under stage light — which works against the criterion that the blocks identify the company. I propose a 5 mm router-cut chamfer from the same CNC pass rather than a hand-sanded one. Second, the recessed open face collects dust in a hall that a playgroup uses on Wednesdays, and nothing in the brief anticipated that.

Interesting. Turned on its side the module also works as a step or as bench seating for a pre-show audience, which the brief did not ask for and which the client may want to test before we commit to six identical blocks.

Not yet resolved. How the blocks are labelled for storage. This is the one requirement I cannot yet report against, because the brief does not say who packs the store.

Overall, the concept meets the lifting, stacking and budget criteria as resolved, and meets the identification criterion subject to the chamfer being machine-cut rather than hand-sanded. That is the one change I would like your agreement on today.”

Example 4 — unscaffolded

LOFT is a not-for-profit indoor climbing centre for young people. Its brief requires the six route grades to be told apart at 8 m by a climber who may be colour-blind. A student has drafted the pitch script below for the LOFT route-grade concept. Evaluate the script as a design pitch. (6 marks)

“So, this is my concept for LOFT. I’ve used six colours for the six grades and put a triangle next to each one. I really like the colours — I think they look good and modern. I made it in Adobe Illustrator, which was my method. The typeface is one I found online for free. I did think about doing it a different way but this one looked better. As you can see, it’s basically finished. Any questions?”

The script has two genuine strengths. The concept is present and the student has identified a design element (colour) and a symbol, so there is something for the client to respond to; and the script closes by inviting questions, which a pitch must do.

As a design pitch, however, it fails on five counts. First, it **describes rather than justifies**. “I’ve used six colours and put a triangle next to each one” states what the client can already see; no design reason is named, no criterion from the brief is mentioned, and no evidence is offered. Second, the reasons that are given are **personal preference** — “I really like the colours”, “this one looked better” — which a client cannot test and cannot act on. Third, the **methods, media and materials are wrong in kind**: Adobe Illustrator is a **digital medium**, not a method; the method was digital vector drawing, and nothing at all is said about how the grade panels will be produced or what they will be made from, which is what the client has to pay for. Fourth, the script **ignores its legal and ethical obligations**: a typeface “found online for free” is almost certainly licensed for personal use only, and copyright in it exists automatically whether or not its designer registered anything, so a commercial licence must be bought or a licensed typeface substituted before this

board is shown; no source has been acknowledged. Fifth, there is **no evaluation against the brief** and no convergent strategy, so the client cannot know the extent to which the concept meets the requirements — most seriously, the brief requires a grade to be identified by a climber who may be colour-blind, and a system that carries the order in **hue** alone does not meet that criterion at all.

The script also mis-states what is being pitched: “it’s basically finished” presents a **resolved concept** as a final solution, which shuts down the responses the last refinements depend on. Overall the script is unsatisfactory as a pitch. It presents and it partly explains, but it does not justify a single decision against the brief, which is the work a pitch exists to do.

Practice questions

Scaffolded

Q1. About the design pitch: (a) State what a design pitch is. *(1 mark)* (b) Name the phase of the VCD design process in which the pitch is devised and delivered. *(1 mark)* (c) State how many design concepts are pitched, and for what. *(2 marks)*

Q2. Comparing a design pitch with a design critique: (a) State who is in the room for each. *(2 marks)* (b) Distinguish between the purpose of a critique and the purpose of a pitch. *(2 marks)* (c) Explain why a pitch requires **justification** where a critique may only require a rationale. *(2 marks)*

Q3. About what a pitch must explain: (a) List the categories of decision for which a pitch must explain your reasons. *(2 marks)* (b) A student’s pitch says, “the three squares look good going up the page.” Rewrite this as a justification of a design **principle** used in the SEMAPHORE season poster. *(2 marks)* (c) Explain why a justification must be tied to a criterion in the brief rather than to what the client happens to like. *(2 marks)*

Q4. About the terminology of methods, media and materials: (a) Classify each of the following from the SEMAPHORE pitch as a **method**, a **medium** or a **material**, and for each method state whether it is manual or digital: (i) screen printing; (ii) water-based screen-printing ink; (iii) 18 mm hoop-pine plywood; (iv) CNC routing. *(4 marks)* (b) Explain why naming a piece of design software as your “method” loses the mark. *(1 mark)* (c) Explain why a pitch must describe the methods, media and materials of the **resolved concept** rather than those used while generating ideas. *(2 marks)*

Q5. About delivering the pitch: (a) Identify two techniques, other than showing the concept itself, that are used to deliver a pitch. *(2 marks)* (b) Describe how **written** material supports the spoken pitch. *(2 marks)* (c) Explain one technique for making the feedback you receive usable. *(2 marks)*

Q6. About obligations: (a) State one **legal** obligation a designer must address before pitching a concept. *(1 mark)* (b) State one **ethical** obligation a designer must address before pitching a concept. *(1 mark)* (c) Explain why the two must be kept distinct, using the pitch as your example. *(2 marks)*

KEYSTONE COMMUNITY MUSIC SCHOOL — PITCH BOARD
communication need 2 · field of design practice: OBJECTS · one resolved concept, ready to be pitched

FROM THE BRIEF — the design criteria this concept must be judged against

PURPOSE To identify which instrument family belongs in each cell, and to guide a student to return an instrument to the correct cell without asking a tutor.	CONTEXT Wall of a shared hall — band rehearsal on Tuesdays, a playgroup on Wednesdays. Read at 1–3 m in mixed daylight and fluorescent light, in the two-minute rush at the end of a lesson. The hall is reset weekly, so the unit must come off the wall.	AUDIENCE OR USER CHARACTERISTICS Students aged 8–17; 60% in their first year of learning and unable to name the instrument families yet. About one in twelve is red-green colour-blind. Most are collected by a carer minutes after the lesson. Tutors are volunteers who change every term.	DESIGN CONSTRAINTS \$900 for six units; the ply is donated, so the budget covers finish, ink, fixings and machine time. Built by volunteers with hand tools and the men's shed CNC router. Donated offcuts are 18 mm ply, 1200 × 600, so the cell array must come from one offcut with minimal waste. Maximum depth 300 mm (fire egress route). Demountable by two people; no loose parts. Families must be identifiable without relying on hue alone.
--	--	--	--

THE RESOLVED CONCEPT — wall-mounted flat-pack instrument locker

AS RESOLVED

 Six cells, 1200 × 600 × 280 mm, hung on a French cleat. Each cell face carries a step in ONE hue family, pale to dark, AND a cut instrument silhouette; a chinagraph label rail runs the full bottom edge. Cell module 400 × 285 mm — all six cells are cut from one donated 1200 × 600 offcut, with the carcass and cleat from a second.

METHODS, MEDIA AND MATERIALS, AS RESOLVED

 18 mm hoop-pine plywood; cell openings CNC-routed from a digital nesting file, then edges hand-sanded and finished with water-based hardwax oil. Silhouettes screen-printed in one colour with water-based ink. Cleat in 18 mm ply, no visible fixings. Label rail left uncoated so chinagraph rubs off.

SOURCES AND PERMISSIONS — TO BE ADDRESSED

 1. The label typeface was downloaded free for personal use only; no commercial licence has been bought.
 2. A photograph of a student playing, taken at the school concert, is on the board; no permission has been sought.
 3. A hand-drawn motif for the door faces was offered by a local Aboriginal artist; nothing has yet been agreed about how it may be used, or how she will be credited and paid.

HOW THE CONCEPT WILL BE PRESENTED

 Isometric and front-elevation presentation drawings at a stated scale; a third-angle orthogonal set for the maker; a 1:5 card mock-up of one cell; a plywood and finish sample board; a written criteria table the client can follow.

Questions 7–18 refer to the KEYSTONE Community Music School pitch board shown above, unless otherwise stated. KEYSTONE lends instruments free to students in a regional town. The resolved concept is for communication need 2, in the field of Objects.

Q7. Devise the opening of your pitch for the KEYSTONE concept: state the field of design practice and the communication need, then select the three design criteria you will ask the client to judge the concept against, explaining your selection. (3 marks)

Q8. Justify **one design element** and **one design principle** used in the resolved KEYSTONE concept, naming the aesthetic they build. (4 marks)

Q9. Justify the methods, media and materials of the resolved KEYSTONE concept, distinguishing **manual** from **digital**. (4 marks)

Q10. Discuss the presentation format and **one convention** you would use when presenting the KEYSTONE concept to the client, and explain how the convention supports the client's reading of the drawing. (4 marks)

Q11. Using a convergent thinking strategy, evaluate the extent to which the resolved KEYSTONE concept meets **three** of the design criteria stated in the brief. (6 marks)

Q12. Explain how a conception of **good design** strengthens your justification of the KEYSTONE concept. (3 marks)

Q13. The three items listed under “sources and permissions” on the KEYSTONE board have not been addressed. Explain the designer's obligations in each case, identifying which are **legal** and which are **ethical**. (4 marks)

Q14. After the KEYSTONE pitch the client responds as follows.

- “Two of you can lift it off the wall — but where do six of these go on a Wednesday? We have no store.”
- “The tonal steps read beautifully from the door, but our newest students still cannot name the instrument families. Could the silhouettes be bigger?”
- “Some of our cases will not fit in 280 mm. Could the unit be deeper?”

Explain how you would respond to each, and describe the refinement each response would produce. (4 marks)

Q15. Distinguish between the **audience of the KEYSTONE pitch** and the **users of the KEYSTONE design**, and explain why the distinction changes how the pitch is devised. (4 marks)

Q16. Devise a pitch for the resolved KEYSTONE concept. Your pitch must frame the concept against the brief, justify the visual language, the methods, media and materials, and the presentation format, and evaluate the extent to which the concept meets the requirements of the brief. (8 marks)

Q17. A student says, “the pitch is where I show the client my final solution.” Explain why this is incorrect. (3 marks)

Q18. The KEYSTONE client asks, “why should we build this concept rather than the other one you developed?” Explain how you would answer, drawing on the requirements of the brief. (3 marks)

Answers

Q1. (a) The presentation, explanation and justification of proposed design concepts to a client. (b) Deliver. (c) One resolved concept for each of the two distinct communication needs in the brief. **Q2.** (a) Critique — peers and teachers in a group; pitch — the client and other stakeholders. (b) and (c) See solutions. **Q3.** (a) Design decisions and thinking; methods, materials and media; design elements and principles; formats for presentation. (b) and (c) See solutions. **Q4.** (a) (i) method, manual; (ii) medium; (iii) material; (iv) method, digital. (b) Software is a **medium**, not a method. (c) See solutions. **Q5.** (a) Any two: a rehearsed, timed, signposted script; a written criteria table; material and finish samples; a mock-up, model or low-fidelity prototype; specific closing questions; a verbatim record of responses; appropriate design terminology. (b) and (c) See solutions. **Q6.** (a) e.g. hold a commercial licence for every typeface and image shown. (b) e.g. acknowledge all sources of inspiration; obtain permission for a photograph of a person; follow cultural protocols. (c) See solutions. **Q7.** Field = Objects; need = a wall-mounted locker that identifies each instrument family's cell and guides a student to return an instrument unaided. Three criteria: identifiable without relying on hue alone; demountable by two people; \$900 for six units. See solutions. **Q8.** Element = colour (one hue family, stepped pale to dark) with the principle of contrast, or shape with proportion or pattern (repetition); aesthetic = calm, ordered, workshop-plain. See solutions. **Q9.** CNC routing from a digital nesting file (digital); hand-sanding, oiling and screen printing (manual); medium = water-based screen ink; material = 18 mm hoop-pine plywood, finished in water-based hardwax oil. **Q10.** Isometric plus front elevation at a stated scale, with a third-angle orthogonal set for the maker; convention = e.g. stated scale, dimensioning in millimetres, or line-weight hierarchy. See solutions. **Q11.** PMI or SWOT worked point by point against three named criteria, with a shortfall stated. See solutions. **Q12.** Name the conception (e.g. Rams — “as little design as possible”, understandable, long-lasting) and link it to a specific decision. **Q13.** 1 = legal (licence; copyright is automatic). 2 = legal (photographer's copyright) and ethical (consent of the student and carer). 3 = ethical (cultural protocols, the Indigenous Design Charter, ICIP) plus the artist's automatic copyright, which is legal. **Q14.** Storage — act on it (a gap in the brief). Silhouette size — act on it (supported by the audience criteria). Greater depth — negotiate it (it conflicts with the 300 mm fire-egress constraint the client set). **Q15.** Pitch audience = the client's committee, volunteer tutors and the men's shed maker as a specialist practitioner; users = students aged 8–17. See solutions. **Q16.** See fully-worked solutions. **Q17.** The pitch is of a resolved **concept** in Unit 4 Outcome 1; the final solutions come in Outcome 2, after the feedback from the pitch has been incorporated. **Q18.** Name the criteria that separate the two concepts, show where the rejected one meets them less well, and state that the selection was convergent — made against the criteria, not by preference.

Fully-worked solutions

Q1. (a) A **design pitch** is the presentation, explanation and justification of proposed design concepts to a client. (b) The **Deliver** phase of the VCD design process (Unit 4 Outcome 1). (c) **One resolved design concept for each of the two distinct communication needs** defined in the brief — so two concepts are pitched, one per need, not a set of alternatives for the client to choose between (*2 marks: one per need, and the needs identified as the two in the brief*).

Q2. (a) A **critique** is held with **peers and teachers in a group setting**, as part of design studio culture. A **pitch** is delivered to the **client**, and may also be attended by other **stakeholders** — users, and specialist practitioners such as a printer, engineer or maker. (b) The purpose of a **critique** is to open work in progress to review: the student-designer describes the rationale behind decisions and their relationship to the communication need, and the group returns feedback that is specific, respectful, descriptive and actionable, so that the ideas can keep developing. The purpose of a **pitch** is to persuade: a resolved concept is presented, explained and justified against the brief so that the client can judge it, respond to it and authorise the final refinements. (c) A critique happens inside a shared studio where everyone can see the design problem, so a **rationale** — an account of the thinking — is enough. A pitch is delivered to a client who holds the budget, the constraints and the decision, and who did not do the thinking. A **justification** therefore has to give the client something they can test: a decision, the design reason for it, the criterion from the brief it satisfies, and evidence (*2 marks: the difference located in the audience and in what that audience can act on*).

Q3. (a) A pitch must explain the reasons for: your **design decisions and design thinking**; your selection and use of particular **materials, media and methods**; the **design elements and principles** you applied; and the **formats for presentation** (*2 marks: all four categories*). (b) (*Model rewrite.*) “The three split squares are placed on a rising diagonal, so the **principle of hierarchy** carries the eye up the page from the date line to the wordmark rather than letting it settle on the middle of the sheet. The brief requires the company name to be read at 10 m from a footpath, and a rising path delivers the reader to the largest, highest-contrast element last — which is why six of the seven people we tested at 11 m reported the name first.” The rewrite adds what the original lacked: the **principle**, the **effect**,

the **criterion** and the **evidence** (2 marks: a design principle named correctly, plus at least two of reason, criterion and evidence). (c) A criterion in the brief is something the client has already **agreed** to and something a drawing can be **held up against**, so a justification tied to a criterion can be checked and can settle an argument. What the client happens to like is a **preference**: it is untestable, it changes between meetings, and it may be in direct conflict with the users' needs — the KEYSTONE committee might prefer six bright hues, but the brief requires the families to be identifiable without relying on hue alone. Tying justification to the criteria is therefore also what protects the design from being reshaped by taste after the brief was signed off (2 marks: criteria are agreed and testable; preference is not, and may conflict with the users' needs).

Q4. (a) (i) **Screen printing** — a **method**, and a **manual** one. (ii) **Water-based screen-printing ink** — a **medium**: it is what makes the mark on the sheet. (iii) **18 mm hoop-pine plywood** — a **material**. (iv) **CNC routing** — a **method**, and a **digital** one (4 marks: one per correct classification, with the manual/digital label required on the two methods). (b) Because design software is a **medium** — the thing you make the marks with — not a **method**. The method is what you did: digital vector drawing, digital image editing, digital typesetting. Naming “Illustrator” as a method tells the client nothing about how the artwork was produced (1 mark). (c) Because the client is being asked to authorise, pay for and live with the **resolved concept**, not the process that led to it. What matters is what is visible in the thing itself: the stock it prints on, the ink that goes down, the ply it is cut from, the finish that will be handled. The pencil, marker and layout paper you used while generating ideas do not appear in the outcome and tell the client nothing about how it will be produced or how long it will last. Assessors report this as a common and expensive error — the evaluation of methods, media and materials must be an evaluation of the **final** work (2 marks: the resolved concept identified as the object of evaluation, and the ideation media excluded with a reason).

Q5. (a) Any two of: a **short rehearsed script**, timed and signposted; a **written criteria table**; **material, finish and colour samples**; a **mock-up, model or low-fidelity prototype** the client can handle; **specific closing questions**; a **verbatim record** of the responses; the consistent use of **appropriate design terminology**. (b) **Written** material carries what the client cannot be expected to remember from a spoken pitch. A criteria table listing each criterion from the brief beside your evaluation of the concept against it lets the client follow the argument while you speak, check it afterwards without you in the room, and take it to a committee that was not present. It also disciplines the pitch: a criterion with an empty row beside it is one you have not evaluated (2 marks: what it carries, and what the client does with it). (c) Close with **two or three specific questions** rather than “any questions?” A specific question — “can the volunteers pull 120 sheets in one session?” — directs the client to a decision only they can make and returns an actionable answer, where an open invitation returns either silence or comment on whatever the client happened to notice. Recording each response **verbatim**, before you argue with any of it, is what makes the feedback usable later (2 marks: the technique, and why it produces usable feedback).

Q6. (a) A **legal** obligation: hold a **licence covering commercial use** for every typeface, photograph and illustration shown on the board — or substitute one you do hold. (Also accept: do not reproduce another designer's work, since **copyright** exists automatically from the moment of creation; do not present an unregistered mark as a registered **trademark**.) (b) An **ethical** obligation: **acknowledge every source of inspiration** on the board. (Also accept: obtain permission before reproducing a photograph of an identifiable person; follow **cultural protocols** before showing a motif that draws on Aboriginal and Torres Strait Islander knowledge; do not claim as resolved what is not.) (c) They must be kept distinct because they carry different consequences and are met in different ways. A **legal** obligation is imposed by legislation: **copyright** arises automatically on creation with no registration, while **trademarks** and **registered designs** must be applied for, and breaching a licence exposes the designer and the client to legal action. An **ethical** obligation comes from professional practice and from respect for others — the *Australian Indigenous Design Charter* and **ICIP** are ethical frameworks, not legislation — and it is met by consulting, obtaining consent, acknowledging and crediting. In a pitch this matters practically: the unlicensed typeface must be replaced before the board is shown, whereas the uncredited source must be acknowledged on it. Treating the cultural protocol as “the law” or the licence as “just good manners” gets both wrong (2 marks: the basis of each stated, with the pitch used as the example).

Q7. (Model.) “My field of design practice is **Objects**. Communication need 2 is a wall-mounted, flat-pack instrument locker that **identifies** which instrument family belongs in each cell and **guides** a student to return an instrument to the correct cell without asking a tutor.

I am asking you to judge the concept against three of the criteria in the brief. First, that the families are **identifiable without relying on hue alone**, because about one in twelve of your students is red–green colour-blind and 60%

cannot yet name the families. Second, that the unit is **demountable by two people**, because the hall is reset weekly for the Wednesday playgroup. Third, that six units come in at **\$900**, built by volunteers from donated 18 mm plywood offcuts. I have chosen these three because they are the criteria that would sink the concept if it failed them: the first is the whole purpose, the second decides whether the unit can live in that hall at all, and the third decides whether it can be built” (3 marks: *field and communication need stated in the brief’s terms; three criteria selected from the board; the selection reasoned rather than a copy of the whole list*).

Q8. (Model.) The concept has a **calm, ordered, workshop-plain** aesthetic — deliberately quiet, because the unit hangs in a hall that is used for three different things a week.

The **element of colour** is used as a single hue family stepped in six values from pale to dark, rather than as six unrelated hues. Combined with the **principle of contrast**, the steps read as one ordered **sequence**: a student who cannot yet name the instrument families still sees that the cells belong to one set and can find “their” cell by its position in the run. Because the difference between the cells is **tonal**, the sequence survives for the roughly one student in twelve who is red–green colour-blind — which is what the brief requires. The stepped family also produces the calm aesthetic: a six-hue scheme in that hall would compete with the playgroup’s equipment, whereas one hue reads as a single quiet object.

The **principle of pattern** does the second half of the work — pattern in its **repetition** form, which is how the study design names it. One cell module, 400 × 285 mm, is repeated six times in a 3 × 2 grid, so the whole unit is read at a glance as a set of equivalent places rather than as six separate signs. Repeating one module is also what lets all six cells nest into a single donated 1200 × 600 offcut, which is what keeps the build inside budget (4 marks: *aesthetic named; one element and one principle, each with a mechanism and a criterion; the hue-alone criterion addressed*).

Q9. (Model.) “The resolved unit is made from **18 mm hoop-pine plywood** — the **material** — because that is what the local joinery donates as offcuts, and because at 18 mm it takes the French cleat and a standing load without a frame behind it.

Two methods produced it. The cell openings and the cleat were **CNC-routed from a digital nesting file** — a **digital method** — because the men’s shed CNC router is the machine the brief names, and because nesting the cells digitally is what gets the whole six-cell array out of one donated 1200 × 600 offcut with minimal waste, which the brief requires. The edges were then **hand-sanded and oiled** and the silhouettes **screen-printed in one colour** — both **manual methods** — because volunteers with hand tools are the labour the brief specifies, and a screen lays a flat, opaque mark on ply that an inkjet print would not survive being handled by an eight-year-old.

The **medium** is **water-based screen ink**, used for the silhouettes — it is what makes the mark on the ply. The surface is then finished in **water-based hardwax oil**, which I specify with the **material** rather than with the media, because a clear finish carries no image: it is part of what the unit is made of, not part of what it says. Both are low-odour and safe in a hall used by a playgroup the day after finishing, and both can be recoated by a volunteer when the surface wears. The label rail is deliberately left **uncoated** so that chinagraph rubs off — the finish is a design decision, not a default” (4 marks: *methods, media and materials each named and correctly categorised; manual and digital distinguished; each justified against a constraint, the context or the users — not against the sketching process*).

Q10. (Model.) The concept is presented as an **isometric presentation drawing** at 1:20 with a **front elevation** at 1:10, and a **third-angle orthogonal set** is provided for the maker. The isometric is the appropriate presentation format for the field of **Objects**: it shows three faces of the unit in one view without perspective distortion, so the committee can see the depth of the cells and how the unit sits against the wall, while the elevation shows the six cell faces flat and at true proportion, which is what the identification system has to be judged on.

One convention I would discuss is **dimensioning to a stated scale, in millimetres**. Every overall dimension is given once, in millimetres, with the scale printed beside the drawing — 1200 × 600 × 280. This supports the client’s reading in two specific ways. It lets them check the concept against a constraint themselves: the brief caps depth at 300 mm because the hall is a fire egress route, and a dimensioned drawing shows 280 mm without anyone having to take my word for it. And it is the information the men’s shed needs to quote the CNC time, so the same drawing serves the committee and the maker.

(A **line-weight hierarchy** — a thick continuous outline for the unit, a thinner continuous line for the cell divisions, a **thin dashed** line for the hidden cleat behind them, and a **thin chain** line on the axis of the cell grid — would be equally acceptable, explained as helping the client separate the object’s silhouette from its internal divisions at a

glance.) (4 marks: presentation format named and matched to the field; one convention named accurately in the study design's terms; the convention linked to the client's reading of the drawing, not to the design's merits.)

Q11. (Model, using a PMI against three criteria.)

Plus. The criterion that families be **identifiable without relying on hue alone** is met, and met twice over: each cell carries a step in one hue family, so the order survives as **tone**, and each also carries a **cut silhouette**, so a student who reads no colour at all still has a mark to match. Tested with eight students at 3 m, all eight found the cell they were sent to. The criterion that the unit be **demountable by two people** is also met: a **French cleat** carries the load, so the unit lifts off vertically with no tools and no loose parts, and at 280 mm deep it clears the 300 mm fire-egress limit.

Minus. The **budget criterion is met only conditionally**. Because the plywood is donated, the \$900 has to cover the finish, the ink and the fixings — which it does, at about \$130 a unit, or \$780 for the six — but only if the men's shed does not charge for router time. At its usual \$40 an hour and roughly fifty minutes a unit, machine time adds about \$200, taking the six units to about \$980 — \$80 over the budget. This is a shortfall I am reporting rather than one you should discover: I need to know today whether the router time is donated.

Interesting. The label rail was specified for storage identification, but in testing the tutors used it for the borrower's name instead. Since your tutors change every term, that may be the more valuable use, and the rail could carry both at 40 mm rather than 30 — 5 mm off each cell row buys it, so the face still comes out of one 600 mm offcut and the material cost does not move.

Overall, the concept meets the identification and demountability criteria as resolved, and meets the budget criterion conditionally on donated machine time. On the evidence, I recommend proceeding — with the router-time question settled first (6 marks: a named convergent strategy; three criteria addressed point by point with evidence; at least one genuine shortfall; an overall judgement tied to the criteria).

Q12. A conception of **good design** lets you argue that a decision is not merely compliant with the brief but *right*. Taking **Dieter Rams' Ten Principles** as the conception: “good design is **understandable**” and “good design is as **little design as possible**” both support the decision to carry the identification system on one hue family plus a cut silhouette rather than on six hues, a badge and a printed legend — the unit explains itself to an eight-year-old in the two-minute rush at the end of a lesson, with nothing on it that is not doing work. “Good design is **long-lasting**” supports the hardwax oil and the exposed plywood edge: both can be recoated or sanded by a volunteer rather than replaced, which matters to a client with a \$900 budget and a hall it does not own. Naming the conception is what makes this a justification: “it is good design” is an opinion, whereas “it satisfies Rams' principle that good design is understandable, because...” is an argument the client can test (3 marks: a named conception, linked to at least one specific decision, with the naming identified as what makes it examinable).

Q13. Item 1 — the typeface: a LEGAL obligation. A typeface downloaded “free for personal use only” is licensed for personal use only. **Copyright** subsists automatically in the font from the moment it was created — the designer registered nothing and did not need to — so using it on a client project outside the licence infringes it and exposes both me and KEYSTONE. The obligation is to buy a commercial licence or substitute a typeface whose licence covers this use, **before** the board is shown.

Item 2 — the photograph: LEGAL and ETHICAL, and they are separate. The **legal** obligation is to the photograph's owner: copyright vests automatically in whoever took it, so I need their permission to reproduce it, whether that is a parent, a tutor or the school. The **ethical** obligation is to the student in it: informed permission from the student and their parent or carer to have their image shown to a committee, consistent with the school's image-consent policy. A signed photographer's release does not discharge the obligation to the child.

Item 3 — the motif: chiefly ETHICAL, with a legal element. The obligation here is governed by **cultural protocols** — the *Australian Indigenous Design Charter* and the recognition of **Indigenous Cultural and Intellectual Property (ICIP)**. These are **ethical** frameworks, not legislation. They require me to consult the artist properly, obtain her **informed consent for this specific use** (a motif offered in conversation is not consent to route it into six lockers), agree in writing how she is **credited** and **paid**, and accept that the knowledge the motif carries may not be mine to use at all. Separately, her drawing is an original work, so **copyright** in it is hers automatically — that part is a **legal** obligation. Until all of this is agreed, the motif should not appear on the pitch board (4 marks: each item addressed; legal and ethical correctly allocated and kept distinct; copyright identified as automatic; the Charter and ICIP identified as ethical, not legal).

Q14. Each response is sorted before it is acted on.

“Where do six of these go on a Wednesday?” — act on it. The brief’s context criterion said the hall is reset weekly and the unit must come off the wall, but it never said where the unit goes once it is off — and you have just told me there is no store, so I cannot close the gap by naming a room. That is a gap in the brief, not a change of mind, so the design has to close it. The refinement: detail the back face so the units **stack flat** — the cleat plate let in flush and nothing else protruding — so three units pile face-up at 840 mm on a 1200 × 600 footprint and the six stand as two piles in 1200 × 1200 of floor, low enough for two people to lift onto. That is one change to the nesting file: no new part on the unit, no new cost, so the budget and the “no loose parts” constraint are untouched. What I would ask you for today is which 1200 × 1200 of floor, because that is the one thing the design cannot choose for you.

“Could the silhouettes be bigger?” — act on it. The brief already states that 60% of students cannot yet name the instrument families and that families must be identifiable without relying on hue alone, so the client’s request is supported by the criteria rather than in tension with them. The refinement: enlarge each silhouette to fill roughly 60% of the cell face height and re-test at 3 m with a group of first-year students, since a larger cut opening also slightly reduces the door face and must be checked against the nesting layout.

“Could the unit be deeper?” — negotiate it. The brief caps depth at **300 mm** because the hall is a fire egress route, and that constraint came from the client’s own committee, so it is not mine to waive: at 280 mm the unit already has only 20 mm of headroom, and a deeper unit would need the fire safety officer’s sign-off before anything else could proceed. I would say exactly that, then put two costed options on the table: re-proportion the module so the two largest families get a cell turned on its side, which gives a long case 400 mm of clear height to stand in without the unit getting any deeper; or keep the six cells as resolved and hold the two oversize cases on a low shelf outside the egress line. The refinement is an option sheet with a dimension check against each family’s largest case — not a redesign *(4 marks: each response sorted as act on or negotiate, with the reason drawn from the brief; a specific refinement named for each; the negotiated one shown to conflict with a stated criterion rather than simply refused)*.

Q15. The **audience of the pitch** and the **users of the design** are different groups of **stakeholders**, and confusing them wastes the pitch. The **audience of the pitch** is the client — KEYSTONE’s committee, who hold the \$900, who own the constraint that the hall is a fire egress route and who will authorise the build — together with the volunteer tutors who will live with the unit each term and the men’s shed maker, who attends as a **specialist practitioner** contributing specialist knowledge about what the router can cut. The **users of the design** are the students aged 8 to 17, 60% of them in their first year of learning, about one in twelve red–green colour-blind, most of them collected by a carer minutes after a lesson ends. The two groups can overlap — the tutors are users of the unit as well as part of the audience in the room — but the students it is chiefly designed for are not there, which is why the distinction has to be made deliberately.

The distinction changes how the pitch is devised in two ways. First, in what is shown: the committee needs dimensioned drawings, a costing, a criteria table and evidence, because they are making a financial and safety decision — none of which an eight-year-old would need or read. Second, in what is justified: every justification must be expressed as a benefit to the **users**, not to the committee’s taste. “The steps are tonal so a colour-blind student can still read the order” is a justification the committee can approve; “the committee liked the blue” is not a design reason at all. The commonest failure is designing the pitch as though the students were in the room — or worse, letting the committee’s preferences reshape a design that was made for the students *(4 marks: both groups identified as stakeholders and correctly populated; two consequences for how the pitch is devised, at least one of them about what is justified)*.

Q16. *(Model pitch. Objects; the KEYSTONE locker.)*

Frame. “My field of design practice is Objects. Communication need 2 is a wall-mounted, flat-pack instrument locker that identifies which instrument family belongs in each cell and guides a student to return an instrument to the correct cell without asking a tutor. I am asking you to judge it against four criteria from the brief: families identifiable without relying on hue alone; readable at 1–3 m in mixed light in the two-minute rush at the end of a lesson; demountable by two people, no more than 300 mm deep; and six units built by volunteers from donated 18 mm plywood inside \$900.

Show. “This is the resolved unit — a front elevation at 1:10, an isometric at 1:20, a third-angle set for the men’s shed, a 1:5 card mock-up of one cell you can pick up, and a plywood and finish sample. Six cells, 1200 × 600 × 280 mm, on a French cleat.

Justify the visual language. “The aesthetic is deliberately calm and workshop-plain, because the unit shares a hall with a band rehearsal and a playgroup. The **element of colour** is used as a single hue family stepped in six values, pale to dark, rather than six unrelated hues; with the **principle of contrast**, that reads as one ordered sequence, so a student who cannot yet name the families finds their cell by its place in the run. Because the difference is tonal, the sequence survives for the one student in twelve who is red–green colour-blind — and each cell also carries a cut silhouette, so identification never rests on colour at all. The **principle of pattern** — repetition — does the rest: one 400×285 mm module repeated six times in a 3×2 grid, so the unit reads as a set of equivalent places, and the label rail runs unbroken along the bottom edge to hold the whole thing together as one object.

Justify the methods, media and materials. “18 mm hoop-pine plywood, because it is what the joinery donates and because at 18 mm it carries the cleat and a standing load with no frame. The cell openings and cleat were **CNC-routed from a digital nesting file** — a digital method — which is what gets all six cells out of one donated 1200×600 offcut. Edges were **hand-sanded and oiled** and the silhouettes **screen-printed in one colour** — manual methods, matched to the volunteer labour the brief specifies. The medium is water-based screen ink; the ply is then finished in water-based hardwax oil, which I specify with the material because a clear finish makes no mark. Both are low-odour, safe in a hall a playgroup uses the next day, and recoatable by a volunteer. The label rail is left uncoated so chinagraph rubs off.

Justify the presentation format and conventions. “Isometric plus elevation, because Objects are read in three dimensions but this system has to be judged flat; both to a stated scale, dimensioned once each in millimetres, so you can check the 280 mm depth against your 300 mm egress limit without taking my word for it; and a third-angle orthogonal set so the same drawing quotes the CNC time.

Evaluate. “Against those four criteria, as a PMI: **plus**, identification is carried twice, by tone and by silhouette, and eight of eight students found the cell they were sent to at 3 m; the cleat makes it a two-person lift with no tools and no loose parts; 280 mm clears the egress limit. **Minus**, the budget is met only conditionally — because the plywood is donated the \$900 covers the finish, ink and fixings at about \$130 a unit, or \$780 for the six, but only if the router time is donated too; at the men’s shed’s usual rate the machine time adds about \$200 and the six units come to about \$980. **Interesting**, your tutors used the label rail for borrowers’ names rather than for storage, which may be worth a 40 mm rail — 5 mm off each cell row buys it, and the face still comes out of one offcut. **Not yet resolved**, where six units live on a Wednesday.

Close. “Two questions. Is the router time donated? And would you rather the rail carried the borrower’s name than the storage label?” (8 marks: all six moves in order; the field and need framed against selected criteria; one element and one principle justified with a named aesthetic; methods, media and materials distinguished as manual and digital and each justified; presentation format and a convention justified; a convergent evaluation with a stated shortfall; specific closing questions.)

Q17. The statement confuses two different things at two different points in the study. What is pitched is a **resolved design concept**, and the pitch belongs to **Unit 4 Outcome 1** — the Deliver phase — where you devise and deliver a pitch of one concept for each communication need. The **final design solutions** belong to **Unit 4 Outcome 2**, and they come *after* the pitch, because you “consider responses to the pitch and further refine each selected concept, in preparation for the presentation of final design solutions”. Two consequences follow. First, a concept presented as finished invites no response: if you tell the client “it’s done”, you lose the feedback the last refinements are built from, and refinement based on feedback from the pitch has to be **visible** in both final solutions. Second, the honest thing to do in a pitch is the opposite of claiming completion — you state what is *not* yet resolved, because that is where the client’s answer is most useful (3 marks: the pitch located in AoS1 and the solutions in AoS2; the pitch identified as being of a concept; the consequence for feedback and refinement).

Q18. I would answer with the criteria, not with my preference. First, name the criteria that actually separate the two concepts: both were readable at 1–3 m, but the alternative coded the six families by **hue** alone, which fails the brief’s requirement that families be identifiable without relying on hue for the roughly one student in twelve who is red–green colour-blind; and the alternative’s cells were sized to the instruments rather than to the donated offcut, so its six-cell array would not come out of one 1200×600 offcut — it took three offcuts a unit where this concept takes two, which breaches the brief’s constraint that the cell array be cut from a single offcut with minimal waste, and it added router passes the \$900 has no room for once machine time is counted. Second, be explicit that this concept was selected **convergently** — chosen because it satisfied more of the criteria you set, tested with your students, and not because I preferred it. Third, offer the documentation: the rejected concept and the comparison stay in the folio, so the reasoning

is recorded and you can revisit it if a criterion changes — for instance if the budget for six units is raised (3 marks: criteria named as what separates the concepts; the selection identified as convergent rather than preferential; the rejected concept retained and documented).

Theory

Unit 4 Outcome 2 is the end of the road. Having refined, tested and resolved your concepts in Area of Study 1, you now **produce a design solution for each communication need defined in the brief, satisfying the specified design criteria**. The Study Design describes the work of this area of study precisely:

Students present design solutions for each of the communication needs addressed in Area of Study 1. They choose how best to use visual language to communicate solutions to stakeholders, considering aesthetic impact through applications of design elements and principles. Students select materials, methods and media appropriate for the presentation of final design solutions that are distinct from one another in purpose and presentation format, and that address design criteria specified in the brief.

Four decisions are packed into that sentence, and each is separately assessable:

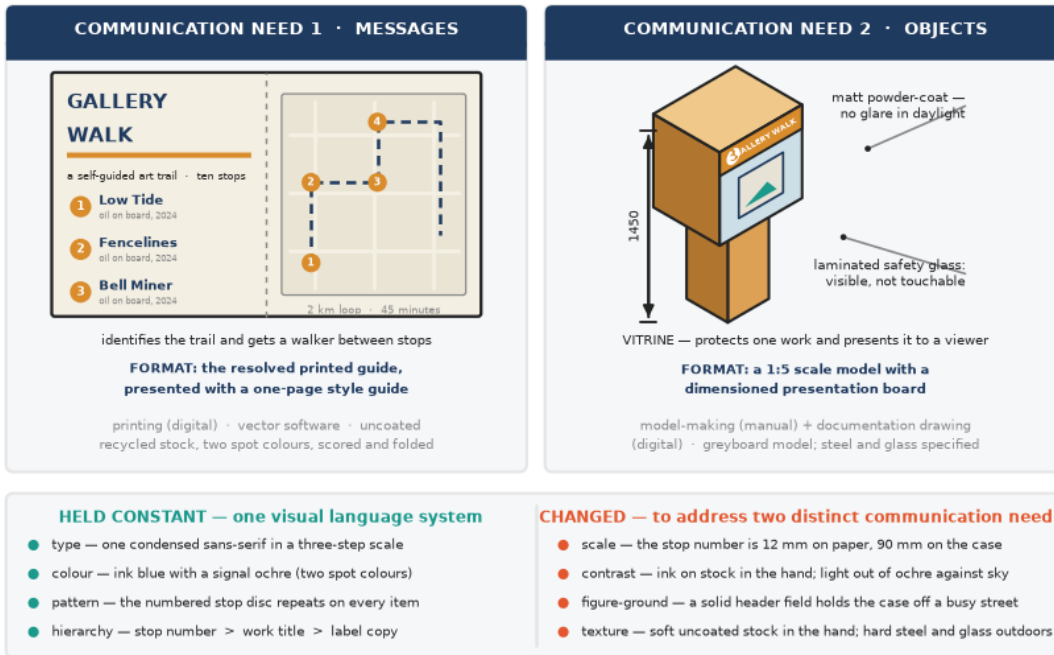
1. **Which presentation format** delivers each solution.
2. **Which methods, media and materials** — and the **techniques** used to apply them — actually make it.
3. **Which components of visual language** (design elements and principles) address each distinct communication need.
4. **How that visual language communicates the solution to stakeholders.**

Chapter 5D set out the catalogue of formats — concept boards, style guides, models, mock-ups, prototypes, resolved screens — and what each one is. This subtopic is about *choosing* and *making*: selecting from that catalogue for your own brief, and delivering the pair.

The running project. Throughout the theory and worked examples, one original brief is used — **GALLERY WALK**, a regional gallery's self-guided outdoor art trail. The gallery holds more small works than it has wall space, and few visitors walk past the main street, so ten works will be placed along a 2 km loop through the town. The brief defines **two communication needs**.

	Communication need 1 — Messages	Communication need 2 — Objects
Outcome	A printed trail guide	VITRINE — a weatherproof display case, one at each stop
Purpose (C1)	Identify the trail and let a walker find the next stop unaided	Protect one small work and present it to a person standing in front of it
Context (C2)	Outdoors on footpaths and in a park; read in daylight, wind and rain	Stands unattended on a street verge, day and night, in all weather
Audience / users (C3)	Gallery visitors and townspeople of mixed ages, including families with prams; many read while walking	The same walkers, plus passers-by who have not seen the guide
Constraint (C4)	Reprinted in-house by gallery staff each season, in two colours only	The displayed work must be visible but not touchable
Constraint (C5)	Pocket-sized; recycled stock	Ten cases fabricated for under \$18,000 and installed by two people without the designer present

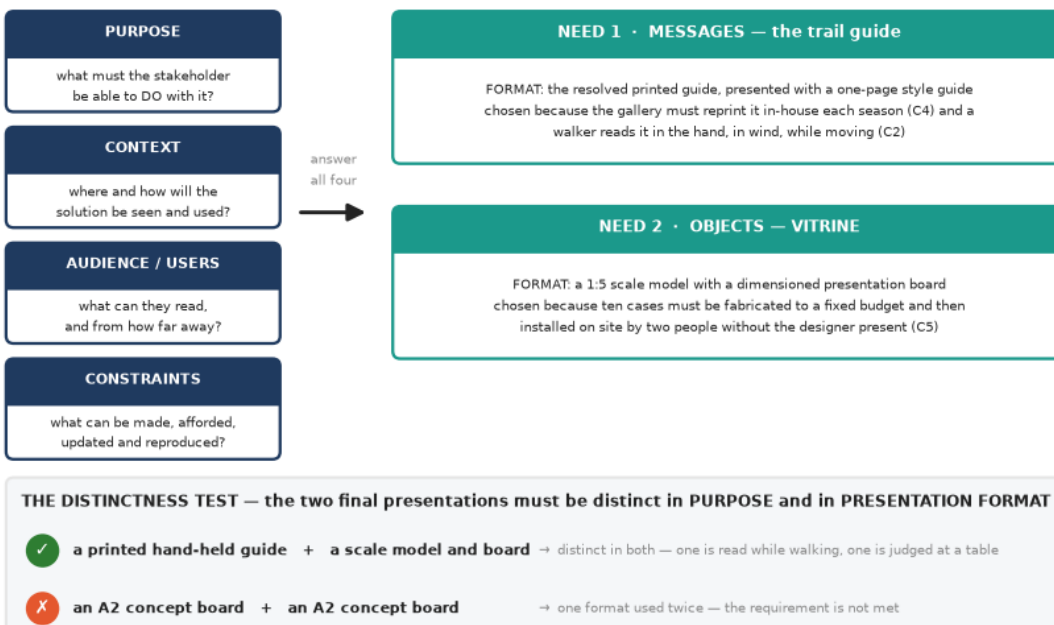
GALLERY WALK — two distinct final solutions delivered from one brief



Selecting the presentation format. The key skill is to *select suitable presentation formats that meet communication needs defined in the brief*. The word that matters is **meet**. A format is not a matter of taste, and it is not chosen because it looks impressive — it is chosen because it answers what the brief demands. Interrogate each of the four design criteria in turn.

Selecting a presentation format — the decision is made from the brief

THE DESIGN CRITERIA ASK:



- **Purpose** — what must the stakeholder be able to *do* with the presentation? Approve it? Build from it? Reprint it next season?
- **Context** — where and how will the solution be seen and used? A solution used outdoors while walking cannot be delivered the same way as one judged across a boardroom table.
- **Audience or users** — what can they read, and from how far away?
- **Constraints** — what can be made, afforded, updated and reproduced?

For GALLERY WALK, criterion C4 (staff reprint the guide each season, in two colours) points hard at a **resolved printed guide presented with a one-page style guide**: the gallery is not just approving an artefact, it is inheriting a system it must reproduce. Criterion C5 (ten cases fabricated to a budget and installed by two people) points at a **1:5 scale model with a dimensioned presentation board**: the board carries the information the fabricator needs, and the model lets the gallery board judge the real size before anything is cut.

Watch-out — “**distinct from one another in purpose and presentation format**”. Two A2 concept boards are one format used twice. So are a poster and a flyer. The two final presentations must differ on **both** counts: what each is *for*, and the *vehicle* it is delivered in. State the difference on both counts explicitly — do not leave the assessor to infer it.

Watch-out — **context is not a presentation format**. Assessors report students answering a question about **context** by describing where the work is presented (“on a board”, “on a kit”). Context is the setting and circumstances in which a design is created, used or viewed — a windy footpath, a glary foyer, a phone on a tram.

Techniques to apply methods, media and materials. The Study Design’s second piece of key knowledge is *techniques to apply methods, media and materials to deliver design solutions*. Begin from the exact definitions (Study Specifications, p. 15):

- **Methods** are the **manual or digital processes** used to evolve design ideas, concepts and solutions — drawing, collage, printing, photography, model-making, prototyping.
- **Media** are the **manual and digital applications** used to visually communicate ideas and information — pencil, ink, markers, paint and analogue film; software, apps and online platforms.
- **Materials** are the **surfaces or substrates** on or from which designs are made — paper, card, textile, metal, plastic, glass, a touchscreen or digital interface.

A **technique** is the layer above these three: it is *how* the method is carried out — the sequence, the setting and the craft that produce the delivered artefact. “Printing” is a method; “built in two spot colours with a 4 mm bleed, then scored and cross-folded to a pocket panel” is the technique. In Unit 4 you are not asked merely to name your methods, media and materials, but to **apply** them, and the techniques are where a criterion is actually met or missed.

Where the solution will be *made by someone else* — a case, a totem, a building — keep two layers apart. The methods, media and materials you **apply** are those of the presentation itself: model-making in greyboard, a documentation drawing set out in vector software, paint on a model, a board printed on card. The materials and techniques you **specify** — mild steel, laminated safety glass, a matt powder-coat — belong to the design solution and are communicated *through* the presentation, in the materials schedule and the notes on the board. The School-assessed Task criterion for this outcome assesses the application of methods, media and materials **suited to the presentation format**, and the Study Design states plainly that “the manufacture of functional prototypes is not a requirement of this study”. Name both layers, but never let the fabricator’s operations stand in for what you actually did.

Techniques used to apply methods, media and materials to the FINAL solution

	METHOD the process used	MEDIA what is applied	MATERIAL the surface used	TECHNIQUE how it is carried out
NEED 1 trail guide	printing (digital) + drawing (digital)	vector-based software (digital)	uncoated recycled paper stock, 150 gsm	artwork built in two spot colours with a 4 mm bleed; sheet scored and cross- folded to a pocket panel
NEED 2 VITRINE	model-making (manual) + documentation drawing (digital)	vector software (digital); matt acrylic paint (manual)	greyboard and acrylic for the model; steel and laminated glass specified for the case	1:5 model cut and folded from one flat development; board drawn to scale. Case specified laser-cut, brake- folded, matt powder-coated; header UV-printed to steel

A technique is HOW a method is carried out — the sequence, setting and craft that produce the delivered solution.
Select and justify what is in the FINAL solution, not the sketching that produced it.

Notice how each technique in the figure traces back to a criterion. Two spot colours exist because C4 limits the gallery to two-colour reprinting. The matt powder-coat is specified because C2 stands the case unattended on an open verge, in sun and rain. UV-printing the header direct to the steel, rather than applying cut vinyl, is specified because vinyl lifts and peels in that same weather (C2) — and because C5 requires ten cases delivered ready for two people to install without the designer.

Watch-out — deliver and evaluate the FINAL solution, not the process. The single most common error reported by assessors is discussing methods, media and materials used *earlier* in the design process — sketching, ideation, prototyping — instead of what is present in the resolved solution. When you describe or justify the methods, media and materials of a delivered solution, describe only what is **in** it.

Watch-out — keep the three terms apart, and state manual or digital. A software application (for example a vector illustration program) is **media**, not a method. “I used Illustrator” names a medium and no method at all. Vague labels such as “digital process” do not meet the requirement — name the actual method (printing, drawing, model-making) and say whether each choice is **manual** or **digital**.

Applying visual language to two distinct communication needs. The third piece of key knowledge is *components of visual language, including design elements and principles, used to address distinct communication needs specified in the brief*. This is the move students find hardest, because it pulls in two directions at once.

- The two solutions come from **one brief and one client**, so they must be recognisable as one project. That recognisability comes from holding some components of visual language constant: in GALLERY WALK, one condensed sans-serif in a three-step type scale (the element of **type**), a two-colour palette of ink blue and signal ochre (**colour**), a numbered stop disc repeated on every item (the principle of **pattern**), and the same three-layer ranking of information (**hierarchy**).
- The two solutions address **distinct communication needs**, in different contexts, for different acts of reading. So other components must change: the stop number is 12 mm on paper and 90 mm on the case, because one is read at arm’s length and the other at fifteen metres (**scale**); the guide is ink on uncoated stock while the case reverses light type out of a solid ochre field, because one is read in the hand and the other against a bright sky (**contrast, figure-ground**); and the soft tooth of uncoated stock gives way to the hard matt face of powder-coated steel and the smooth plane of glass (**texture**).

Write it as a two-part sentence: *this is held constant, for this reason; this is changed, for that reason*. A response that only lists elements and principles present in the work has not addressed the “distinct communication needs” half of the question.

Watch-out — elements and principles, not Gestalt. A design **element** (point, line, shape, form, tone, texture, colour, type), a design **principle** (figure-ground, balance, contrast, cropping, hierarchy, scale, proportion, pattern) and a **Gestalt** principle (proximity, continuity, similarity, closure, common fate, figure

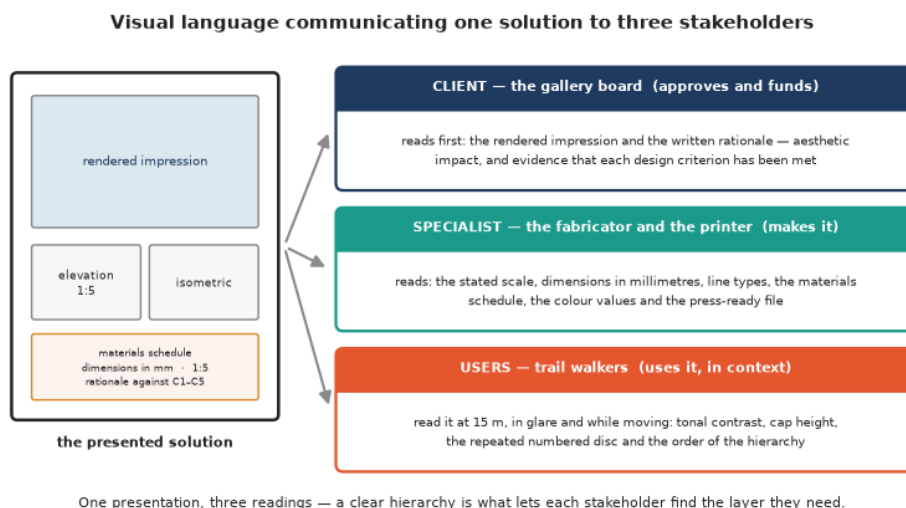
—ground, focal point) are three separate vocabularies. Questions about “components of visual language” in this area of study ask for **elements and principles**.

Watch-out — a material is not a component of visual language. “Steel”, “paper”, “acrylic” and “vector-based software” name **materials** and **media** — they belong to the methods, media and materials vocabulary, not to visual language. What belongs in an elements-and-principles answer is the **texture, tone** or **colour** that the change of material produces. Asked to identify a component of visual language, name the element or the principle, never the substrate or the software.

Watch-out — name the aesthetic. Where you are asked about **aesthetic impact**, name the specific aesthetic your solutions build — *civic, natural, calm, technological, hand-made, premium* — and show how a named element and a named principle create it. “It supports the aesthetic” earns nothing.

Communicating solutions to stakeholders. The last piece of key knowledge is *visual language used to communicate solutions to stakeholders*. A **stakeholder** is anyone with an interest in the design problem or its outcome — the client, the users, the community, a funding body, the fabricator. Do not confuse a stakeholder with a **specialist**, who contributes specialist knowledge to the work (an engineer, a typographer, a printer, an exhibition or materials specialist).

The difficulty is that one presentation must serve several stakeholders at once, and each of them reads it differently.



The instrument that makes this possible is **hierarchy**. By ranking the presentation into primary, secondary and tertiary layers, you let each stakeholder land on the layer they need: the gallery board reads the rendered impression and the rationale first and forms a judgement about aesthetic impact and the criteria; the fabricator goes past the impression to the scale, the dimensions in millimetres, the line types and the materials schedule; the trail walker never sees the presentation at all, but reads the delivered solution *in its context* — at fifteen metres, in glare, while moving.

That last point is the one most often forgotten. A solution can communicate beautifully across a table and fail on a footpath. Test the visual language in the context the brief describes: the cap height against the viewing distance, the tonal contrast against a bright sky, the legibility of the type in wind and rain.

Watch-out — justify, do not describe or pitch. Assessors report that students asked about presentation decisions either describe what they made (“it is a blue board with three drawings”) or sell it (“it will look really good”). Neither is an answer. Name the decision, then give the reason drawn from the brief.

Worked examples

Example 1 — scaffolded

Explain how you would apply **one design element** and **one design principle** so that the two GALLERY WALK solutions are recognisable as one project while still addressing two distinct communication needs. (4 marks)

Working

Comment

Element — type. One condensed sans-serif is used in a Name the element first. The question asks for one

Working	Comment
three-step scale across both solutions: the same typeface sets the guide's masthead and the case's header plate.	element and one principle, so answer in those two labelled parts.
Because the letterforms are identical on paper and on steel, a walker who has read the guide recognises the case at the next stop as belonging to the same trail — the identity survives the change of material.	This is the “one project” half: state the mechanism (shared letterforms) and its effect on the user.
Principle — scale. The same type is set at a 12 mm cap height on the guide, read at arm's length, and at a 90 mm cap height on the case, read from about fifteen metres across a street.	This is the “distinct communication needs” half. Scale is the principle doing the work — the same element, sized to two different acts of reading.
So the element is held constant to unify the pair, while the principle is varied to meet each communication need's own purpose, context and users.	Close by naming what is held constant and what is varied, and why. Without this sentence the answer is a list, not an explanation.

Example 2 — scaffolded

Describe the **techniques** you would use to apply methods, media and materials in delivering the final *VITRINE* solution (communication need 2), and explain how each technique addresses a stated design criterion. (4 marks)

Working	Comment
Applied in the presentation — Method: model-making (manual) and documentation drawing (digital). Media: matt acrylic paint (manual) on the model; vector-based software (digital) for the board. Material: greyboard and clear acrylic for the 1:5 model, heavy card for the board. Specified for the case: powder-coated mild steel with laminated safety glass.	Set the three terms out first, correctly categorised and each tagged manual or digital. Keep what you <i>apply</i> in the presentation apart from what you <i>specify</i> for the object — the criterion is methods, media and materials suited to the presentation format .
Technique 1 — the model body cut at 1:5 from a single flat development, scored and folded, rather than assembled from separate glued faces. The greyboard folds exactly where the steel will be brake-folded, so the model tests the fold sequence that removes most welding and brings ten cases in under \$18,000 (C5).	A technique is <i>how</i> the method is carried out. Tie it immediately to a numbered criterion — this is where the marks are.
Technique 2 — the model finished in flat coats of matt acrylic mixed to the signal ochre, rather than left as bare board or sprayed gloss. A matt surface scatters rather than reflects light, so the model shows the board the non-reflective face the case will present in full sun on an open verge (C2).	Second technique, again with the mechanism (scatters light) and the criterion it satisfies. The medium here is the paint ; the knife and the glue are tools inside the model-making method, not media.
Technique 3 — the board drawn at a stated scale, every dimension in millimetres given once, with a materials schedule specifying the header UV-printed direct to the steel rather than applied as cut vinyl, because vinyl lifts and peels outdoors (C2), and the front glazing laminated , so a break stays in place and the work is visible but not touchable (C4).	Drawing the board is a technique you carry out; the UV-print and the lamination are <i>specified</i> and delivered through the documentation, not performed by you. Naming the technique you rejected, and why, still shows the decision was made against the brief rather than by habit.

Example 3 — unscaffolded

Select a suitable presentation format for delivering the *GALLERY WALK* trail guide (communication need 1) and justify your selection with reference to the brief. (4 marks)

I would deliver the trail guide as the **resolved printed guide itself, presented together with a one-page style guide**. The resolved guide is appropriate because the solution is a printed artefact used in the hand: the gallery board can hold

the folded piece, open it in the way a walker will, and judge the pocket size, the fold sequence and the legibility of the map at actual size — none of which a mounted board would test. The style guide is required by criterion C4, which states that gallery staff will reprint the guide in-house each season in two colours. A single resolved artefact shows one outcome only; the style guide specifies the **system** behind it — the two spot colours and their values, the three-step type scale, the numbered stop disc and its clear space — so that a staff member printing next season's edition produces something recognisably GALLERY WALK without the designer present. Because the format answers both what the board must approve and what the client must reproduce, it meets the communication need defined in the brief rather than simply displaying the work.

Example 4 — unscaffolded

Evaluate how effectively the delivered GALLERY WALK solutions use visual language to communicate to their stakeholders. (6 marks)

The visual language communicates effectively to the project's three principal stakeholder groups, though not equally to each.

For the **client**, the gallery board, the strength is the shared system. Both solutions carry the same condensed sans-serif in a three-step scale, the same ink-blue and ochre palette and the same repeated numbered disc, so the board can see at a glance that it is approving one coherent trail rather than two unrelated items. The three-layer **hierarchy** — stop number, then work title, then label copy — is identical on paper and on the case, which lets the board test the reading order once and trust it everywhere.

For the **users**, the visual language is adapted rather than repeated, and this is its real strength. The stop number grows from a 12 mm cap height in the hand to 90 mm on the case because the viewing distance changes from arm's length to about fifteen metres; the case reverses light type out of a solid ochre field so that **figure-ground** separation holds against a bright sky and a busy street, where the guide, read on a white page, needs no such field. Colour is doing double duty: ochre is the signal that marks a stop in both media, so a walker matches the disc on the map to the disc on the case without reading a word.

For the **specialist** — the fabricator and the printer — the presentation is less complete. The scale model communicates form and size persuasively but carries no dimensions, so the delivered board must supply the stated scale, dimensions in millimetres, line types and a materials schedule; without them the visual language speaks only to the board and not to the people who must make ten cases. A second limitation is that the two spot colours cannot be verified on screen and must be specified by value in the style guide, or the seasonal reprint will drift.

Overall, the visual language communicates the solutions effectively, because every choice that is held constant builds recognition for the client and every choice that changes is changed for a stated reason drawn from the users' context. Provided the specification layer is present on the presentation board, all three stakeholder groups can read what they need from it.

Practice questions

Scaffolded

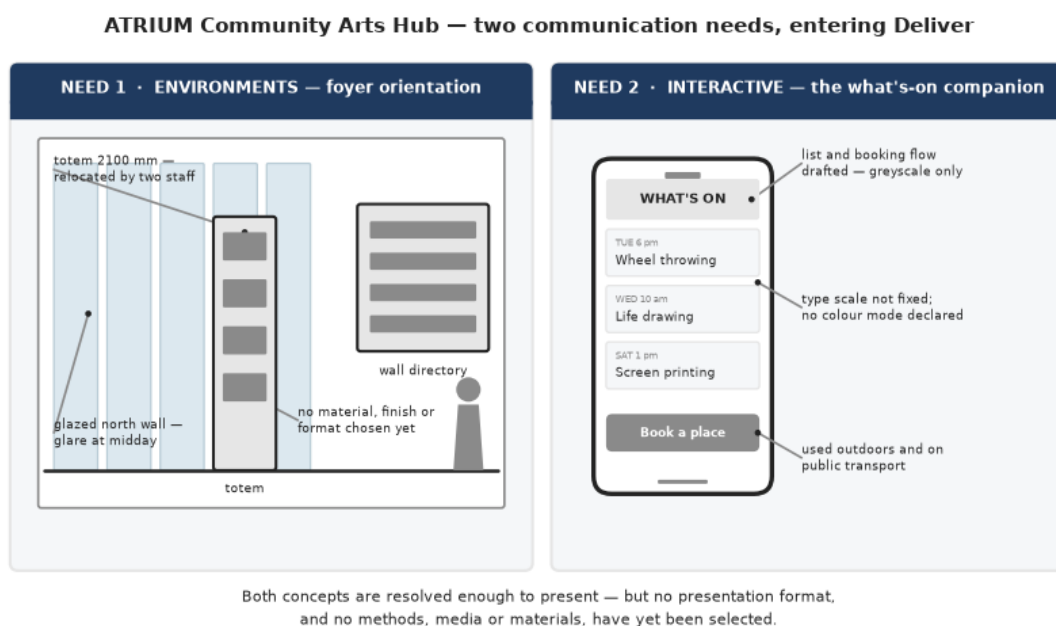
Q1. Using the format-selection figure and the GALLERY WALK brief: (a) Name the four design criteria in a brief that determine the choice of presentation format. (2 marks) (b) Name the presentation format selected for each of the two communication needs. (2 marks) (c) Explain how the two formats satisfy the requirement that the final presentations be distinct in purpose **and** in presentation format. (2 marks)

Q2. Using the delivered GALLERY WALK trail guide: (a) Identify one method, one example of media and one material evident in the final guide. (3 marks) (b) Name one technique used to apply them, and describe it. (2 marks) (c) Explain how that technique addresses one stated design criterion. (2 marks)

Q3. Using the figure of the two delivered solutions: (a) Explain how **tone** is used differently on the trail guide and on the VITRINE header, and why each use suits its own context. (2 marks) (b) Asked to identify a component of visual language that changes between the two solutions, a student writes: "*the material changes — paper becomes steel and glass*". Explain why this does not earn the mark, and name the component that changes with the material. (2 marks) (c) Explain how the element of **line** is used in the guide's map to communicate the trail to a walker. (2 marks)

- Q4.** Using the stakeholder figure: (a) Name three stakeholders of the GALLERY WALK project. (3 marks) (b) State one thing the gallery board reads from the presentation that the fabricator does not. (1 mark) (c) Explain how hierarchy allows one presentation to serve more than one stakeholder. (2 marks)
- Q5.** Considering the aesthetic impact of the GALLERY WALK solutions: (a) Name the aesthetic the two solutions build. (1 mark) (b) Identify one design element and one design principle that create it. (2 marks) (c) Explain how that aesthetic suits the purpose and context of communication need 1. (3 marks)
- Q6.** Design terminology: (a) Distinguish between a **method** and a **technique**. (2 marks) (b) Classify each of the following as a method, a medium or a material, and state whether it is manual or digital **where that distinction applies**: model-making; vector-based software; laminated safety glass. (3 marks) (c) Explain why “a digital process” is not an acceptable answer when a question asks you to name a method. (1 mark)

Unscaffolded



Questions 7–18 refer to the ATRIUM figure shown above and to the ATRIUM brief below.

ATRIUM Community Arts Hub. A former shire depot has been converted into a community arts hub with studios, a gallery, a workshop and a cafe. Visitors arrive into a double-height entry foyer and cannot tell where anything is, and the hub has no reliable way of telling people what is on this week. Its brief defines two communication needs.

Need	Field of practice	What is required
CN1	Environments	A foyer orientation system — a free-standing totem and a wall-mounted directory that tell an arriving visitor where the studios, gallery, workshop and cafe are
CN2	Interactive experiences	A screen-based “what’s on” companion that lets a visitor find and book a class from a phone

Design criteria:

- A1 (purpose)** CN1 must orient an arriving visitor within about ten seconds; CN2 must let a visitor find and book a class in under two minutes.
- A2 (context)** A double-height foyer with a glazed north wall — glare at midday, low light on winter evenings; the phone is used outdoors and on public transport.

- **A3 (audience / users)** Local residents of all ages, including older visitors and visitors with low vision; many are first-time visitors.
- **A4 (constraint)** The totem must be relocated by two staff without tools when the foyer is used for events, and the directory must be updatable by staff as tenancies change.
- **A5 (constraint)** Total fabrication budget \$6,000; the hub's identity colours and typeface are fixed and must be used.

Q7. Select a suitable presentation format for delivering **CN1** and justify your selection against **two** stated design criteria. (4 marks)

Q8. Name the presentation format you would select for **CN2**, and explain how your two ATRIUM presentations are distinct from one another in **purpose** and in **presentation format**. (4 marks)

Q9. Describe the methods, media and materials you would select to deliver the final **CN1** solution. Name one technique used to apply each, tag each method and medium as manual or digital, and link each to a design criterion. (6 marks)

Q10. Explain how you would apply **two design elements** and **one design principle** to address the distinct communication need of **CN2**. (4 marks)

Q11. Explain what components of visual language you would hold constant across the two ATRIUM solutions, and what must differ between them. (4 marks)

Q12. Compare what the hub's **board** and a **first-time visitor** each need to read from your delivered ATRIUM solutions. (6 marks)

Q13. A student proposes to deliver both ATRIUM communication needs as A2 printed concept boards. Evaluate this proposal. (4 marks)

Q14. Explain how the **context** described in criterion A2 would influence your selection of materials and techniques for the CN1 totem. (3 marks)

Q15. Asked to describe the methods, media and materials used to deliver the ATRIUM foyer solution, a student writes: *"I brainstormed with markers on butcher's paper and then I used Illustrator."* Identify **two** errors in this response and rewrite it correctly. (4 marks)

Q16. At the presentation the sign fabricator says that your delivered CN1 solution cannot be built from. Explain what must be added to the presentation, and why that is a requirement of delivering the solution rather than pitching it. (4 marks)

Q17. Justify the **media** you would select to deliver the resolved CN2 screens, and distinguish media from method in your answer. (3 marks)

Q18. Evaluate the extent to which your two delivered ATRIUM solutions would satisfy the design criteria specified in the brief. (6 marks)

Q19. (*GALLERY WALK.*) Analyse how one design element and one design principle in the delivered VITRINE case support legibility for a walker approaching from about fifteen metres. (4 marks)

Answers

Q1. (a) Purpose; context; audience or users; constraints. (b) Communication need 1 — the resolved printed guide with a one-page style guide; communication need 2 — a 1:5 scale model with a dimensioned presentation board. (c) See solutions. **Q2.** (a) Method = printing (digital); media = vector-based software (digital); material = uncoated recycled paper stock. (b) Any one of: built in two spot colours with a 4 mm bleed; scored and cross-folded to a pocket panel. (c) See solutions (C4 / C5). **Q3.** (a) Guide — dark ink on light uncoated stock; case — light type reversed out of a solid, darker ochre field. (b) Material is a methods/media/materials term, not an element or a principle; the component that changes with it is **texture**. (c) A dashed navy line traces the route and runs through the numbered stop discs in order; see solutions. **Q4.** (a) The gallery board (client); the fabricator and printer (specialists); the trail walkers / townspeople (users). Accept the artists or the council. (b) The rendered impression, or the written rationale linking decisions to the criteria. (c) See solutions. **Q5.** (a) A civic, warm and hand-made aesthetic (accept “civic and understated”, or any specific named aesthetic supported by evidence). (b) Colour (ink blue with signal ochre) and contrast. (c) See solutions. **Q6.** (a) A method is the manual or digital process; a technique is how that process is carried out. (b) Model-making = method, manual; vector-based software = media, digital; laminated safety glass = material. (c) It names no actual process — the Study Design’s methods are drawing, collage, printing, photography, model-making and prototyping. **Q7.** A scale model of the foyer with a rendered presentation drawing on a dimensioned board — justified against A4 and A5 (or A2/A3). See solutions. **Q8.** A set of resolved, sized screens in RGB; distinct in purpose (orient on arrival vs find and book) and in format (a physical model and board vs a static screen set). **Q9.** See solutions (method / media / material each named, each method and medium tagged manual or digital, with a technique and a criterion). **Q10.** Elements: type and colour (accept tone, shape). Principle: hierarchy (accept contrast, scale). See solutions. **Q11.** Held constant: the fixed identity colours and typeface (A5), the icon set, the naming of the four destinations, hierarchy. Differs: scale; contrast and figure-ground; tone. (Colour *mode* and *material* change too, but they are production and methods/media/materials decisions, not components of visual language.) **Q12.** See solutions (a congruent two-sided comparison; aesthetic impact and criteria vs orientation in context). **Q13.** Not acceptable — one format used twice; the screens are not tested on a screen and the totem’s size is not tested at full height. See solutions. **Q14.** Glare at midday and low light on winter evenings → a matt, non-reflective finish, high tonal contrast and a material that does not gloss; see solutions. **Q15.** Error 1 — these are process methods and media, not what is in the final solution. Error 2 — Illustrator is media, not a method. See solutions for the rewrite. **Q16.** Add the documentation layer: stated scale, dimensions in millimetres, line types, materials schedule, fixing details. See solutions. **Q17.** Media = vector-based software and a digital prototyping application (digital); the method is drawing — presentation drawing, produced digitally. See solutions. **Q18.** See solutions (criterion-by-criterion, strengths and limitations, an overall judgement). **Q19.** See solutions (element + principle + the mechanism at fifteen metres).

Fully-worked solutions

Q1. (a) **Purpose, context, audience or users, and constraints.** (b) Communication need 1 is delivered as the **resolved printed guide presented with a one-page style guide**; communication need 2 is delivered as a **1:5 scale model with a dimensioned presentation board**. (c) They are distinct in **purpose**: the guide exists to identify the trail and get a walker from one stop to the next, while the VITRINE presentation exists to have a weatherproof case approved and fabricated. They are distinct in **presentation format**: one is a printed artefact handled at actual size and accompanied by a specification the client will reuse, the other is a three-dimensional scaled object with a documentation board. Because they differ on both counts, the requirement is met (*2 marks: a difference argued on each of the two counts, not just one*).

Q2. (a) **Method:** printing — a digital process (accept drawing, for the map and the fold plan). **Media:** vector-based software, a digital application. **Material:** uncoated recycled paper stock. (b) Any one, described: the artwork is **built in two spot colours** with a shared 4 mm bleed and crop marks so the press can trim it; or the printed sheet is **scored and cross-folded** to a pocket-sized panel. (c) The two-spot-colour technique addresses **C4**: the gallery must reprint the guide in-house each season in two colours, so building the artwork in two spots — rather than in four-colour process — means the seasonal reprint reproduces exactly and cheaply. (Accept: the score-and-fold technique addresses **C5**, because scoring before folding stops uncoated recycled stock from cracking along the fold and keeps the guide pocket-sized) (*2 marks: technique linked to a named criterion by a mechanism*).

Q3. (a) On the guide, **tone** is carried by dark ink printed on a light uncoated stock: the page is the light field, the type is the dark mark, and the difference between them is read at arm’s length in daylight, on a surface the walker holds

and can angle away from glare. On the case the tonal relationship is reversed — light type sits *in* a solid, darker signal-ochre field — because the header is read against a bright sky and a busy street, and reversing the type guarantees a strong tonal separation whatever happens to be behind the case. The same element is used in two opposite ways, each chosen for its own context (2 marks: the two uses described, each tied to its context).

(b) The response names a **material**. Materials — paper, card, metal, glass, a touchscreen — are one of the Study Design's **methods, media and materials** terms: they are the surfaces or substrates on or from which a design is made. The **components of visual language** are the design elements (point, line, shape, form, tone, texture, colour, type) and the design principles (figure-ground, balance, contrast, cropping, hierarchy, scale, proportion, pattern), and a question about components of visual language is marked against that list only. What does change *with* the material is the element of **texture**: the soft tooth of an uncoated recycled stock in the hand gives way to the hard matt face of powder-coated steel and the smooth plane of laminated glass. Name the texture, not the substrate (2 marks: the misclassification explained + the correct component named).

(c) The map uses **line** to do two jobs at once. A single dashed navy line traces the route as one continuous path across the map, so a walker reads the trail as one journey rather than as ten unrelated points; and because that line runs *through* the numbered ochre discs in sequence, it fixes the order of the stops without a word of instruction. The dash itself carries meaning — a broken line reads as a route to be walked, and so separates itself from the continuous pale lines of the base map underneath, which read as streets (2 marks: the element identified in use + its effect on the walker).

Q4. (a) Any three: the **gallery board** (the client, who approves and funds); the **fabricator and the printer** (specialists who make it); the **trail walkers and townspeople** (the users); also acceptable — the **artists** whose works are displayed, or the **council** granting footpath permits. (b) Any one of: the **rendered impression** showing how the case will look on the street; the **written rationale** tying each decision to a design criterion; the **cost** of ten units. (c) A presentation ranked into primary, secondary and tertiary layers lets each stakeholder stop at the layer they need. The rendered impression and rationale sit at the primary layer for the client, who is judging aesthetic impact and whether the criteria are met; the technical views, dimensions and materials schedule sit lower, where the fabricator goes. One artefact therefore answers two different questions without either reader having to search (2 marks).

Q5. (a) A **civic, warm and hand-made** aesthetic (accept “civic and understated” or similar, provided it is specific). (b) The element of **colour** — a restrained ink blue with a single warm signal ochre — and the principle of **contrast** — the warm ochre against the cool blue and the uncoated stock. (c) The purpose of communication need 1 is to identify a town art trail and guide a walker; its context is a public footpath in a regional town, read outdoors. The restrained blue and the warm ochre read as civic and welcoming rather than commercial, which suits a publicly funded gallery addressing its own townspeople; the warm-cool contrast makes the single ochre disc the one thing that stands out on an otherwise quiet page, so a walker scanning while moving finds the next stop instantly. The aesthetic therefore serves both the purpose (identify and guide) and the context (read outdoors, in motion) (3 marks: aesthetic named, linked to purpose, linked to context with a mechanism).

Q6. (a) A **method** is the manual or digital **process** used to evolve design ideas, concepts and solutions — printing, drawing, model-making, prototyping. A **technique** is **how** that process is carried out on this solution — the sequence, setting and craft, for example “laser-cut flat and folded on a brake press” or “scored and cross-folded”. The **method** names what was done; the **technique** names how, and it is the technique that meets or misses a criterion. (b) **Model-making** = a **method, manual**; **vector-based software** = **media, digital**; **laminated safety glass** = a **material** — and no manual-or-digital tag is required, because the Study Design draws that distinction for the *processes* (methods) and the *applications* (media), not for the surfaces and substrates a design is made from. (c) Because it names no actual process. The Study Design's methods are drawing, collage, printing, photography, model-making and prototyping; “a digital process” is a category, not one of them, and assessors record that such vague labels do not meet the requirement of the question.

Q7. I would deliver CN1 as a **1:20 scale model of the foyer containing the totem and directory, presented on a dimensioned board carrying a rendered two-point perspective impression**. This is justified first by **A4**: the totem has to be relocated by two staff without tools, and only a three-dimensional scaled model, with a figure for scale, lets the board judge its real height, footprint and apparent weight before anything is fabricated — a flat drawing cannot answer “can two people move it?”. It is justified second by **A5**: a fixed \$6,000 fabrication budget makes a full-size mock-up unaffordable, whereas a scale model plus a board costs very little and still shows the board what it is approving. The dimensioned board also carries the information the fabricator needs, so one presentation serves both

the client's approval and the making of the work. Perspective is the drawing method characteristic of the **Environments** field, so an arriving visitor's view is exactly what the board sees (4 marks: format named, justified against two named criteria, matched to the field).

Q8. I would deliver CN2 as a **set of resolved, sized screens** — home, class detail and booking confirmation — set on a column grid, specified in RGB and shown as static visual representations of the intended interactions. The two ATRIUM presentations are distinct in **purpose**: CN1 exists to orient a person who has just walked through the door and must find one of four destinations within about ten seconds, while CN2 exists to let a person at home or on a tram find a class and book a place in under two minutes. They are distinct in **presentation format**: CN1 is a physical, three-dimensional scale model with a dimensioned board, judged at a table and then fabricated; CN2 is a set of flat, pixel-sized static screens in RGB, judged on a device. Because both the job each does and the vehicle each is delivered in differ, the pair satisfies the requirement that the final presentations be distinct from one another in purpose and presentation format (4 marks: format named, and difference argued on BOTH counts).

Q9. Method — documentation drawing (digital). The totem and directory are drawn as dimensioned elevations and a plan in vector software, with the flat development of the totem's folded body. The **technique** is to draw at 1:20 with line types distinguishing outline, hidden and centre lines and every dimension in millimetres given once, so the fabricator can quote and build to the \$6,000 budget (A5).

Method — model-making (manual). A 1:20 model of the foyer is built by hand. The **technique** is to cut greyboard against a steel rule with a scalpel and butt-join the folds with PVA, working at 1:20 with a scale figure at 1700 mm, so the board can judge whether two staff could carry and reposition a 2100 mm totem (A4).

Media — vector-based software (digital) for the totem and directory artwork, and **matt acrylic paint (manual)** on the model. The **technique** for the vector media is to hold the hub's fixed identity colours as named global swatches and all type on one shared baseline grid within a single master file, so the totem panel and the directory panels output the same colour values and the same type scale instead of drifting apart when they are produced separately (A5). The paint is applied in thin flat coats, so the model presents the matt, non-reflective face the totem will have under a glazed north wall (A2).

Material — greyboard and heavy card for the 1:20 model and the presentation board, with **powder-coated aluminium** and **acrylic slot-in panels** specified for the totem and the directory themselves. Aluminium rather than steel is specified because it keeps a 2100 mm totem within a two-person lift (A4). The **technique** is that the directory panels **slot into an extruded channel** rather than being applied as printed vinyl, so staff can pull one panel out and replace it as tenancies change without refabricating the sign (A4); and the folded aluminium edges are **hemmed**, so a totem standing in an open foyer used by visitors of all ages presents no cut edge at a child's head height (A3) (6 marks: all three terms correctly categorised, each method and medium tagged manual/digital, a technique for each, and each technique tied to a named criterion).

Q10. CN2 must let a visitor find and book a class in under two minutes, on a phone used outdoors and on public transport, by users of all ages including some with low vision.

The **element of type** would be applied as a three-step scale in the hub's fixed typeface, with the body size set no smaller than 16 px and generous leading, because the screen is read at arm's length in motion and A3 includes visitors with low vision. The **element of colour** would be applied as a single saturated accent from the fixed identity palette, reserved exclusively for the one action that matters — "Book a place" — with everything else in near-neutral tones, so the action is found without being hunted for.

Those two elements are organised by the **principle of hierarchy**. Each list row ranks its content primary (the class name), secondary (the day and time) and tertiary (the tutor and the remaining places), and the booking action sits at the base of the screen in the accent colour as the single primary element of the page. Because the ranking is identical on every row and every screen, a first-time user learns it once and can then move through find, choose and book in a few seconds — which is what criterion A1 requires (4 marks: two elements and one principle named and applied, each tied to the distinct communication need).

Q11. Held constant, because both solutions belong to one hub and criterion A5 fixes them: the **identity colours** and the **typeface**, applied at the same weights; the **icon set** used for the studios, gallery, workshop and cafe; and the **naming** and order of those four destinations, so the words a visitor reads on the totem are the words they later see on the phone. The principle of **hierarchy** would also be held constant, so information is ranked the same way in both.

What must differ, because the communication needs are distinct: **scale** — the destination names are read at several metres in a double-height foyer and at arm's length on a phone, so cap heights differ by an order of magnitude; **contrast and figure-ground** — the totem must hold its own against a glazed wall of bright sky, so it needs a solid field behind reversed type, while the screen controls its own background; and **tone** — the totem works in a heavy tonal range that survives backlighting, while the screen can sit in near-neutrals with a single saturated accent reserved for the booking action.

Two further things change, and it is worth being clear about what they are. The **colour mode** differs (paint and print values for the totem, RGB or HEX for the screens) and so does the **material** (powder-coated aluminium against a touchscreen interface). Both follow from the distinct needs, but both are production and methods, media and materials decisions — neither is a component of visual language, and offering one in place of an element or a principle earns nothing (*4 marks: at least two components correctly held constant with a reason, and at least two correctly varied with a reason*).

Q12. Both stakeholders read the same delivered solutions, but they read for different things, and the presentation must satisfy both.

The **board** reads to make a decision about money and fit. It needs the **aesthetic impact** — a rendered impression showing how the totem sits in the foyer and whether it looks like the hub's identity — and evidence against each criterion: the model with a scale figure answering A4, a costed materials schedule answering A5, and a short rationale connecting each decision to the brief. It reads the presentation once, at a table, with the designer present to answer questions.

A **first-time visitor** never sees the presentation at all. They read the **delivered solution in its context**: standing inside the door, glare behind the totem, with about ten seconds of patience. What they need is not evidence but performance — a cap height large enough to read across the foyer, tonal contrast that survives backlighting from the glazed wall, four destination names ranked so the primary layer arrives first, and an icon that means the same thing on the totem as it does on the phone.

The similarity is that **hierarchy** serves both: the ranking that lets the board grasp the proposal quickly is the same ranking that lets the visitor find the gallery quickly. The difference is one of **evidence versus experience** — the board must be shown that the design works, whereas the visitor must simply find that it does. A presentation that satisfies only the board has not delivered the solution, because criterion A1 is a claim about a visitor's ten seconds, not about a board meeting (*6 marks: a congruent two-sided comparison, with both a similarity and a difference, tied to criteria*).

Q13. The proposal is not acceptable, for two reasons of different weight.

Its one strength is consistency: presenting both needs on matched A2 boards would let the hub's board compare the two proposals side by side and would keep the cost of presenting almost nil.

Against this, the proposal fails the Study Design requirement outright. The two final presentations must be **distinct from one another in purpose and presentation format**, and an A2 board delivered twice is **one format used twice** — the pair is distinct in purpose only. It also fails each need on its own terms. A screen-based solution presented on paper cannot be judged as a screen: its true pixel size, its colour in RGB on an emissive display and its intended interactions are all lost, so the board cannot test criterion A1's "under two minutes". Likewise a 2100 mm totem shown as a flat image on a board gives the client no way to judge its real height, footprint or weight against criterion A4.

Overall the proposal should be rejected. Delivering CN1 as a scale model with a dimensioned board and CN2 as a set of sized, resolved screens costs no more, satisfies the distinctness requirement and lets each solution be judged in the terms the brief sets for it (*4 marks: strength, the requirement failed, consequences for each need, and a judgement*).

Q14. The context in A2 is a double-height foyer with a **glazed north wall**, which throws direct glare across the space at midday and leaves it dim on winter evenings. That context drives two decisions. On **materials**, I would specify powder-coated aluminium with a **matt** finish and non-reflective acrylic directory panels, rather than a gloss or polished surface, because a matt surface scatters incident light instead of reflecting it into the visitor's eye. On **techniques**, I would apply the type at high tonal contrast — dark type reversed out of a solid pale field, or the reverse — and specify a larger cap height than the reading distance alone would require, because a visitor entering from outside is looking toward a bright window and their eyes are adapted to daylight. For the winter-evening condition I

would specify a low-glare LED wash from above rather than a lit box, so the panel is legible without becoming a second glare source (3 marks: context correctly stated as the setting and circumstances of use, and at least two material or technique decisions traced to it).

Q15. Error 1 — the response describes the process, not the final solution. Brainstorming with markers on butcher's paper is ideation from the Develop phase. The question asks for the methods, media and materials used to **deliver** the solution, so only what is present in the resolved foyer solution is relevant.

Error 2 — Illustrator is misclassified. A software application is **media** in the Study Design's terms, not a method; and "I used Illustrator" names no process, so no method has been identified at all. The response also fails to state whether each choice is manual or digital.

A corrected response: "The **methods** used to deliver the solution are **documentation drawing** (digital) — dimensioned elevations and a plan drawn at 1:20 — and **model-making** (manual), a hand-cut 1:20 greyboard model of the foyer. The **media** are **vector-based software** (digital), which holds the hub's fixed identity colours and typeface exactly, and **matt acrylic paint** (manual), used to finish the model in those same colours. The **materials** are **greyboard and heavy card** for the model and the presentation board, with **matt powder-coated aluminium** and **acrylic slot-in panels** specified for the totem and the directory" (4 marks: two errors correctly identified and explained + a corrected response using the Study Design's exact terms, with each method and medium tagged manual or digital).

Q16. The presentation is communicating only to the client. It must be extended with the **documentation layer** that a fabricator builds from: a **stated scale** (for example 1:20); **dimensions in millimetres**, each given once, with diameter and radius noted where the totem is curved; **line types** distinguishing outline, hidden and centre lines; a **materials and finish schedule** naming the aluminium gauge, the matt powder-coat and the acrylic panel thickness; **fixing and assembly details**, including how the slot-in panels are retained; and the **colour values** for the fixed identity palette so the coating can be matched.

This is a requirement of **delivering** the solution rather than pitching it because the brief's constraints can only be met by the made object. Criterion A4 requires that two staff can relocate the totem without tools and that staff can update the panels; criterion A5 fixes the budget. A fabricator cannot quote against a budget, or build a panel that slides out, from an impression and a rationale — and a design that cannot be built has not satisfied its criteria, however persuasively it was presented. Assessors specifically note that describing or "selling" a design is not the same as supplying the conventions that let a stakeholder read and use it (4 marks: the documentation components named, plus the delivery-versus-pitch reasoning tied to criteria).

Q17. The **media** I would select are **vector-based software** for the interface artwork, icons and type, and a **digital interface prototyping application** for assembling and specifying the resolved screens — both **digital** media. Vector media is justified because it produces precise, resolution-independent artwork: the icon set drawn once stays crisp on any screen density, and the hub's fixed identity colours can be specified exactly by RGB or HEX value, which criterion A5 requires. The prototyping application is justified because it holds the column grid, the type scale and the screen size in pixels, so the screens are delivered in the conventions the Interactive experiences field expects.

Media are not methods. The media are the applications used to visually communicate; the **method** here is **drawing** — specifically **presentation drawing**, produced digitally — and the resolved screens are what that method produces. (Documentation drawing is not the term to use here: the Study Design defines it as the recording of technical specifications for the assembly of three-dimensional objects and environments.) Naming the software identifies the medium only, so a complete answer must name the method separately (3 marks: media named and justified + a correct distinction from method).

Q18. Taken together, the two delivered solutions satisfy most of the criteria, with one that cannot be fully verified before installation.

A1 (purpose) is well served. CN1's totem ranks the four destinations as a single primary layer in a three-step hierarchy with an icon beside each name, so an arriving visitor resolves "where is the gallery" in one fixation rather than reading a list. CN2's screen set shows the whole find-choose-book task in three screens, so the board can count the steps and confirm the two-minute claim.

A2 (context) is addressed directly through material and technique: the matt powder-coat and the high tonal contrast answer the midday glare, and the specified overhead wash answers the winter evenings. For CN2 the RGB specification and a high-contrast palette answer use outdoors, where screen brightness competes with daylight.

A3 (audience or users) is partly answered. The enlarged cap heights, the strong tonal contrast and the consistent icon set support older visitors and visitors with low vision, and the shared naming across totem and phone helps a first-time visitor. A limitation is that neither presentation demonstrates compliance with a stated contrast ratio; that should be specified rather than asserted.

A4 (constraints) is answered by design: aluminium keeps the totem within a two-person lift, and the slot-in acrylic panels let staff update tenancies without refabrication. The scale model with a figure is what allows the board to see this rather than take it on trust.

A5 (constraints) is answered by the costed materials schedule and by holding the fixed identity colours and typeface throughout both solutions.

Overall, the pair satisfies the brief to a high degree, because each delivered decision can be traced to a numbered criterion and because the two presentations are distinct in purpose and in presentation format. The residual weakness is that the accessibility criterion is claimed rather than measured, and it would be honest to say so at the presentation and to propose an on-site legibility check before the totem and directory panels are fabricated *(6 marks: criterion-by-criterion treatment, at least one limitation, and an overall judgement.)*

Q19. The **element of type** and the **principle of contrast** carry the legibility of the VITRINE case at fifteen metres.

The type is a **condensed sans-serif** set at a 90 mm cap height on the header plate. Condensed letterforms fit more characters into the width available on a narrow case without reducing the cap height, and a sans-serif holds its shape at distance because there are no fine serifs to disappear; both choices keep the stop number and trail name resolvable at fifteen metres, where a walker first sees the case.

Contrast does the rest of the work. The type is reversed in white out of a solid signal-ochre field, so the header reads as a bright, high-tonal-contrast bar against both the darker street background and a bright sky. Because the ochre field is solid, the letterforms are never competing with parked cars, foliage or brickwork behind them — the principle of **figure-ground** is decided by the designer rather than by the site.

Together, the condensed sans-serif at a viewing-distance cap height and the reversed high-contrast field mean a walker identifies the case as a GALLERY WALK stop, and reads its number, before they are close enough to see the work inside. That is what criterion **C3** asks of the case: its audience is the walkers *plus passers-by who have not seen the guide*, so the case must announce what it is to someone who arrives on the street knowing nothing about the trail. Bringing a person to a halt in front of the case is also the precondition for **C1**, which asks the case to present one small work to a person standing in front of it — a case that cannot be identified at fifteen metres is never stood in front of *(4 marks: one element and one principle named, with the mechanism at the stated distance and a link to a correctly named criterion.)*

Topic Test 5 — Discover, Define, Develop, Deliver: the brief, the critique and the pitch

Reading time: 5 minutes • Writing time: 45 minutes • Total 40 marks

Materials: pens, pencils, coloured pencils, fineliners (0.6 mm or less), eraser, ruler, set squares, protractor, compasses, circle and ellipse templates. No technology and no notes.

Refer to the **Resource Sheet** on the following page. All questions must be answered.

Structure of test

Section	Number of questions	Number of questions to be answered	Number of marks
A	5	5	24
B	4	4	16
		Total	40

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 test is cumulative over Chapters 11 and 12: Discover, Define, Develop and Deliver, the design brief and its criteria, the design critique, and the design pitch.

This topic test mirrors the structure, timing and materials of the VCAA examination at reduced scale. It is an original ClassBasics paper; no VCAA question is reproduced.

Topic Test 5 — Resource Sheet

Use this Resource Sheet to answer Section A. Every artifact on it is an original ClassBasics artifact created for this test. Section B sets a separate design problem.

The project

SHIPWRIGHT Harbour Trust is a volunteer trust that manages the public boat ramp, the gravel rigging bays and the foreshore of a small working harbour. A trailer boat must be prepared — “rigged” — in a marked rigging bay before it is backed down the single-lane ramp. On Saturday mornings the ramp jams.

The bays are outdoors on gravel, in full sun and salt air. A driver reads the head of a bay from a moving vehicle at about 15 m, then again at arm’s length while unloading gear; in winter the first users arrive before sunrise. The Trust engaged a designer, who worked through the VCD design process. Extracts from that designer’s folio follow.

A — Discover: the findings

	Research method	Finding
F1	Survey of 40 ramp users	26 of the 40 could not say where the rigging bays were.
F2	Observation, three Saturday mornings	11 of 18 boats were rigged on the ramp apron itself; nine of those drivers drove straight over the painted ground marking.
F3	Interview with a volunteer ramp marshal	“People don’t read the ground. They watch the boat in front of them and copy it.”
F4	The Trust’s own incident log	14 ramp blockages in one season, 11 of them between 7 am and 10 am on a Saturday.

The design opportunity, as stated in the brief: first-time visitors are not queue-jumping — they cannot tell a rigging bay from the car park, and the information they need is on a surface they never look at, so the bay must be identified and explained above ground, at the head of the bay.

B — Define: an extract from the design brief

Part of the brief	As written by the designer
Client	SHIPWRIGHT Harbour Trust — a volunteer trust managing the ramp, the rigging bays and the foreshore.
Design problem (reframed)	First-time visitors cannot tell the rigging bays from the car park, so they rig their boats on the ramp apron and block the single lane at peak times.
Communication need 1 (objects)	A freestanding marker at the head of each rigging bay that identifies the bay and shows the two steps to take before backing down.
Communication need 2 (interactive experiences)	A set of three screens in the Trust’s harbour app that reports how many boats are waiting at the ramp.
Purpose (need 1)	To identify the rigging bay and to instruct a first-time visitor in the two steps to take before backing down the ramp.
Context (need 1)	An A3 aluminium panel, printed on both sides and bolted to a galvanised post.
Audience or users (need 1)	Trailer-boat owners aged 25–70, most from outside the district; three in five are at this ramp for the first time; many are anxious about reversing a trailer with other

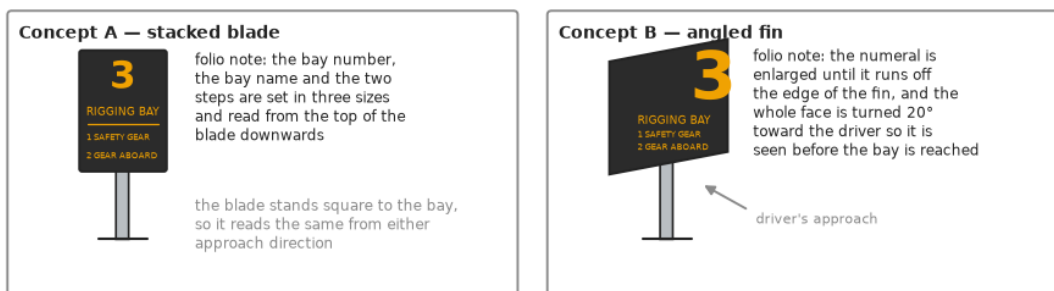
Design constraints (need 1)

people watching.

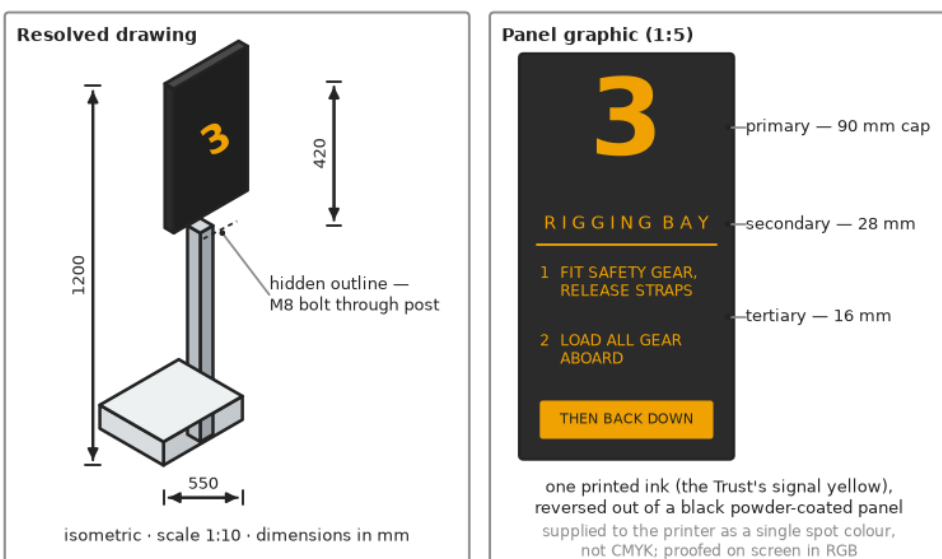
(i) fabricated and installed by two volunteers with hand tools in one morning; (ii) must attract more recreational boaters to the harbour; (iii) one printed ink only — the Trust's signal yellow — at under \$400 per bay.

C — Develop: a page from the folio**SHIPWRIGHT HARBOUR TRUST — folio extract: DEVELOP**

communication need 1 — a rigging-bay marker (field: objects)

Three design ideas generated from the brief**Selected idea (Idea 2) developed into two concepts****D — Deliver: the resolved concept, KEELSON****KEELSON — rigging-bay marker · RESOLVED CONCEPT**

SHIPWRIGHT Harbour Trust · communication need 1 (objects) · as shown on the pitch board

**The resolved solution, as specified for production**

The panel	3 mm marine-grade aluminium with a black powder-coat finish
The panel graphic	flatbed UV printing, run straight onto the panel in UV-cured signal-yellow ink
The post, bracket and base	a 65 mm galvanised steel post, a folded bracket and a 100% recycled HDPE base wedge, hand-cut, folded and bolted together by two volunteers with hand tools
The post cap	marine enamel, brushed on

Two statements from the pitch delivered to the Trust committee

S1 “The 90 mm cap height on the bay number is legible at 15 m from a moving vehicle, so a first-time visitor identifies the bay before they reach it — which is what the stated purpose asks of it.”

S2 “I used signal yellow and a bold sans-serif for the bay number because it looks strong and I think the committee will like it.”

E — The design critique: three comments made on the two concepts

Comment made at the critique

Comment 1	“I don’t like the yellow. It looks like roadworks.”
Comment 2	“Looks good. Go with Concept B.”
Comment 3	“On Concept A the two steps sit below the bay name, about 400 mm off the ground. The brief says a driver reads the marker from the vehicle first — could you test the step panel raised to the eye height of someone sitting in a ute?”

Section A

Instructions for Section A: Answer all questions in the spaces provided. Every question in Section A refers to the Resource Sheet. Use design terminology precisely.

Question 1 (4 marks)

Discover

- Identify one human-centred research method the designer used in the Discover phase. 1 mark
- Explain how the findings in section A have been interpreted to arrive at the design opportunity stated in the brief. 3 marks

Question 2 (4 marks)

Define — the brief

- One statement in the brief extract has been written under the wrong heading. Identify the statement, and name the part of the brief in which it belongs. 2 marks
- One of the three listed design constraints is not a design constraint. Identify it and explain why it is not a constraint. 2 marks

Question 3 (6 marks)

Develop

- With reference to section C, explain why the three design ideas satisfy the requirement that development work show a diverse range of ideas. 2 marks

b. Analyse how Concept A and Concept B remain the one selected idea while differing from each other in a substantive design decision. Name one design element and one design principle applied in each concept. 4 marks

Question 4 (6 marks)

Deliver — the resolved concept

a. Evaluate the application of methods, media and materials in the resolved KEELSON concept, stating for each whether it is manual or digital. 4 marks

b. Explain one legal obligation and one ethical obligation the designer must meet in preparing and delivering this pitch. 2 marks

Question 5 (4 marks)

The critique and the pitch

a. Identify which of the three critique comments is constructive feedback, and state two qualities of constructive feedback that it demonstrates. 2 marks

b. Statement S2 describes a design decision rather than justifying it. Rewrite S2 so that it justifies the decision. 2 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 test. Section B sets a new design problem — do not use the Resource Sheet.

The design problem

BILLET is a district firewood bank. Volunteers collect donated and salvaged timber, cut and split it, and stack it to season in a fenced gravel yard beside the shire depot. Households who cannot afford heating collect a load free of charge on winter Saturday mornings. Households arriving for the first time do not know how much they may take, where to wait, or which stacks have seasoned enough to burn, so the volunteers spend the whole session explaining the same three things.

Design criteria

The design solution must:

- C1 be understood by a first-time visitor without a volunteer explaining it
- C2 work outdoors in a gravel yard in winter — in rain, wind and low light
- C3 be made, installed or updated by volunteers, using materials donated to the yard

Communication needs — choose ONE:

[] **Messages** — a panel and symbol set showing how much wood a household may take and how to tell a seasoned stack from a green one

[] **Objects** — a stackable seasoning crate that shows at a glance whether its contents are ready to burn

[] **Environments** — the yard's collection point, where households wait, load and leave

[] **Interactive experiences** — a set of three screens by which a household books a collection time and checks what is ready

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

Question 6 (4 marks)

Define

a. State your chosen communication need in one sentence, naming the presentation format and the purpose. 1 mark

b. Describe one characteristic of the audience or users for your chosen communication need. 1 mark

- c. Identify one design constraint that is not a restatement of the design criteria above, and explain what it means for your design decisions. 2 marks

Question 7 (5 marks)

Develop

- a. In the space below, develop ONE idea into TWO distinct concepts for your chosen communication need. Draw both. 3 marks
- b. Annotate each concept, naming one design element and one design principle you have applied and its effect on the audience or users. 2 marks

Question 8 (5 marks)

Deliver — resolve

- a. Select ONE of your two concepts and, in the space below, 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 material or medium. 3 marks
- b. Describe two changes you have made that make this drawing more resolved than your concept in Question 7. 2 marks

Question 9 (2 marks)

Deliver — evaluate

Name the convergent thinking strategy you would use to evaluate your resolved concept, and write ONE point from that strategy that evaluates it against C1, C2 or C3, referring to specific evidence in your drawing. 2 marks

Topic Test 5 — Answers and marking guide

Marking guide

Question	Marks	What is being assessed
1a	1	Names one research method actually used in the extract
1b	3	Findings clustered → an insight that explains the behaviour → the stated design opportunity
2a	2	Recognises a presentation format written under Context (1); names the part of the brief it belongs in (1)
2b	2	Identifies the client's business goal (1); explains why an ambition is not a limitation on the designer (1)
3a	2	Diversity = different directions, not variations, with evidence from the ideas shown
3b	4	The idea held constant (1); the substantive difference (1); one element and one principle in each concept (2)
4a	4	Methods, media and materials of the FINAL solution, each labelled manual or digital; a strength, a limitation and a judgement
4b	2	One legal and one ethical obligation, correctly categorised
5a	2	Identifies Comment 3 (1); two named qualities of constructive feedback (1)
5b	2	A justification: decision + design reason + criterion + evidence
6a	1	One sentence carrying both the presentation format and the purpose
6b	1	A characteristic (who they are) — not a need, not a constraint
6c	2	A genuine limitation, not a restated criterion (1); its consequence for a design decision (1)
7a	3	ONE idea in TWO concepts, both drawn, differing substantively
7b	2	Annotations naming an element and a principle, and the effect
8a	3	Field-appropriate drawing method (1); scale or device size and material or medium stated (1); genuinely more resolved (1)
8b	2	Two changes that add resolution, not neatness

Question	Marks	What is being assessed
9	2	A named convergent strategy (1); one point tied to a stated criterion, with evidence (1)

Question 1

a. Any one of: a **survey** (F1), **observation** (F2) or an **interview** (F3). (1 mark — only the first method named is marked. The incident log is accepted if it is named as secondary research.)

b. The survey and the observation say the same thing in two ways: most users cannot locate the bays (F1), and most rig on the apron, driving over the painted ground marking without registering it (F2). The marshal's comment explains why: drivers copy the boat in front rather than read the ground (F3), and the incident log shows the cost of that behaviour is concentrated in the Saturday-morning peak (F4). Clustered and interpreted, these findings say that visitors are not ignoring the system — they cannot see one, because the only instruction is on a surface they never look at. The opportunity that follows is to identify the bay and give the instruction **above ground, at the head of the bay**, where a driver is already looking. (3 marks: at least two findings clustered; an interpretation that explains the behaviour rather than repeating the numbers; the link to the stated opportunity. A response that only restates "26 of 40 did not know" has given data, not an insight, and earns 1 mark.)

Question 2

a. The **Context** statement — "an A3 aluminium panel, printed on both sides and bolted to a galvanised post" — is the **presentation format**, and belongs in the statement of the **communication need**. Context is the setting and the circumstances in which the design is created, used or viewed: outdoors on gravel, in full sun and salt air, read from a moving vehicle at about 15 m and again at arm's length, sometimes before sunrise. (2 marks: 1 for identifying the statement, 1 for naming the part of the brief it belongs in. Writing a presentation format under Context is one of the most frequently reported errors in Define questions.)

b. Constraint (ii), "must attract more recreational boaters to the harbour", is not a constraint. It is the client's **business goal** — an ambition for what the project might achieve. A design constraint is a limitation or expectation that is true now and limits the designer's decisions: a material, a dimension, a budget, a production method, a site condition, a regulation or a deadline. Constraints (i) and (iii) are genuine, because each rules something out; (ii) sets no limit the designer could work to or be held to. (2 marks: 1 for identifying (ii), 1 for the reason. Do not accept "it is too vague" on its own.)

Question 3

a. The three ideas are different **directions**, not variations of one drawing. Idea 1 puts the information on the ground plane as a painted chevron sequence; Idea 2 stands it above ground on a single post at the head of the bay; Idea 3 builds a hoop over the bay entrance that the trailer is driven under. They differ in what is made, where it sits and how the driver meets it, so each would lead somewhere different if it were developed. Changing the weight, the colour or the position of one component would not have produced a second idea. (2 marks: at least two ideas contrasted by direction, plus the diversity test stated. Assessors report that many folios present three minor variations of one concept.)

b. Both concepts are still Idea 2 — **one post standing at the head of the bay, carrying the bay number and the two steps**. That idea is held constant. What varies is a substantive design decision: the geometry and the orientation of the panel. **Concept A** is a vertical blade that ranks the information down its face — the element of **type** is set in three sizes and the principle of **hierarchy** orders bay number, then bay name, then the two steps, so a driver takes the most important information first and can read the blade from either approach. **Concept B** turns the panel into a fin angled toward the approaching driver — the element of **shape** (the angled, tapering plane) works with the principle of **cropping**, the numeral being enlarged until it runs off the edge of the fin, so the bay number is legible earlier and from further away, at the cost of the step information, which is now small and read only at close range. This is one idea developed twice, not two ideas: the difference lies in how the face is oriented and how the information is scaled, not in a colour swap or a repositioned component. (4 marks: 1 for the idea held constant, 1 for the substantive difference, 2 for one element and one principle correctly named in each concept. Accept **scale** in place of cropping for Concept B,

and **balance** or **proportion** for Concept A, where the drawing supports it. Naming a Gestalt principle — proximity, similarity, closure — does not answer a question about elements and principles.)

Question 4

a. Methods. The panel graphic is produced by **digital** flatbed UV printing; the post, bracket and base are **manually** fabricated — hand-cut, folded and bolted. **Media.** Digital UV-cured signal-yellow ink on the panel; **manual** marine enamel brushed on the post cap. **Materials.** 3 mm marine-grade aluminium with a black powder-coat, a 65 mm galvanised steel post and a recycled HDPE base wedge.

Strengths. Printing the ink directly onto powder-coated aluminium suits a salt-air, full-sun site far better than applied cut vinyl, which lifts at its edges outdoors; the single ink holds the panel inside the one-colour, under-\$400 constraint while yellow reversed out of black gives the tonal contrast the panel needs before sunrise; and a bolted rather than welded or glued assembly lets two volunteers install, and later repair, the marker with hand tools.

Limitations. A UV-printed panel cannot be patched — one scratch from a trailer means the whole panel is reprinted — and the brushed enamel on the post cap is the only manual finish on the marker, so it will weather at a different rate from the powder-coat and will need repainting.

Judgement. Overall the methods, media and materials are applied effectively for an object that must survive outdoors and be maintained by volunteers.

(4 marks: 2 for methods, media and materials distinguished and each labelled manual or digital, 1 for at least one strength and one limitation tied to the site, the users or a constraint, 1 for an overall judgement. Only what is present **in the resolved solution** earns marks — sketching, prototyping and model-making belong to the process, not the solution. Note also that graphics software is a **medium**, not a method.)

b. Legal. The typeface used on the panel must be **licensed for this use**: copyright subsists automatically in an original work — including the font software that carries a typeface — from the moment it is created, so a font downloaded “free for personal use” may not be applied to a client’s signage. (Accept: the marker must not infringe another party’s registered trade mark; unlike copyright, trade mark registration is not automatic, so the Trust holds a registered mark in its own name only if it has applied for and obtained one.) **Ethical.** Every source of inspiration shown on the pitch board must be **acknowledged at the point where it is used**, and the designer must not represent as resolved or tested anything that is not. (Accept: where harbour content draws on Aboriginal and Torres Strait Islander knowledge or Country, consult and obtain free, prior and informed consent, following the Australian Indigenous Design Charter and ICIP protocols.) (2 marks: 1 each, and the two must be correctly categorised. A response that presents the Indigenous Design Charter or ICIP as a legal obligation does not earn the legal mark.)

Question 5

a. Comment 3. It is **specific** — it names the part of the design under discussion, the two steps at about 400 mm off the ground, rather than the design as a whole — and **actionable**, because it leaves the designer something to do next: test the step panel at the eye height of a seated driver. It is also **descriptive**, in that it describes what is observed and relates it to the brief, and **respectful**, since it assumes the placement had a reason. Comments 1 and 2 are personal verdicts: neither describes what is seen nor leaves the designer an action. (2 marks: 1 for the correct comment, 1 for two named qualities. Accept any two of specific, respectful, descriptive, actionable.)

b. Model rewrite: “The bay number is the Trust’s signal yellow reversed out of a black panel at a 90 mm cap height. Yellow on black is the strongest tonal **contrast** available in a single ink, so the number reads at 15 m from a moving vehicle, and again in the half-light before sunrise in winter — which is what the stated purpose asks of it — and the one-ink constraint is still met at under \$400 a bay.” (2 marks: 1 for replacing personal preference with a design reason, naming the element or principle at work; 1 for tying the decision to a criterion from the brief with evidence the client can check. “Because it looks strong” and “the committee will like it” are description and preference and earn nothing.)

Section B — how it is marked

Section B is marked on the **design process**, not on drawing skill. Every field of design practice can earn full marks. The model responses below work the **Objects** option through in full; what an equally creditworthy response in each of the other three fields looks like is set out after Question 9.

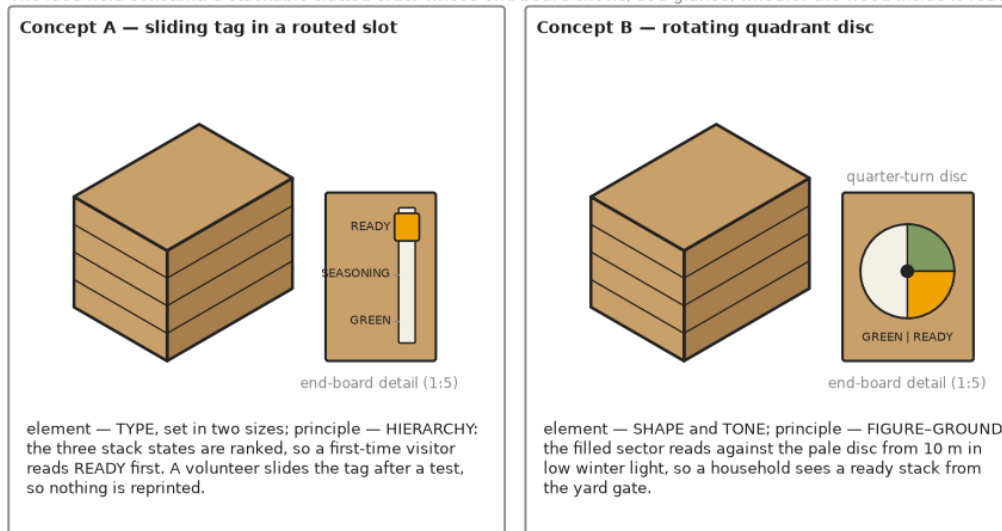
Question 6

- a. (Objects.) “A stackable seasoning crate, one per stack, that shows a collecting household at a glance whether the wood inside it is ready to burn.” (1 mark: the presentation format **and** the purpose. “A crate” names a format and no purpose, and earns nothing.)
- b. “Most households collecting are aged 60 or over and on a fixed income, and many are collecting for the first time; several will not ask a volunteer for help because they do not want to be seen needing it.” (1 mark: a **characteristic** — who they are — with a demographic and a psychographic descriptor. “They need to know which wood is dry” is a **need**; “the yard is muddy” is a **constraint**. The three are separately assessed and are the most commonly confused trio in Section B.)
- c. “The crates must be built from the timber and hardware already donated to the yard, in a shed holding a drop saw and a drill and nothing else. That rules out steel fabrication, curved or laminated parts, and any indicator that has to be printed — so the readiness indicator must be cut and assembled from offcuts, and must survive being knocked while a crate is loaded.” (2 marks: 1 for a genuine limitation, 1 for what it means for a design decision. “Must be understood by a first-time visitor” is criterion C1 copied back and earns nothing; “people might not use it” is a speculative threat, not a constraint.)

Question 7

Model response — Question 7 (objects): ONE idea developed into TWO concepts

The idea held constant: a stackable slatted crate whose end board shows, at a glance, whether the wood inside is ready to burn.



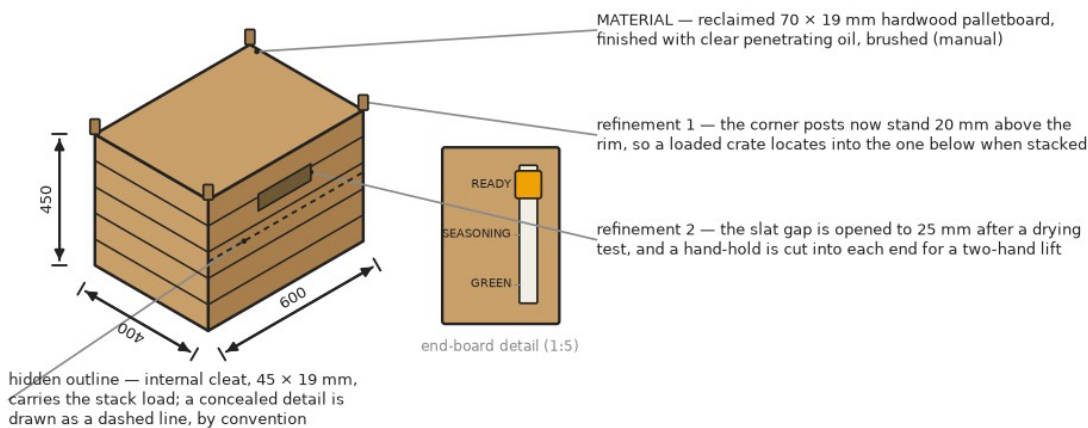
The idea held constant is a stackable slatted crate whose **end board carries a readiness indicator**, so a household reads the state of the wood from the crate itself instead of from a volunteer. Concept A resolves that indicator as a **sliding tag in a routed slot**, ranked READY / SEASONING / GREEN: the element of **type** in two sizes, with the principle of **hierarchy**, puts READY at the top of the ranking where a first-time visitor looks first (C1), and a volunteer moves one tag after testing a stack, so nothing has to be reprinted (C3). Concept B resolves the same indicator as a **quarter-turn disc** whose filled sector grows as the wood dries: the element of **shape** with **tone**, and the principle of **figure-ground**, separates the filled sector from the pale disc at 10 m in low winter light (C2). One idea, two substantively different mechanisms — not a colour swap, and not two unrelated ideas.

(a: 3 marks — 1 for one idea recognisably held constant across both drawings, 1 for two genuinely different design decisions rather than cosmetic variations, 1 for both concepts drawn legibly. b: 2 marks — 1 for one design element and one design principle named per concept, 1 for the effect on the audience or users. Annotations that restate the brief, repeat a criterion or name a Gestalt principle do not answer the question.)

Question 8

Model response — Question 8 (objects): the RESOLVED concept

BILLET seasoning crate — Concept A resolved · isometric · scale 1:10 · dimensions in mm



Third-angle projection is not used on a presentation drawing: an isometric view suits an object shown to a client, and the crate is documented separately in orthogonal views for the volunteer who builds it.

a. Concept A resolved. Because the chosen field is **objects**, the presentation drawing is **isometric** — an object or item of furniture is resolved in isometric or planometric, perspective is used for environments and structures, correctly proportioned screens for interactive experiences, and a construction or symbol grid for messages. The drawing states its **scale, 1:10**, carries **dimensions in millimetres** (600 × 400 × 450), names the **material** — reclaimed 70 × 19 mm hardwood palletboard, finished with clear penetrating oil brushed on by hand — and shows the concealed internal cleat as a **dashed hidden outline**, as convention requires.

b. Two changes that add resolution: (1) the corner posts now stand 20 mm above the rim, so a loaded crate locates into the one below instead of sliding — a construction decision the concept had left open; (2) the slot gap has been opened to 25 mm after a drying test, and a hand-hold is cut into each end so a full crate can be lifted with two hands.

(a: 3 marks — 1 for a drawing method that matches the chosen field, 1 for the scale or device size and the material or medium stated, 1 for a drawing that is genuinely more resolved than the Question 7 concept. b: 2 marks, 1 each.

Redrawing the concept more neatly earns nothing: resolution is **added information** — dimensions, a named material and finish, resolved construction, specified type and colour.)

Question 9

PMI. “Minus: the sliding tag is a separate loose part in a yard where crates are knocked and stacked, so a tag can be pushed out of its slot and a green crate then reads as READY — which works directly against C1, that a first-time visitor understands the design without a volunteer explaining it. I would resolve this with a spring detent at each of the three positions, so the tag has to be moved deliberately.”

(2 marks: 1 for a named convergent thinking strategy — PMI, SWOT, an evaluation or decision matrix, ranking, or a criteria checklist — and 1 for one point that names a specific feature of the resolved concept, states the criterion it satisfies or fails, and gives evidence. “Plus: it looks good” is generalised and earns nothing, and annotations scattered over a drawing are not a convergent thinking strategy.)

An equally creditworthy response in the other three fields

- **Messages.** The need would be a panel and symbol set. The two concepts might vary how the allowance and the seasoning test are shown — a numbered symbol sequence against a comparative “green beside seasoned” pair. The resolved presentation would be drawn on a **construction or symbol grid** at a stated size, with cap heights set against the reading distance, and the conventions discussed would include the grid, the two-colour system the volunteers must reprint from, and CMYK for print.
- **Environments.** The need would be the collection point. The resolved presentation would be a **one- or two-point perspective**, or a scaled plan with elevations, at a stated scale, showing the waiting, loading and exit sequence, with surfaces, materials and lighting named.

- **Interactive experiences.** The need would be the three booking screens. The resolved presentation would be **screens drawn at the size of the intended device**, with type sizes, touch-target sizes and RGB colour values specified, and the navigation between the three screens shown.

In every field the marks are the same: one idea developed into two concepts, a field-appropriate resolved presentation with its conventions stated, and an evaluation tied point by point to C1–C3.