

# Visual Communication Design Units 3 & 4

## Practice Examinations

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](mailto:admin@vwx.au) with appropriate document/legal references so errors can be verified and changes be made.

## Contents

| Section                                 | Page |
|-----------------------------------------|------|
| Practice Exam 1                         | 2    |
| Practice Exam 1 — Resource Book         | 3    |
| Practice Exam 1 — Answers and solutions | 8    |
| Practice Exam 2                         | 18   |
| Practice Exam 2 — Resource Book         | 19   |
| Practice Exam 2 — Answers and solutions | 25   |
| Practice Exam 3                         | 37   |
| Practice Exam 3 — Resource Book         | 38   |
| Practice Exam 3 — Answers and solutions | 44   |
| Practice Exam 4                         | 56   |
| Practice Exam 4 — Resource Book         | 57   |
| Practice Exam 4 — Answers and solutions | 63   |
| Practice Exam 5                         | 76   |
| Practice Exam 5 — Resource Book         | 77   |
| Practice Exam 5 — Answers and solutions | 83   |
| Practice Exam 6                         | 95   |
| Practice Exam 6 — Resource Book         | 96   |
| Practice Exam 6 — Answers and solutions | 102  |

# Practice Exam 1

## VISUAL COMMUNICATION DESIGN Written examination

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

### QUESTION AND ANSWER BOOK

#### Structure of book

| Section | Number of questions | Number of questions to be answered | Number of marks |
|---------|---------------------|------------------------------------|-----------------|
| A       | 7                   | 7                                  | 40              |
| B       | 5                   | 5                                  | 40              |
|         |                     | <b>Total</b>                       | <b>80</b>       |

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

#### Instructions

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

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

## Practice Exam 1 — Resource Book

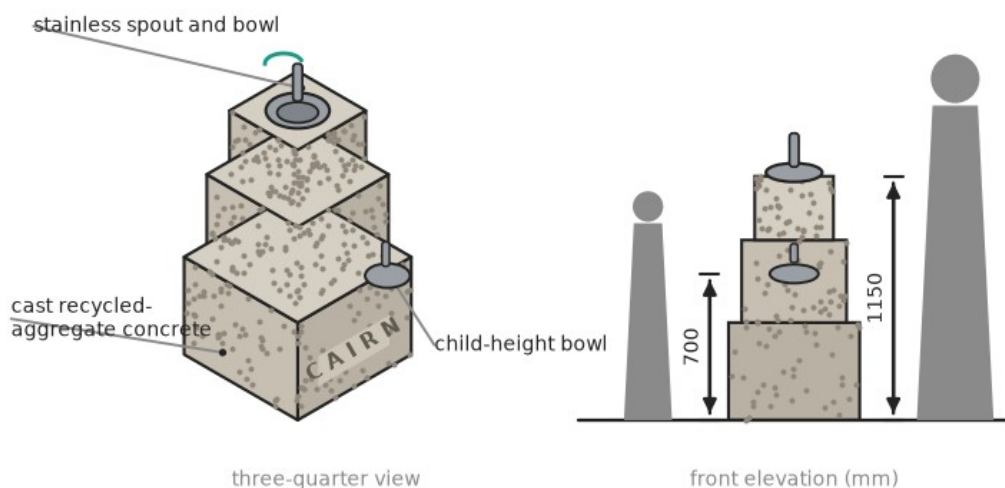
Use these design examples to answer Section A. Each example is an original ClassBasics artifact created for this paper.

### Design example 1 — Messages



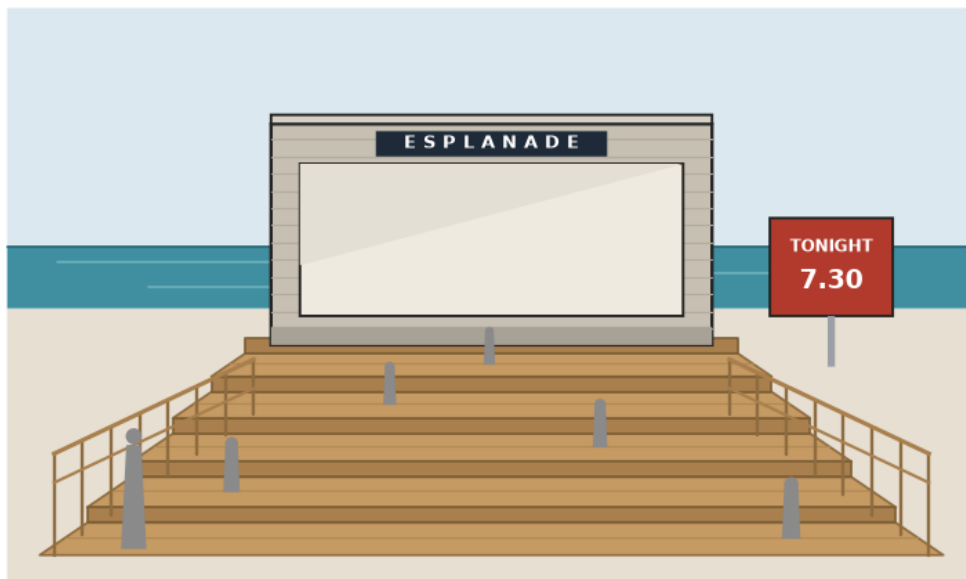
**HERALD** — masthead and front page of a free community newspaper, 2026. Two-colour offset lithography (black plus one red spot colour) on uncoated newsprint, 280 × 400 mm, 16 pages.

### Design example 2 — Objects



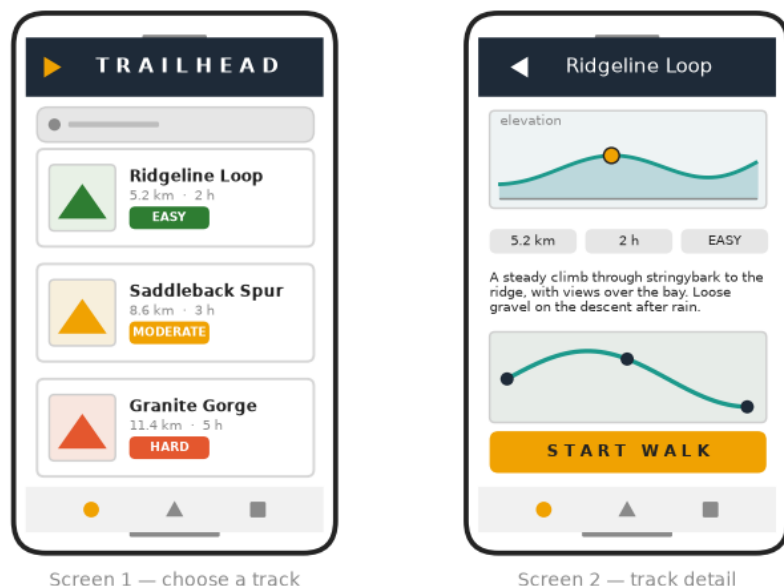
**CAIRN** — a public drinking fountain and bottle-refill post for a coastal reserve, 2026. Cast recycled-aggregate concrete with a stainless-steel spout and bowls; 1150 mm high, with a second bowl at 700 mm.

### Design example 3 — Environments



**ESPLANADE** — a foreshore outdoor-cinema terrace, 2026. Board-formed in-situ concrete screen wall, hardwood bench terraces and slatted hardwood windbreaks; shown as a one-point perspective presentation drawing.

### Design example 4 — Interactive experiences



**TRAILHEAD** — two screens of a walking-track companion app for a park authority, 2026. Digitally rendered vector interface for a 6-inch (152 mm) touchscreen.

## Section A

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

### Question 1 (4 marks)

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

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

- a. Identify one Gestalt principle of visual perception used in the design example you selected. 1 mark
- b. Discuss how the designer has used this Gestalt principle to organise what the viewer sees. 3 marks

### Question 2 (4 marks)

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

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

- a. Identify the dominant design element in the design example you selected. 1 mark
- b. Evaluate how effectively this design element communicates to the audience or users of the design example. 3 marks

### Question 3 (6 marks)

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

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

- a. Identify one design principle the designer has used. 1 mark
- b. Describe how the designer has applied this design principle in the design example. 2 marks
- c. Explain how this use of the design principle helps to communicate information or ideas to the audience or users. 3 marks

### Question 4 (6 marks)

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

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

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

### Question 5 (4 marks)

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

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

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

☐ economic ☐ technological ☐ cultural ☐ environmental ☐ social

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

### Question 6 (8 marks)

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

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

**a.** Identify one method, one medium and one material evident in the design example you selected. 3 marks

**b.** Evaluate how effectively the methods, media and materials have been applied in the design example. 5 marks

### Question 7 (8 marks)

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

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

**a.** State the purpose of the design example you selected. 1 mark

**b.** Describe the context in which the design example is created, used or viewed. 2 marks

**c.** Discuss how the design example reflects ONE conception of good design. 5 marks

## Section B

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

### The design problem

MOSSVALE SHIRE LIBRARY SERVICE runs a mobile library, the Story Bus, which parks in five small towns across the shire each week. Families in those towns do not know when the bus is coming or what it offers when it arrives, and the number of visitors is falling. The library service wants each weekly stop to be easy to find, welcoming to young families, and recognisable as part of the same Story Bus wherever it parks.

### Design criteria

The design solution must:

- appeal to children aged 3–10 and to the adults who bring them
- be recognisable as part of one Story Bus identity in all five towns
- be able to be set up, packed down and transported by two staff members
- use durable, low-waste materials or formats suited to weekly outdoor use

**Communication needs** — choose ONE:

☐ **Messages** — a poster announcing the Story Bus visits, displayed in shop windows and on town noticeboards

☐ **Objects** — a portable book-display unit that is unpacked from the bus at each stop

☐ **Environments** — the outdoor reading area set up beside the bus at each stop

☐ **Interactive experiences** — two screens of the Story Bus section of the library's app, where a family finds the next visit and reserves a book

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

### Question 8 (6 marks)

#### Discover

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

**b.** Identify and describe one constraint that will affect your design decisions. 2 marks

### Question 9 (6 marks)

#### Define

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



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

**Question 10** (6 marks)

**Develop**

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

**Question 11** (10 marks)

**Develop**

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

**Question 12** (12 marks)

**Deliver**

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

## Practice Exam 1 — Answers and solutions

### Marking guide

| Question | Marks | What is being assessed                                                                                                             |
|----------|-------|------------------------------------------------------------------------------------------------------------------------------------|
| 1a       | 1     | Names one Gestalt principle from the study-design list. Only the first principle named is marked                                   |
| 1b       | 3     | The named principle applied to the chosen example + the perceptual mechanism + the effect on what the viewer sees                  |
| 2a       | 1     | Identifies the dominant design element                                                                                             |
| 2b       | 3     | Evaluation: at least one strength AND one limitation, tied to the audience or users, closing with a judgement                      |
| 3a       | 1     | Names one design principle                                                                                                         |
| 3b       | 2     | Describes how the principle is applied, with evidence from the example                                                             |
| 3c       | 3     | A cause-and-effect chain from the principle to what the audience or users understand                                               |
| 4a       | 1     | Names a SPECIFIC aesthetic                                                                                                         |
| 4b       | 2     | One design element AND one design principle (1 mark each)                                                                          |
| 4c       | 3     | Shows how the element and the principle work together to build the named aesthetic                                                 |
| 5a       | 1     | Identifies a designer's decision (colour, material, layout, form) attributable to the ticked factor                                |
| 5b       | 3     | Explains the influence on the DESIGNER's decision, using the exact factor term                                                     |
| 6a       | 3     | One method, one medium and one material, correctly categorised (1 mark each)                                                       |
| 6b       | 5     | Evaluates the application of methods, media and materials evident in the FINAL solution: evidence, strength, limitation, judgement |
| 7a       | 1     | States the purpose                                                                                                                 |
| 7b       | 2     | Describes context as the setting or circumstances of creation, use or viewing                                                      |
| 7c       | 5     | Names a conception of good design and links it to at least two pieces of                                                           |

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

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

### Question 1

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

**b. (Model — HERALD, Messages.)** The three columns of body text are set as tight blocks of closely spaced lines, separated from each other by a wider gutter with a fine rule in it. Because the mind groups marks that sit close together and separates marks that sit further apart, the reader perceives three distinct stories rather than one continuous field of grey type: the small space between lines reads as “still the same story”, while the larger space between columns reads as “a new story starts here”. Proximity is used the same way in the “WHAT’S ON” panel, where the heading, the rule and the three lines beneath it sit close together and are read as one unit that belongs apart from the news. The reader therefore knows where each piece of information begins and ends without any labelling. (3 marks:

*the principle applied to the chosen example, the perceptual mechanism explained, and the effect on what the viewer sees.)*

*Equally creditworthy in the other examples: CAIRN — similarity: the three cast tiers share the same speckled surface, square plan and material, so they are perceived as one object rather than three blocks sitting on each other.*

*ESPLANADE — continuity: the converging lines of the bench treads and the top rails of the two windbreaks all run toward the same point, and the eye follows them to the screen wall. TRAILHEAD — similarity: every track card repeats the same thumbnail, name, distance line and coloured chip in the same positions, so the user reads them as one set of comparable options. (Note: figure–ground appears in both the Gestalt list and the design principles list. When it is offered here it must be discussed as a perceptual grouping — what the mind reads as figure and what it discards as ground.)*

## Question 2

**a. Colour.** (1 mark. Accept the element that is genuinely dominant in the ticked example: **type** in HERALD, **form** in CAIRN, **line** in ESPLANADE, **colour** or **type** in TRAILHEAD.)

**b. (Model — TRAILHEAD, Interactive experiences.)** Colour is used effectively. The dark navy header band holds the app name on the first screen and the track name on the second, so the user always knows where they are in the app; the three difficulty chips are coded green, amber and coral, which lets a walker sort three tracks by difficulty before reading a single word; and the amber START WALK button is the only large, saturated warm area on the detail screen, so the eye goes straight to the one action the screen offers. For a user standing at the start of a track in bright light, with one hand free and a few seconds to spare, that speed matters. A limitation is that the chips carry their meaning in colour as well as in a word: in glare, or for a user with a colour-vision deficiency, the green and amber chips are close in tone and would be hard to separate if the words were any smaller. **Overall**, because colour does the sorting and ranking work and type only confirms it, the element is used effectively for its users. (3 marks: a judgement, reasons tied to the audience or users, and a limitation. A response with strengths only cannot be awarded full marks — “evaluate” requires both sides.)

*Equally creditworthy in the other examples: HERALD — type is dominant (the masthead is the largest, heaviest mark on the page and identifies the paper before any other information is read). CAIRN — form is dominant (the three-dimensional stacked, tapering mass is what a user reads from a distance and what tells them the object is fixed, solid and public). ESPLANADE — line is dominant (the horizontal board-form marks, tread edges and rails).*

## Question 3

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

**b. (Model — HERALD, Messages.)** The designer has ranked the information in five clear layers. The masthead HERALD is set largest, in a heavy serif, across the full measure, and is closed off by a heavy red rule. The headline “A new life for the old mill” is next in size and weight. The italic standfirst beneath it is smaller again. The body text is smaller still, set in three columns, and the image caption and the folio line at the top of the page are the smallest type on the page. Position reinforces size: each layer sits below the one above it. (2 marks: the layers identified with evidence from the example. A response that only says “there is a hierarchy” earns 1 mark at most.)

**c.** Because size, weight and position rank the information, the page communicates to a reader in stages rather than all at once. A person walking past a stack of papers reads the masthead first and knows what the publication is; the headline then tells them the one story that matters most in this issue; the standfirst gives them enough to decide whether to read on; only then do they commit to the body text. The reversed white-on-red “WHAT’S ON” panel deliberately interrupts that ladder, so a reader who has come only for the events listing is served in a single glance and sent to page 7. Hierarchy therefore lets one page serve two different reading behaviours — the scanner and the reader — without either having to search. (3 marks: a cause-and-effect chain ending in what the audience actually understands or does.)

*Equally creditworthy in the other examples: CAIRN — proportion and scale: the second bowl at 700 mm is set against the reach of a young child while the upper bowl and spout at 1150 mm are set against a standing adult, so the object tells two different users which part is theirs without a sign. ESPLANADE — balance: the composition is*

symmetrical about the screen wall, and the symmetry tells an arriving visitor immediately where to look and where to sit. **TRAILHEAD** — *figure-ground*: white type is reversed out of the solid navy header band and out of each saturated difficulty chip, so those few words read as figure against a field of colour while the quiet white track cards fall back as ground.

#### Question 4

**a.** A calm, natural coastal aesthetic. (1 mark. The aesthetic must be **named** specifically. Accept *quiet, restrained, weathered, informal* and similar for **ESPLANADE**; accept *plain, trustworthy, civic* for **HERALD**; *robust, honest, hand-made* for **CAIRN**; *clean, practical, outdoorsy* for **TRAILHEAD**. Award nothing for “it has an aesthetic” or “the aesthetic is nice”.)

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

**c.** The board-form marks left in the concrete screen wall, the parallel edges of the timber bench treads and the evenly spaced battens of the two windbreaks are all long, low, horizontal **lines**, and the designer has **repeated** them at a steady rhythm across the whole composition. Repetition of a single line direction settles the eye instead of moving it quickly, and because those horizontals echo the line of the sea horizon visible behind the wall, the built structure reads as belonging to the foreshore rather than being placed on it. Element and principle therefore pull in the same direction, and together they produce the calm, natural coastal aesthetic — which suits a place people come to sit still in and watch a film at dusk. (3 marks: *the mechanism by which the element and the principle build the NAMED aesthetic, with evidence, and a link to the audience, purpose or context.*)

*Equally creditworthy in the other examples:* **HERALD** — *type* with *contrast* builds a plain, trustworthy, civic aesthetic: a heavy serif masthead against light newsprint, and one red spot colour used sparingly, look sober and long-established rather than promotional. **CAIRN** — *texture* with *proportion* builds a robust, honest, hand-made aesthetic: the exposed recycled aggregate is left unpainted and the tiers step in by equal amounts, so the object looks made rather than manufactured. **TRAILHEAD** — *colour* with *figure-ground* builds a clean, practical, outdoorsy aesthetic: a mostly white field with one warm accent keeps the interface quiet so the landscape stays the point.

#### Question 5

Factor ticked: **environmental**.

**a.** (Model — **CAIRN**, *Objects*.) The designer chose to cast the whole post from recycled-aggregate concrete, left unpainted, and to fit a bottle-refill spout above the drinking bowl. (1 mark for a decision the designer made about material, colour, layout or form. A response naming a need\* — “the reserve needed a fountain” — earns nothing, because that is a decision about the brief, not about the design.)\*

**b.** The environmental factor moved the designer away from a moulded plastic or painted-steel housing and toward one cast material that carries crushed recycled aggregate, needs no coating, and weathers in salt air instead of failing in it. That single decision reduces the material taken from new sources, removes a repainting cycle from the reserve’s maintenance, and lengthens the life of the object. The same factor also shaped the object’s **form**: the designer added a refill spout above the drinking bowl and set it at 1150 mm so a walker can fill a reusable bottle, which is a deliberate design move to reduce the number of single-use bottles carried into and left in the reserve. The factor is therefore visible in both the material specification and the shape of the object. (3 marks: *the exact factor term used; a cause-and-effect chain; the influence shown on the DESIGNER’s decisions, not on the need for the design. “Sustainability” on its own is not one of the five terms — the term is **environmental**.*)

*Equally creditworthy in the other examples:* **HERALD** — *economic*: a free community paper has almost no budget, so the designer worked within a two-colour offset job on newsprint, using flat areas of black and one red, reversed type and a drawn illustration instead of full-colour photography. **ESPLANADE** — *social*: the designer set the seating as wide, continuous terraces rather than individual seats, so groups, families and wheelchair users can sit together anywhere along a row. **TRAILHEAD** — *technological*: designing for a 6-inch touchscreen held one-handed determined the tap-target size of the cards and the button, the single-column layout, and the decision to carry the climb as a drawn elevation profile that reads without zooming.

## Question 6

a. (Model — *HERALD, Messages*.) Method: **offset lithographic printing**. Medium: **printing ink** — black plus one red spot colour. Material: **newsprint**, an uncoated paper stock. (3 marks: 1 each, and each must be in the correct category. Common errors to penalise: naming a software package as a method\* (software is a **medium**); naming *sketching, ideation* or *prototyping*, which belong to the design process and are not evident in the final solution; naming a material used in manufacture that cannot be seen in the communication.)\*

b. The methods, media and materials are applied effectively for what this design has to be — a free paper printed weekly in large numbers. Two-colour offset lithography on newsprint is a low-cost, high-volume method, and the designer has worked to its limits rather than against them: the artwork uses flat areas of black and one red with no colour photography, the illustration of the mill is a flat stylised drawing rather than a halftone photograph, and the type is set generously, all of which reproduce cleanly on absorbent uncoated stock. The single spot colour is spent only where it earns most — the rule under the masthead, the kicker, the drop cap and the reversed “WHAT’S ON” panel — so a two-colour job still reads as a designed identity rather than a compromise. The limitation is in the same choice: newsprint is low in brightness and lets ink spread, so the smallest type on the page — the caption and the folio line — will be the first to fill in, and the white type reversed out of the solid red “WHAT’S ON” panel depends on the black and red plates holding their register across a long print run. **Overall**, because every choice of method, medium and material is matched to the paper’s purpose, its audience and its budget, and the design compensates for the weaknesses of the stock, the application is effective. (5 marks: *methods, media and materials named in the study design’s terms; evidence drawn from the FINAL solution only; at least one strength and one limitation; an overall judgement. Distinguish digital from manual where the student does so.*)

*Equally creditworthy in the other examples.* For **CAIRN** and **ESPLANADE**, accept either of two readings, provided the student is consistent: (i) the methods, media and materials of the design as built — for CAIRN, casting as the method, concrete with recycled aggregate and stainless steel as the materials; for ESPLANADE, in-situ board-formed concrete casting, hardwood and steel; or (ii) the methods, media and materials of the presentation itself — a rendered three-quarter view and a dimensioned front elevation for CAIRN, a one-point perspective presentation drawing for ESPLANADE, in both cases drawn with digital vector media. For **TRAILHEAD** the method is digital screen layout and vector drawing, the medium is design software output viewed on a device, and the material is the touchscreen interface itself. In every case the marks are for evaluating the **application** — how well the choices serve the purpose, the audience and the context — not for listing what was used.

## Question 7

a. (Model — *TRAILHEAD, Interactive experiences*.) Its purpose is to guide decision-making and navigation: to help a walker choose a track that suits them and then follow it. (1 mark.)

b. The app is used outdoors and in the field, on a hand-held 6-inch touchscreen, most often in bright daylight, by a user who is standing, using one hand, and giving the screen only a few seconds — sometimes where mobile reception is poor. It was created for a park authority that wants more people to walk its tracks, and to walk them safely. (2 marks: *context is the setting and the circumstances of creation, use or viewing. A response that describes the presentation format — “it is two screens” — is not a context and earns nothing.*)

c. Judged against Dieter Rams’ Ten Principles for Good Design, TRAILHEAD is largely good design. Rams holds that *good design makes a product understandable*, and here it does: the choose-a-track screen gives one row per track carrying the same four pieces of information in the same four positions every time, so a first-time user learns the pattern from the first card and reads the rest without instruction, and the drawn elevation profile makes a climb understandable as a shape rather than as a number. Rams also holds that *good design is unobtrusive* — the interface is mostly white and the only large, saturated area on the detail screen is the amber START WALK button, which is the one action the screen offers, so the app does not compete with the landscape the user came for. Against Rams’ principle that good design is *thorough down to the last detail*, however, there is a gap: the difficulty chips carry meaning in colour as well as in a word, and nothing on either screen tells the user what happens when reception drops, which matters particularly in this context. **Overall**, the app satisfies more of Rams’ principles than it misses, and on that conception it is good design for its purpose and its context. (5 marks: *purpose and context established; a NAMED conception of good design; at least two links to specific evidence in the example; a judgement. Accept any defensible named conception — Rams’ Ten Principles, Good Design Australia’s award criteria, the Victorian Government Architect’s Good Design\* series, or a personal conception that the student states as criteria and then applies.*)\*

*Equally creditworthy in the other examples: HERALD against Rams' long-lasting and honest — a two-colour newsprint format that has not chased fashion and does not overstate what the paper is; CAIRN against Rams' environmentally friendly and unobtrusive — one recycled material, no coating, a form that reads as public infrastructure rather than as a product; ESPLANADE against Good Design Australia's criteria of good design is fit for purpose and accessible — a continuous terrace with level access along each row, and a programme board beside the screen wall that tells an arriving visitor the night's start time before they choose where to sit.*

## Section B — model responses

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

### Question 8

**a.** The audience has two distinct halves and the poster must reach both. First, **children aged 3 to 10 living in the five shire towns**. They are pre-readers or early readers, so they take meaning from imagery, colour and shape before words; they are already familiar with the look of picture-book covers and bright, simple, high-contrast illustration; and they are the ones who ask an adult to bring them back, which makes them the audience who decides whether a second visit happens. Second, **the adults who bring them — parents, grandparents and carers, roughly 30 to 70, in a small-town or farming community**. Many work part-time or seasonally and plan a week around fixed commitments; they come into town to do other errands and read shop-window notices while they wait; and they place a high value on free activities for children, which makes them likely to act on a notice that names their own town and a specific day and time. (4 marks — 2 for each characteristic, where a characteristic is described with both demographic and psychographic detail and tied to this design problem. Do not credit audience **needs** (“they need to know when the bus comes”), design **criteria**, or universal statements such as “all ages and all backgrounds”).

**b. Constraint — one printed design has to carry five different timetables and survive a term in a window.** The poster will be displayed in shop windows and on outdoor town noticeboards, so it has to be read from about two to three metres, through glass, and hold its colour through a term of direct sun; and because there are five towns with five different visit days and times, the same artwork has to accommodate five sets of information without being redrawn for each town. That limits me to a fixed identity area plus one repeating timetable block, and rules out any layout where the town name is part of the main image. (2 marks: a genuine limitation or expectation that extends the criteria. A response that restates a given criterion — “it must appeal to children aged 3–10” — earns nothing, and neither does a speculative threat such as “families might not come”).

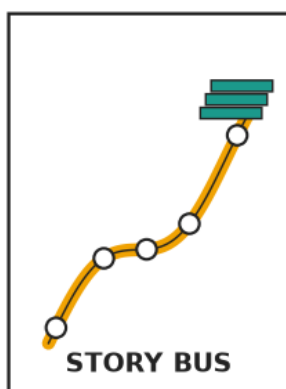
### Question 9

**a. Purpose.** The purpose of my design solution is to **promote and to inform**: to announce that the Story Bus visits five towns in the shire every week, and to tell a family in each of those towns exactly which day and time it stops in *their* town, so that more families come. (2 marks.)

**b. Context.** The poster will be produced digitally and printed as a single A2 sheet on recycled matt stock, then displayed in shop windows, on the noticeboard outside each town hall, at each school gate, and inside the bus itself. It is seen outdoors or through glass, in daylight, in passing, from one to three metres, usually by an adult with a child beside them, and it stays up for a whole school term. (2 marks.)

**c. One further design criterion.** *The design solution must be legible to a beginning reader as well as to an adult.* I have included this criterion because half of the audience is aged 3 to 10 and cannot yet read a timetable, and it is the child who asks to be brought back. If the solution carries all of its meaning in words, the child gets nothing from it, and the criterion that the poster appeal to children aged 3–10 cannot actually be met. (2 marks: a criterion that is genuinely additional to the four given, plus a reason that connects it to the audience, purpose or context.)

### Question 10



Idea 1 — the bus as a bookshelf    Idea 2 — the route as a ribbon    Idea 3 — a stamped timetable grid

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

- **Idea 1 — the bus as a bookshelf.** The bus is drawn in side elevation and its window strip is replaced by a row of book spines standing on a shelf line, so the vehicle itself reads as the library.
- **Idea 2 — the route as a ribbon.** A single winding ribbon runs from the bottom of the sheet to the top, with a marked stop for each of the five towns and a stack of books at the end; the poster is a map of the week rather than a picture of the bus.
- **Idea 3 — a stamped timetable grid.** Six framed panels, each with a stamped icon and a line of information, treat the poster as a grid of tickets or stamps — one per town, plus what is on board.

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

## Question 11



- 1 shape — repeated rectangles read as book spines
- 2 pattern (alternation) — two hues alternate
- 3 hierarchy — title primary, dates tertiary
- 4 cropping — the bus is cropped at both edges
- 5 contrast — light type reversed out of dark
- 6 colour — amber markers lead the eye down the dates

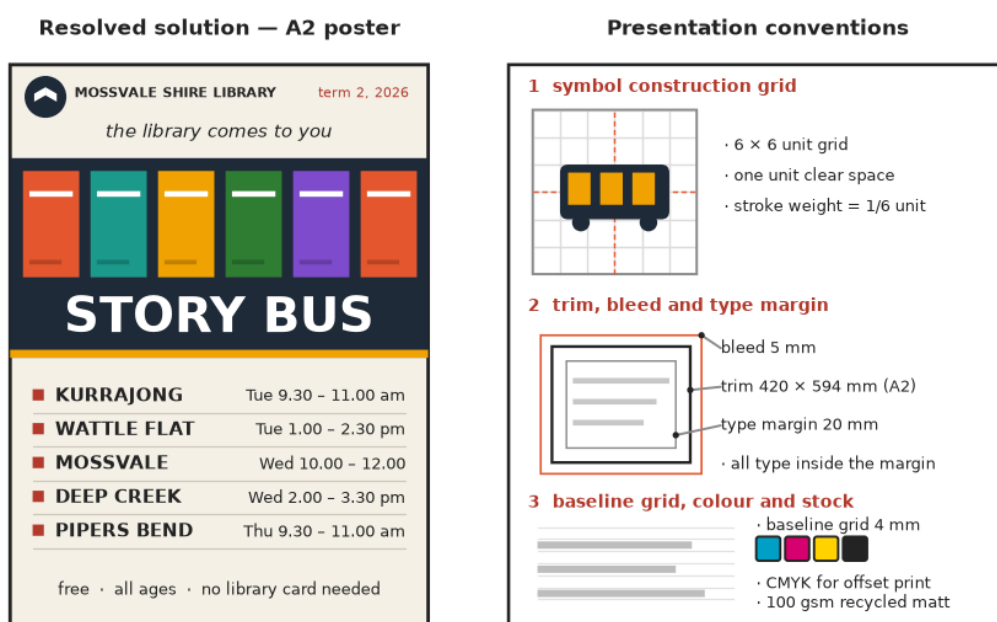
(Model — Idea 1, “the bus as a bookshelf”, developed into two concepts.)

**Concept A** keeps the whole bus visible in the middle of the sheet, with the title above it and the five-town timetable below. **Concept B** takes the same idea and pushes it: the bus body is enlarged until it is **cropped** by both edges of the sheet, the spines become the dominant shapes, and the title is reversed out of the dark body instead of sitting above it. The annotations name what has been applied: **shape** (repeated rectangles read as book spines), **pattern — alternation** (two hues alternate along the row), **hierarchy** (title primary, timetable tertiary), **cropping**, **contrast** (light type reversed out of a dark field), and **colour** (amber markers leading the eye down the timetable).

(10 marks: 2 for one idea from Question 10 clearly carried into both concepts; 4 for two concepts that differ substantially in composition or emphasis — a colour swap or a repositioned element is not development; 4 for annotations that correctly name AND explain the **design elements and design principles** applied. Do not award annotation marks for restating the brief or the design criteria, for describing the drawing, or for naming Gestalt principles, which the question does not ask for. A response that takes two different ideas from Question 10 and calls them concepts has not answered the question and cannot be awarded the first 2 marks.)

## Question 12

a.



(Model — Concept B resolved, with the presentation conventions applied.) The resolved poster goes well beyond the concept: the library’s identity is set as a masthead line with a mark, the number of spines is fixed at six with a title band on each, the amber rule under the bus body is added to separate the image from the information, the full five-row timetable now carries real days and times with a rule between rows, and a footer states “free · all ages · no library card needed”. The sheet is set up at A2 (420 x 594 mm). (6 marks: one concept selected; visible progression from Question 11 — more detail, resolved type, resolved colour, a complete information set; a method appropriate to the field. For Messages the expected method is a finished flat presentation of the sheet, with a symbol construction grid where a mark or icon has been designed.)

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

**Plus.** Appeals to children 3–10 and the adults with them: the six coloured book spines are the largest and brightest shapes on the sheet, so a child identifies the poster as being about books from across the street without reading anything, while the adult is given the timetable as a ranked list. **One identity in all five towns:** the cropped bus band, the spine motif and the masthead are fixed, and only the five-row timetable is re-set, so every town’s poster is recognisably the same design. **Durable, low-waste format:** one A2 sheet, CMYK on 100 gsm recycled matt stock, printed once for all five towns.

**Minus.** *Set up, packed down and transported by two staff:* a poster barely addresses this criterion — it is fixed to a wall by whoever hosts it, and nothing in the design makes displaying it easier or lets it be re-used when times change mid-term. The timetable is also the smallest type on the sheet and is the element most likely to fail when the poster is read through glass at three metres.

**Interesting.** Because the identity area is fixed and only the timetable changes, the same artwork could be re-set as a small window card or a panel on the side of the bus with no redrawing at all, which would carry the identity further across the five towns for almost no extra cost.

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

*(4 marks: a convergent thinking strategy **named**, and applied point by point to the stated design criteria, closing with a judgement. Accept any recognised convergent strategy the student names and then genuinely uses — PMI, SWOT, a criteria-based evaluation matrix, ranking against the criteria, and affinity clustering are all creditworthy. The study design requires convergent thinking strategies but does not prescribe a list of them, so do not withhold marks because the strategy named is not PMI. A generalised PMI that never mentions the criteria, or a set of annotations offered in place of a strategy, cannot be awarded more than 2 marks.)*

**c.** I would apply **layout and print conventions**. The bus-and-books symbol is constructed on a  $6 \times 6$  unit grid with one unit of clear space and a stroke weight of one-sixth of a unit, so the client can see that the mark will hold together at poster size and again on a small window card. The sheet is set up to the A2 trim of  $420 \times 594$  mm with 5 mm bleed and a 20 mm type margin, so the client knows that the coloured band will run to the edge when trimmed and that no part of the timetable will be cut off. The colour is specified as **CMYK** for offset printing rather than RGB, so the client understands that the colours they approve are colours the press can actually hold. *(2 marks: one convention appropriate to the field, named accurately, plus how it helps the client understand the solution. Describing the design, or pitching it, is not a convention and earns nothing.)*

### Equally creditworthy responses in the other three communication needs

**Objects — the portable book-display unit.** Question 8's characteristics would foreground how the two users physically handle the object: children of 3–10 reaching a shelf at 400–900 mm and pulling books out two at a time, and staff lifting and carrying it. The constraint in 8b would be mass, folded dimensions and stability — it must pass through the bus door, be lifted by two people, and stand without rocking on grass or bitumen. Question 10's three ideas must be three genuinely different unpacking strategies, for example a folding A-frame, a wheeled trolley whose sides drop down to become shelves, and nesting crates that stack into a tower. Question 11 develops one of those into two concepts — for example the A-frame with fixed timber shelves and the A-frame with canvas sling pockets — annotated for **form, proportion, scale, texture and balance**. Question 12a expects a **paraline drawing — isometric or planometric — at a stated scale**, with overall dimensions in millimetres and materials noted, ideally showing the unit both packed and open. Question 12c expects technical drawing conventions: **scale, dimensioning in millimetres, line types** (visible, hidden and centre lines) and, if orthogonal views are added, the **third-angle projection symbol**.

**Environments — the outdoor reading area.** Question 8's constraint would be that the site changes every stop: the area has to work on grass or bitumen, in wind and sun, and must keep a clear circulation path for prams and wheelchairs. Question 10's three ideas must be three different spatial arrangements, for example a semicircle of mats facing the bus door, a shaded square under a sail with the bus forming one edge, and a “reading street” of low cushions running along the flank of the bus. Question 11 annotates one of those, developed twice, for **scale, balance, figure-ground, line and texture**. Question 12a expects a **perspective drawing — one-point or two-point — with human figures included for scale**, and a **plan at a stated scale** where the layout needs explaining. Question 12c expects conventions such as **scale, a north point on the plan, figures for scale, line weights** to separate near from far, and noted materials and finishes.

**Interactive experiences — two screens of the library app.** Question 8's constraint would be the device and the situation: a small touchscreen used one-handed, tap targets big enough for an adult thumb, type legible in sunlight, and a design that still works where reception is poor. Question 10's three ideas must be three different navigation approaches, for example a map-first screen, a “next visit near you” countdown, and a plain town list. Question 11 develops one into two concepts annotated for **hierarchy, figure-ground, colour, type and contrast**. Question 12a expects **screens drawn to the correct proportion for a stated device size**, with a consistent grid, consistent

navigation between the two screens, and the state of any control shown. Question 12c expects conventions such as the **artboard size in pixels**, a stated **layout grid and margins**, **RGB** colour for screen, and minimum **tap-target and type sizes**.

## Practice Exam 2

### VISUAL COMMUNICATION DESIGN Written examination

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

### QUESTION AND ANSWER BOOK

#### Structure of book

| Section | Number of questions | Number of questions to be answered | Number of marks |
|---------|---------------------|------------------------------------|-----------------|
| A       | 7                   | 7                                  | 40              |
| B       | 5                   | 5                                  | 40              |
|         |                     | <b>Total</b>                       | <b>80</b>       |

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

#### Instructions

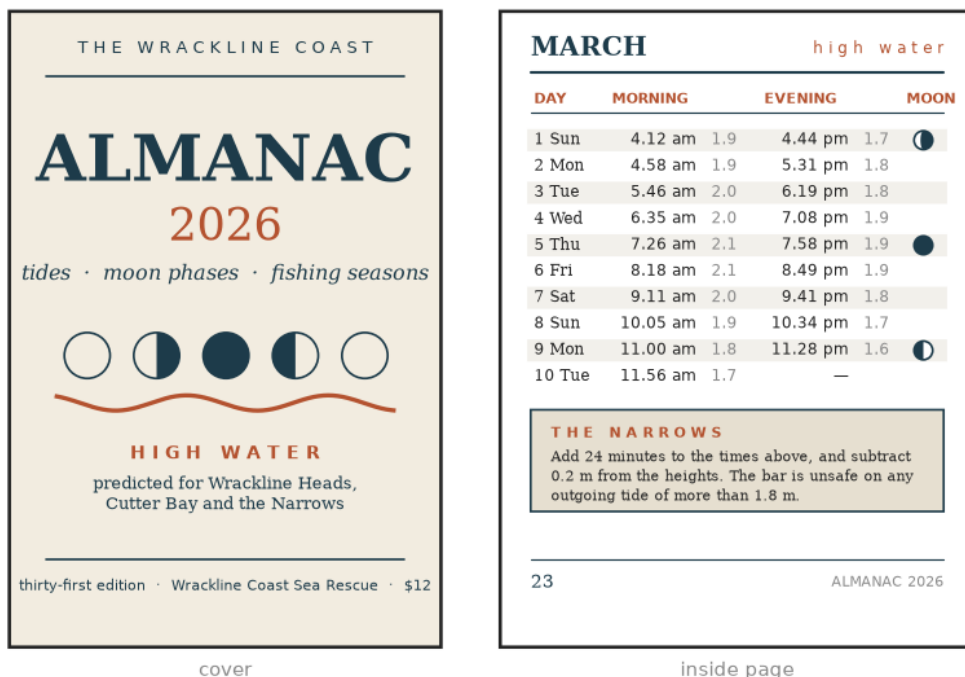
- Write your responses in the spaces provided in this book.
- Drawings must be completed in the spaces provided.
- All questions must be answered.

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

## Practice Exam 2 — Resource Book

Use these design examples to answer Section A. Each example is an original ClassBasics artifact created for this paper. The italic paragraph beneath each example tells you how and where it is used — you may refer to it in your responses.

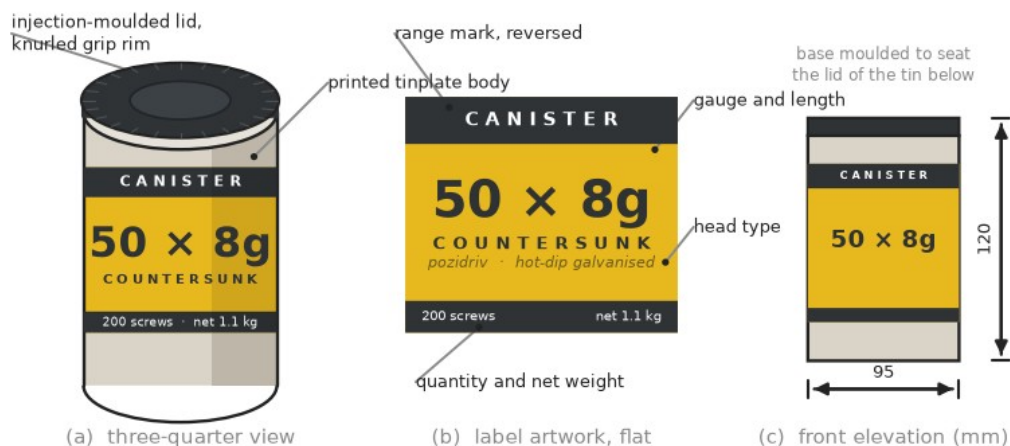
### Design example 1 — Messages



**ALMANAC** — the cover and one inside page of a printed annual tide book, 2026.

*ALMANAC is published once a year by a volunteer sea-rescue group and sold for \$12 at newsagents, bait shops and boat ramps along one stretch of coast. It is used outdoors — on a boat, in wind and poor light, often with wet hands. A reader looks up one number and closes the book again. It is printed in two spot colours by offset lithography on uncoated recycled paper and section-sewn into a stiff card cover. The tide predictions are supplied under licence by a national tidal service, and the designer works from a type family licensed for print use only. The local notes, like the one on page 23, are written by readers of the previous edition.*

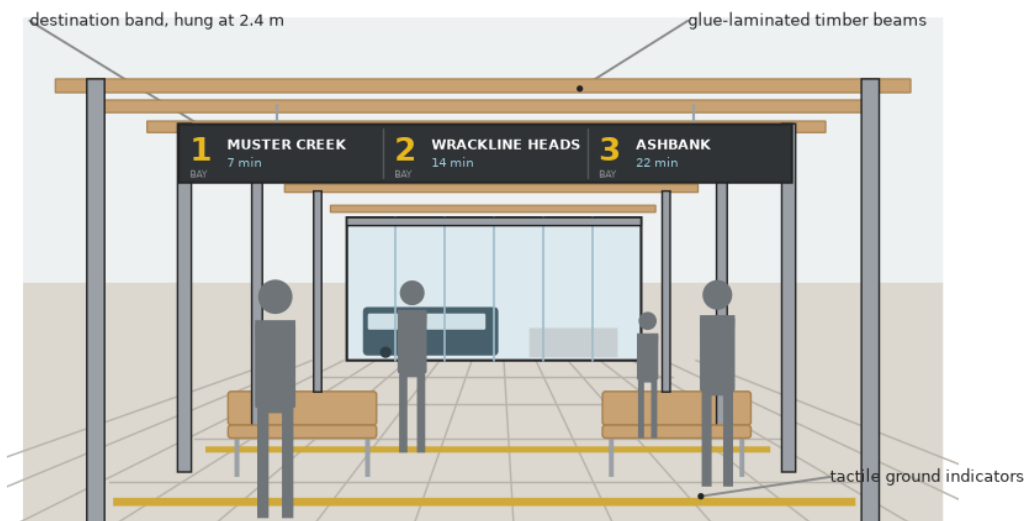
## Design example 2 — Objects



**CANISTER** — a stackable workshop tin for a hardware co-operative's fastenings range, 2026.

*CANISTER is the tin in which the co-operative sells its own screws, nails and hooks. Ninety-six sizes are packed in the one tin and are told apart only by the label. The tin is bought by tradespeople and home builders, carried in a ute and kept on a workshop shelf, where it is found by eye from about two metres, often in poor light and with dirty hands. The body is tinplate, printed flat by offset lithography before it is rolled and seamed; the lid is injection-moulded polypropylene with a knurled grip; the base is moulded to seat on the lid of the tin below so that the tins stack. The range name is a registered trade mark, and the stated count and net weight must be accurate.*

## Design example 3 — Environments

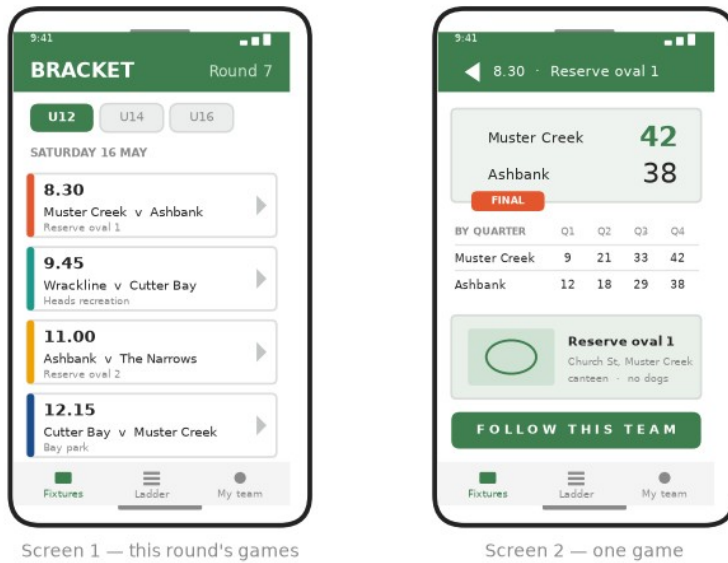


**PROMENADE** — the covered concourse of a regional bus interchange, 2026.

*PROMENADE is the roofed concourse between the town's three bus bays. Passengers wait in it for up to half an hour in all weather; many are school students, older residents and people carrying shopping. The roof is glue-laminated timber carried on galvanised steel columns, the floor is polished concrete with a yellow tactile ground surface indicator at each bay door, and the seats are hardwood on steel frames. The destination band is hung at 2.4 m so that it can be read from the footpath outside; its bay numerals are 180 mm high. The pictograms used elsewhere in the*

interchange are licensed from a national symbol library, and the shire's brief required the concourse to meet the access standards that apply to public transport premises.

## Design example 4 — Interactive experiences



**BRACKET** — the fixtures and results app of a regional junior sports league, 2026.

*BRACKET is opened on a phone on the morning of a game, usually outdoors and standing up, by families who need to know where and when a child is playing, and again after the game to see how it finished. Team managers enter the scores from the ground. The app holds the names, ages and teams of players who are children, and the league asks each family for written permission before a player's name is shown. It was designed by a two-person studio working to a type scale of four sizes, one accent colour and a minimum tap target of 48 pixels.*

### Section A

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

#### Question 1 (4 marks)

Tick the design example you have chosen:

☐ **ALMANAC** — Messages ☐ **CANISTER** — Objects ☐ **PROMENADE** — Environments ☐ **BRACKET** — Interactive experiences

- Identify the information the designer has made **primary** in the design example you have chosen. 1 mark
- Describe how **two** typographic conventions have been used to create the typographic hierarchy in that design example. 3 marks

#### Question 2 (4 marks)

Tick the design example you have chosen:

☐ **ALMANAC** — Messages ☐ **CANISTER** — Objects ☐ **PROMENADE** — Environments ☐ **BRACKET** — Interactive experiences

- Identify one **Gestalt principle of visual perception** used in the design example you have chosen. 1 mark
- Discuss how the designer has used that Gestalt principle to help the viewer or user make sense of the design example. 3 marks

### Question 3 (6 marks)

Tick the design example you have chosen:

☐ **ALMANAC** — Messages ☐ **CANISTER** — Objects ☐ **PROMENADE** — Environments ☐ **BRACKET** — Interactive experiences

- a. Name the aesthetic of the design example you have chosen. 1 mark
- b. Identify one **design element** and one **design principle** the designer has used to create that aesthetic. 2 marks
- c. Explain how the element and the principle you have identified work together to communicate to the audience or users of the design example. 3 marks

### Question 4 (6 marks)

Tick the design example you have chosen:

☐ **ALMANAC** — Messages ☐ **CANISTER** — Objects ☐ **PROMENADE** — Environments

*This question is about how a final design has been made, so BRACKET is not offered.*

- a. Identify one **method** and one **material** used to produce the final design. 2 marks
- b. Evaluate the designer's choice of **media and materials** in the final design, referring to where and how the design is used. 4 marks

### Question 5 (4 marks)

Tick the design example you have chosen:

☐ **ALMANAC** — Messages ☐ **CANISTER** — Objects ☐ **PROMENADE** — Environments ☐ **BRACKET** — Interactive experiences

- a. Name one **factor** — economic, technological, environmental, cultural or social — that has influenced the designer of the design example you have chosen. 1 mark
- b. Explain how that factor influenced **two** decisions the designer made that can be seen in the final design. 3 marks

### Question 6 (8 marks)

Tick the design example you have chosen:

☐ **ALMANAC** — Messages ☐ **CANISTER** — Objects ☐ **PROMENADE** — Environments ☐ **BRACKET** — Interactive experiences

- a. Explain one **legal** obligation the designer of the design example you have chosen must meet, and how it applies to that design example. 4 marks
- b. Explain one **ethical** obligation the designer must meet, and how it applies to that design example. 4 marks

### Question 7 (8 marks)

*This question is answered from your own study this year. It does not refer to the Resource Book.*

- a. Name **two contemporary designers**, working from 2000 onwards, whose practice you have studied this year, and state the field of design practice each works in. 2 marks
- b. Compare how each of these two designers has worked with a **specialist**. In your response, refer to at least one **similarity** and one **difference**. 6 marks

## Section B

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

## The design problem

The Muster Creek Country Fire Brigade is a volunteer brigade serving a district of small farms and bush blocks on unsealed back roads. Its crews report the same problem every summer: on a call-out at night they lose minutes at the gate because they cannot tell which property is which. Ahead of the coming fire season the brigade wants to help every household in the district get its property ready, and it will launch the work at an open day held in the yard at the station.

## Design criteria

The design solution must:

- help households on the district's back roads get their property ready before the fire season
- be clear at a glance, including in poor light
- be able to be produced, installed and maintained by brigade volunteers, at low cost and without specialist equipment
- suit residents of all ages, including older residents living alone and people new to the district

**Communication needs** — choose ONE:

- ☐ **Messages** — a single sheet delivered to every letterbox in the district
- ☐ **Objects** — a marker at the front gate that shows the property number to a passing truck
- ☐ **Environments** — the layout of the open day in the yard at the brigade station
- ☐ **Interactive experiences** — a screen-based guide that a household works through together

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

## Question 8 (6 marks)

### Discover

- a. Describe **two characteristics** of the audience or users of your chosen communication need. 4 marks
- b. Identify one **constraint** that will affect your design decisions, and state why it is a constraint. 2 marks

## Question 9 (6 marks)

### Define

- a. State the **purpose** of your design solution in one sentence. 2 marks
- b. Write a **design brief** for your solution. Your brief must state the communication need, the audience or users, the context in which the solution will be used, and at least **two** of the design criteria given above. 4 marks

## Question 10 (12 marks)

### Develop

- a. Produce **three distinct development drawings** of ideas for your solution. Label each drawing. Draw in the space below. 6 marks
- b. Choose **ONE** of your ideas and develop it into **two different concepts**. Annotate each concept to name one **design element** and one **design principle** you have applied, and to show where each is applied. Draw in the space below. 6 marks

## Question 11 (12 marks)

### Deliver

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

b. Discuss **two presentation conventions** you have applied to your resolved drawing, and explain why each convention is used. 4 marks

**Question 12** (4 marks)

**Deliver**

Using a **named convergent thinking strategy**, evaluate your resolved solution against **two** of the design criteria given in the design problem. 4 marks

## Practice Exam 2 — Answers and solutions

### Marking guide

| Question | Marks | What is being assessed                                                                   |
|----------|-------|------------------------------------------------------------------------------------------|
| 1a       | 1     | The primary layer of the design example named specifically                               |
| 1b       | 3     | Two typographic conventions, each located in the example and tied to the hierarchy       |
| 2a       | 1     | One Gestalt principle from the study's list, correctly named                             |
| 2b       | 3     | The mechanism of perception + what the grouping does for the viewer, with evidence       |
| 3a       | 1     | A specific named aesthetic                                                               |
| 3b       | 2     | One design element and one design principle, both from the study's lists                 |
| 3c       | 3     | The two working together, with a link to the audience or users                           |
| 4a       | 2     | A genuine method and a genuine material of the FINAL solution                            |
| 4b       | 4     | Media and materials evaluated against use and context: strength, limitation, judgement   |
| 5a       | 1     | One of the five factors, in the study's exact term                                       |
| 5b       | 3     | Two decisions the DESIGNER made, visible in the final design, each caused by that factor |
| 6a       | 4     | A genuine legal obligation + how it applies, with the legal mechanism right              |
| 6b       | 4     | A genuine ethical obligation, kept distinct from the legal one                           |
| 7a       | 2     | Two designers practising from 2000 onwards, in visual communication design, with fields  |
| 7b       | 6     | A congruent comparison of specialist engagement: similarity AND difference               |
| 8a       | 4     | Two audience or user CHARACTERISTICS (not needs, not constraints)                        |
| 8b       | 2     | A constraint that limits the designer, not a restatement of a criterion                  |
| 9a       | 2     | The purpose stated as one specific sentence                                              |
| 9b       | 4     | A brief carrying communication need, audience, context and two criteria                  |

| Question | Marks | What is being assessed                                                           |
|----------|-------|----------------------------------------------------------------------------------|
| 10a      | 6     | Three genuinely DISTINCT ideas, labelled and readable                            |
| 10b      | 6     | ONE idea taken into TWO concepts, each annotated with an element and a principle |
| 11a      | 8     | A resolved drawing in a field-appropriate method, more resolved than the concept |
| 11b      | 4     | Two presentation conventions, each named, located and justified                  |
| 12       | 4     | A named convergent strategy applied point by point to two of the stated criteria |

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

**Marking latitude.** Questions 1–6 may each be answered from any of the design examples offered on the tick line, and a student may change example between questions. A full model is given for one example in each question and the equally creditworthy responses from the other examples are set out beneath it. Question 7 is answered from the student’s own study. In Section B the model works the **Objects** communication need through in full; what an equally creditworthy response looks like in the other three fields is described at Questions 10, 11 and 12.

### Question 1

**a.** (*ALMANAC — the cover.*) The **name of the publication, ALMANAC.** (*On the inside page, the primary information is the month, MARCH. Accept either, since both pages are shown.*)

(*CANISTER.*) The **size of the screw, 50 × 8g.** (*Not the range name: the numerals are set far larger and are the only thing a buyer needs from two metres away. Accept “the size” or “the gauge and length”.*)

(*PROMENADE.*) The **bay number** — the numeral 1, 2 or 3 at the left of each cell of the destination band.

(*BRACKET.*) On the fixtures screen, the **starting time of each game**; on the game screen, the **score.** (*Accept “the app name, BRACKET” only if the response argues from the masthead’s scale — the better answer reads the hierarchy inside the card, which is what the user actually looks for.*)

(*1 mark — only the first item named is marked. “The type” or “the heading” is not specific enough.*)

**b.** (*Model — CANISTER.*) **Scale (type size)** does most of the work. 50 × 8g is set at roughly three times the size of any other type on the label, so from two metres on a shelf it is the only thing that can be read at all, and it is read first. Every other line then steps down in size: the head type *COUNTERSUNK*, then the finish, then the count and net weight in the foot band. **Case and letter spacing** carry the second level: *COUNTERSUNK* is set in capitals with wide tracking, which makes a short line look deliberate and holds it apart from the numerals above it without needing more size. **Colour and reversal** rank the third level: the range name and the quantity are reversed out of the dark bands top and bottom, so they are legible but recessive, and they frame rather than compete.

(*3 marks: 1 for each convention correctly named and located in the example — accept size or scale, weight, case, letter spacing or tracking, leading, alignment, colour or tonal contrast, typeface classification or pairing; 1 for explaining what the convention does to the reading order. Describing what the type says, rather than how it is set, earns nothing.*)

(*ALMANAC.*) **Size** — *ALMANAC* is the largest thing on the cover, the year is next, the subtitle next, and the imprint line is smallest. **Typeface classification and pairing** — the title, year and subtitle are a serif, which carries the traditional, editorial character of a book, while the letter-spaced capitals of the coast line and the *HIGH WATER* label are a sans-serif, so the two classes of information are told apart at a glance. Also accept: **alignment** (everything is centred on one axis, which makes the steps in size read as a single ranked column); **rules** used to separate the

masthead and the imprint; on the inside page, **tabular alignment** — the times are aligned on their right edge so a column of figures can be scanned down rather than read across.

(*PROMENADE.*) **Size** — the bay numeral is roughly two and a half times the cap height of the destination, and the waiting time is smaller again and set in a lighter weight, which is the order a passenger needs them in: which bay, where it goes, how long until it leaves. **Colour and tonal contrast** — the numeral is yellow on charcoal while the destination is white, so the numeral separates even in glare and at an angle. Accept also **alignment** (every cell starts on the same left axis) or the **rules** between cells.

(*BRACKET.*) **Weight and size** — the starting time is the largest and the only bold item in the card; the team names sit below it at a smaller size in a regular weight; the ground is smaller again and grey. **Case** — the button is set in letter-spaced capitals, which marks it as an action rather than a label, while everything readable is in sentence case. Accept also the **type scale** (only four sizes are used across both screens, so a user learns the ranking once) or **left alignment on a shared axis**.

## Question 2

a. Any one of the study's Gestalt principles: **proximity, continuity, similarity, closure, common fate, figure-ground, focal point**. (1 mark — only the first named is marked. A design principle such as balance, hierarchy, scale or cropping earns nothing here; keep the two vocabularies separate. Note that **figure-ground** appears in both lists in the study design, so it is creditworthy here provided the response explains it as a principle of visual perception.)

b. (*Model — ALMANAC, proximity.*) On the tide page the mind is asked to hold five separate pieces of information together — day, morning time, morning height, evening time, evening height — for each of ten days. The designer sets each height immediately beside the time it belongs to and leaves a wide channel of space between the morning pair and the evening pair, then lays a pale tint behind alternate rows to hold one day's line together across the page. Because the mind groups elements that are close together and separates those that are further apart, the four figures on a line are read as **two pairs** — this morning's tide and this evening's — rather than as four loose numbers, and the eye does not carry a height across from the wrong tide. That is exactly what the reader needs: standing on a boat in poor light, they find their day and read across it once, without keeping a finger on the row.

(3 marks: 1 — the principle correctly applied to something actually visible in the example; 1 — the mechanism of perception explained, that is, why the mind groups this way; 1 — what the grouping does for the viewer or user. "It looks organised" is not an explanation.)

(*CANISTER — similarity.*) Every tin in the range of ninety-six sizes carries the same yellow field, the same dark bands top and bottom and the same layout, and differs only in the numerals. Because the mind groups things that share visual characteristics, the whole range reads as one family on the shelf, so a buyer knows at once that they are looking at the co-operative's own fastenings; the differences that matter are then carried by the one element that is not shared, the size. (Accept **figure-ground**: the dark numerals sit on a saturated yellow field with nothing else on it, so they separate as figure immediately.)

(*PROMENADE — continuity.*) The paving joints, the line of columns and the roof beams all converge on the same point at the far end of the concourse. The mind follows lines that continue smoothly, so the whole structure sends the eye down the length of the space toward the bays — the direction a passenger has to travel. (Accept **proximity**: the numeral, destination and time of one service are grouped in a single cell divided from the next by a rule, so three unlike pieces of information read as one service.)

(*BRACKET — proximity.*) Each game is set on its own white card with a clear gap above and below it, so the four pieces of information about one game group together and the next game is read as separate. On a phone held at arm's length outdoors, that lets a parent scan for one time without reading the whole list. (Accept **similarity**: the coloured stripe at the left of each card marks the home club, and the same colour is used wherever that club appears.)

## Question 3

a. (*ALMANAC.*) A **plain, practical, traditional** aesthetic — workmanlike and nautical rather than decorative.

(*CANISTER.*) A **utilitarian, industrial, high-visibility** aesthetic.

(*PROMENADE.*) A **calm, light, civic** aesthetic — warm and open rather than institutional.

(BRACKET.) A **clear, plain, sporty** aesthetic.

(1 mark. “A modern aesthetic” or “a nice aesthetic” is not specific and earns nothing.)

**b. and c. (Model — PROMENADE.) Element: colour. Principle: contrast.**

The concourse is built almost entirely from a narrow range of warm, low-saturation materials — the honey tone of the glue-laminated beams and the hardwood seats, the pale grey of the polished concrete, the mid-grey of the galvanised columns. Against that field the designer places a single saturated colour and nothing else: the yellow of the tactile ground surface indicators on the floor and the yellow bay numerals in a charcoal band overhead. The **contrast** is therefore doing two jobs at once. Between materials it is gentle, so the space reads as warm and calm rather than as a hard transport building; between the information and everything else it is extreme, so the two things a passenger has to find — where the edge is underfoot and which bay overhead — are the only saturated marks in view.

For the users described, that is what makes the pairing work. A passenger arriving from the footpath sees the band before they see anything else in the space, and an older passenger or a passenger with low vision finds the bay edge by a colour that is legible even in glare, while the rest of the concourse stays quiet enough to wait in for half an hour.

(3 marks for part c: 1 — the mechanism, that is, how the element and principle actually act together, not two separate sentences; 1 — evidence drawn from the design example; 1 — the effect on the stated audience or users. 2 marks for part b: 1 for a design element from the study’s list, 1 for a design principle from the study’s list. Gestalt principles do not earn the principle mark.)

(ALMANAC.) **Element: type. Principle: hierarchy.** A serif family, set at four clearly separated sizes, is almost the only thing on the cover; there is no image except five moon glyphs and one wave rule. Setting the whole message in type and ranking it by size gives the book the character of a reference work that has been published every year for thirty-one years, which is exactly the claim it is making to a reader who will trust their morning to it.

(CANISTER.) **Element: colour. Principle: figure–ground.** A single saturated yellow field carries dark type and nothing else. Because the yellow is uninterrupted, the numerals separate as figure the instant the tin is seen, and the tin reads as equipment rather than as a decorated package — the utilitarian, high-visibility character of a workshop, and the fastest possible way to find the right size on a shelf.

(BRACKET.) **Element: shape. Principle: hierarchy (or pattern/repetition).** Each game sits on a rounded rectangular card of the same size, repeated down the screen, with the time set largest inside it. The repeated card shape makes the list feel orderly and quick to scan, and the ranking inside the card gives a parent the time first — plain and sporty rather than decorative, which suits a design read in a hurry on a Saturday morning.

#### Question 4

**a. (ALMANAC.) Method — offset lithographic printing (accept section sewing or binding as the method of assembly).** Material — **uncoated recycled paper (accept the card cover stock).** The two spot printing inks are the **media**.

(CANISTER.) Method — **offset lithographic printing onto flat tinplate, which is then rolled and seamed (accept injection moulding, for the lid).** Material — **tinplate (accept polypropylene).** The lithographic inks and protective varnish are the **media**.

(PROMENADE.) Method — **laminating and machining the glulam beams off site and craning them into place (accept casting and polishing the concrete floor in situ).** Material — **glue-laminated timber (accept galvanised steel, polished concrete or hardwood).**

(2 marks: 1 for a genuine method — something that was DONE — and 1 for a genuine material — something the final design is MADE OF. A medium named as a material, or software named as a method, earns nothing. Marks are only available for the final solution, not for sketching or ideation.)

**b. (Model — CANISTER.)** The media and materials are well chosen for where this design ends up.

The **tinplate body** is the decisive choice. A workshop tin is knocked, stacked, carried in a ute and handled with oily hands, and steel takes that treatment without deforming; because the graphics are **printed directly onto the metal by offset lithography before the body is rolled**, there is no paper label to peel, absorb solvent or tear off, so the tin can

still be identified in five years' time. The **injection-moulded polypropylene lid** adds what steel cannot: a knurled rim that can be gripped and turned with dirty or gloved hands, and a reseal that keeps the contents dry on an unheated shelf. Printing flat and rolling afterwards also lets the yellow run right to the edges of the label without the registration problems of printing a curved surface, which is why the numerals can be that large.

There are limitations. The tin is two different materials, so at end of life the polypropylene lid has to be separated from the steel body before either can be recycled, and nothing on the tin tells a user that. Printed steel also cannot be relabelled, so the whole tin becomes waste if the co-operative changes what it packs in that size. And the yellow, chosen for visibility, is a large area of solid ink that will show every scuff.

**Overall**, judged against a design that has to be found by eye at two metres, survive a workshop and stack on a shelf for years, the media and materials are used effectively; the shortfall is at the end of the tin's life rather than during it.

*(4 marks: 1 — media and materials of the FINAL solution correctly identified, with digital and manual processes distinguished where relevant; 1 — a strength argued from the way the design is actually used; 1 — a genuine limitation; 1 — an overall judgement tied to purpose and context. A response that evaluates the graphics rather than the media and materials, or that discusses how the design was sketched, does not earn these marks.)*

*(ALMANAC, in brief.)* **Uncoated recycled paper** is the right stock for a book read outdoors: it does not glare in sun the way a coated sheet does, and it takes a pencil note at the boat ramp. **Two spot inks** rather than four-colour process keep a volunteer group's print bill inside a \$12 cover price and still give a dense dark for figures set at very small sizes. **Section sewing** lets the book lie flat in one hand. The limitation is real, though: uncoated stock lets fine type spread slightly, which is why the tide heights are set in grey at a size that is close to the practical minimum, and paper of any kind is the wrong material in a wet boat — a synthetic stock would survive it, at a cost this publisher cannot carry. Overall the choices suit the purpose and the budget, with water the unsolved problem.

*(PROMENADE, in brief.)* **Glue-laminated timber** gives long clear spans with no columns in the middle of the concourse, and it warms a space people wait in; **galvanised steel** columns and fixings resist rain, dust and years of hands on them; **polished concrete** takes wheeled luggage, prams and a mop, and stays light enough to keep the space bright without extra lighting. The limitations: timber under a roof that must be maintained by a shire will mark if a gutter fails, and a polished floor is slippery when wet at the open ends, which is part of why the tactile indicators are set where they are. Overall the material choices serve a civic space that must last decades on a maintenance budget.

## Question 5

a. One of **economic, technological, environmental, cultural, social**. (1 mark — the exact term. "Sustainability" is not one of the five terms; the factor is **environmental**. "Budget" is **economic**. "The audience" is not a factor.)

b. (Model — ALMANAC, economic.) The publisher is a volunteer group selling a book for \$12, so the budget is a hard limit and it shows in two decisions the designer made.

First, the book is printed in **two spot colours rather than four-colour process**. That halves the plates and the press set-up, and it is the reason the whole design is built from one dark blue and one rust: every "extra" colour in the book — the year, the wave rule, the *HIGH WATER* label, the column headings — is the same second ink used again rather than a new one.

Second, the illustration budget is effectively nil, so the designer has made **type and a set of five simple moon glyphs carry the entire cover**. There is no photograph and no drawn scene; the moon strip is five circles that can be drawn once and reused every year, and the cover's impact comes from the scale of the title instead.

*(3 marks: 1 for the factor correctly applied to this designer's situation; 1 mark for each of two decisions that are visible in the final design and are shown to follow from the factor. Decisions about "the need for the design", or about the client's business rather than the designer's choices, earn nothing.)*

*(CANISTER — economic.)* Ninety-six sizes are packed in **one tin size with one label format**, so the co-operative buys one body tool, one lid tool and one set of printing plates per colour rather than ninety-six pieces of packaging; and the label is designed so that only the numerals change, which is what makes that possible. (Accept **technological**: because the sheet is printed flat and then rolled and seamed, no artwork can cross the seam, so the designer has kept the layout to horizontal bands and centred everything on the front face.)

(*PROMENADE — environmental, or social.*) **Environmental:** the roof is glue-laminated timber rather than a steel portal frame, and the concourse is open along its length and glazed at the bay end, so it is ventilated and daylit without mechanical help — two decisions that reduce the energy the building embodies and uses. **Social:** the mix of users pushed the designer to seat the concourse generously rather than leave it as a walk-through, and to set the destination band high enough to be read from the footpath so that a passenger with shopping does not have to walk in to find out whether their bus has gone.

(*BRACKET — technological, or social.*) **Technological:** the design is read on a small screen held outdoors in sunlight, so the designer has used a four-size type scale with a bold time at the top of each card, and a single accent colour on a white ground, rather than fine type or subtle tints that disappear in glare. **Social:** families run between more than one child's game, so the fixtures are filtered by age group and each card names the ground, letting a parent plan a morning at a glance.

## Question 6

a. (*Model — CANISTER, legal.*) The clearest legal obligation on this designer concerns **intellectual property in the range name, and the accuracy of what the label claims.**

The range name is a **registered trade mark**. Unlike copyright, which exists automatically as soon as a design is created and needs no registration, a trade mark gives exclusive rights over a name or sign for particular goods **only once it has been registered** — and only a registered mark may carry the ® symbol. So the designer must set the name in the form that is registered, must not use ® on a mark that is not, and must not adopt a name or a get-up so close to another fastenings brand that a buyer would be confused about whose product they are picking up. On this label the mark is used consistently in one form, reversed out of the top band, at the same size and position on every tin in the range — which is also what makes the registration worth having.

The second legal obligation sits on the foot band: *200 screws · net 1.1 kg*. Measurement and labelling law requires a stated quantity to be accurate, and consumer law prohibits misleading or deceptive claims. The designer therefore cannot round the count up for a tidier number, and cannot let the typographic hierarchy bury a qualification that changes what the buyer is getting.

(4 marks: 1 — a genuine legal obligation named; 1 — the legal mechanism stated correctly, in particular that copyright is automatic on creation while trade marks, patents and design registration require registration; 2 — the obligation applied specifically to this design example, with evidence. An ethical framework — the Indigenous Design Charter, ICIP protocols, a code of practice, “being honest” — named as a legal obligation earns nothing here.)

(*ALMANAC.*) **Copyright and licensing.** The tide predictions are someone else's work, supplied under licence, and the type family is licensed for print use only. Copyright in both exists automatically for their creators without any registration, so the designer's obligation is to use each only within the terms of the licence — to reproduce the predictions with the acknowledgement and in the form the licence requires, and not to convert the licensed type to a web font or hand it to a third party. Copyright in the designer's own layout, illustration and cover likewise exists automatically from the moment they are made.

(*PROMENADE.*) **Access obligations.** The brief required the concourse to meet the access standards that apply to public transport premises; those standards are made under Commonwealth disability discrimination law, so they are legal requirements rather than good intentions. They reach specific decisions visible in the design: the tactile ground surface indicators at each bay door, the luminance contrast between the numerals and their ground, and the height at which the destination band is hung. The licence terms of the national symbol library the pictograms come from are a second, separate legal obligation.

(*BRACKET.*) **Copyright in other people's material, and privacy obligations.** The club crests, and any base map used behind the ground locator, are other people's copyright works, which exist without registration and must be licensed or replaced with the designer's own work. Separately, the app collects personal information about children — names, ages, teams — and the organisation collecting it carries privacy obligations for how it is collected, stored, used and disclosed. The designer's part is to build screens that collect only what is needed and that make it clear what will be shown publicly.

b. (*Model — CANISTER, ethical.*) An ethical obligation is one the designer accepts because it is right, not because a law compels it; it is often what the designer does **beyond** the legal minimum.

Here the obligation is **not to let the design mislead a buyer who is working quickly**. Nothing in law stops the designer making the head type or the finish smaller than the size, or styling one size to look like a competitor's product. But this tin will be picked off a shelf at two metres in poor light by someone with dirty hands who is not going to read the foot band, and the wrong screw in an outdoor structure is a safety matter, not just an annoyance. Ethically, the designer should therefore rank the label so that the information a mistake depends on — the size, the head type, and the fact that the finish is for outdoor use — is legible at the distance the tin is actually chosen from, and should keep the co-operative's marketing claims out of that layer.

A second ethical obligation is **honesty about the tin at the end of its life**: because the steel body and the polypropylene lid must be separated to be recycled, telling the user so is the right thing to do even though no law requires it.

*(4 marks: 1 — a genuine ethical obligation, distinct from anything a law requires; 1 — why it is ethical rather than legal; 2 — applied specifically to the design example with evidence. Do not credit a response that restates part a. Accept any defensible ethical position, including obligations to truthfulness, to accessibility beyond the standard, to acknowledgement of others' contributions, to cultural protocols and Aboriginal and Torres Strait Islander intellectual and cultural property, or to environmental responsibility — provided it is argued as an ethical obligation and applied to the example.)*

*(ALMANAC.)* **Truthfulness and care for a reader whose safety depends on the design.** The book is used to decide whether to cross a bar. The designer's ethical obligation is to make the caveat in the boxed note — that the bar is unsafe on an outgoing tide above a stated height — at least as findable as the numbers it qualifies, rather than setting it smaller at the foot of the page, and to make clear that these are predictions rather than measurements. A second is **acknowledgement**: the local notes come from readers, and crediting the people whose knowledge is being published is right whether or not it is required.

*(PROMENADE.)* **Designing beyond the legal minimum.** Meeting the access standards is the floor, not the ceiling. Ethically, the designer should carry each piece of information by more than one means — the bay number as a numeral, in words on the destination line, and audibly — so that a passenger who cannot read English easily, or cannot read the band from where they are standing, is not stranded; and should test the concourse with the older residents and school students who will use it rather than assume their needs.

*(BRACKET.)* **Consent and restraint with children's information.** The league asks families for written permission before a player's name appears, and the ethical obligation is to honour that in the design: collect only what the app actually needs, make the consequence of each setting plain in words a parent reads once, make it as easy to withdraw permission as to give it, and do not design features — public photographs, individual player statistics, shaming of results — that put a child's identity in front of strangers for the sake of engagement.

## Question 7

**a.** Any two designers who are **practising from 2000 onwards** and who work **within visual communication design** — for example a brand and packaging designer, a typeface designer, an illustrator working in communication design, an industrial or product designer, an exhibition or environmental graphics designer, a user-experience or interaction designer. The field of practice each works in must be named as one of **Messages, Objects, Environments** or **Interactive experiences**.

*(2 marks: 1 for each designer correctly identified as contemporary and working in visual communication design, with their field named. Do not credit a designer who is not contemporary, or a practitioner from outside the field — a fine artist, a photographer, a craftsperson or an architect whose work is not presented as visual communication design.)*

**b.** *(Model structure — students must use the two designers they have studied.)* A full-mark response is **one comparison**, not two separate accounts. It states what a specialist is, identifies a specialist each designer has engaged, and then draws at least one similarity and one difference across the two.

A model at this depth reads as follows, with the studied designers' names in place of Designer A and B.

**Designer A** works in **Objects**, designing furniture for a manufacturer. The specialist engaged is a **materials engineer at the factory**, who holds knowledge the designer does not: how far a given timber can be bent under steam before it

fails, and what radius the tooling can hold. Designer A works with that specialist early, sending test profiles and receiving back the limits, so the specialist's knowledge shapes the form of the object before the design is fixed.

**Designer B** works in **Messages**, designing identities and publications. The specialist engaged is a **prepress technician and printer**, who knows how a fine reversed rule and a large solid will behave on a particular stock and press. Designer B engages that specialist late, once the design is resolved, and uses their knowledge to protect the intended result at production rather than to generate it.

**Similarity:** both designers treat the specialist as a source of knowledge they do not hold and cannot substitute, and in both cases the collaboration changes something visible in the final solution — a radius in one, a rule weight in the other. Both relationships are two-way: the designer supplies intent and drawings, the specialist returns constraints.

**Difference:** *when* and *how* the specialist enters. For Designer A the specialist is a co-author of the form, engaged during Develop, so the object could not have been designed without them; for Designer B the specialist is a guarantor of a design already decided, engaged during Deliver. The nature of the knowledge also differs — structural and manufacturing knowledge that constrains what can exist, against production knowledge that constrains how faithfully it can be reproduced.

*(6 marks: 1 — a genuine specialist identified for each designer, with the specialist knowledge they contribute stated (2 marks in total); 2 — at least one substantiated similarity; 2 — at least one substantiated difference. The response must be congruent: the same aspect of practice compared across both designers. Two separate paragraphs with no comparison cap the response at 3 marks. A client, an audience member, a stakeholder, a celebrity, a sponsor or a general tradesperson is not a specialist and earns nothing.)*

### Question 8

The model below works the **Objects** communication need — a marker at the front gate that shows the property number to a passing truck.

**a. Characteristic 1 — they are householders on unsealed back roads, on blocks of several hectares, with the house set a long way behind the gate.** For most of them the gate is the only part of the property a stranger ever sees, and it is passed at speed, from either direction, by a driver who has never been there before.

**Characteristic 2 — a large proportion are long-settled residents, many of them older and living alone.** They have known the district for decades and navigate it by landmarks and family names rather than by numbers, so they do not think of their address as a piece of information a stranger needs, and several have never had a number on the gate at all.

*(4 marks: 2 marks each for a characteristic that describes what the audience or users are LIKE — demographic or psychographic. Do not credit **needs** (“they need to be found by a fire truck”), **constraints** (“the brigade has no money”) or a restatement of the design criteria. This is the distinction most often penalised in Section B.)*

*(Other fields, in brief. **Messages:** every household in the district receives the sheet, including renters and weekenders who are new to the area and have no fire-season habits; many households read their mail once a week.*

***Environments:** the open-day visitors arrive as families with children and dogs, and a large proportion come to look at the trucks rather than to be taught anything. **Interactive experiences:** the users are households working through the guide together on one device at the kitchen table, often with patchy mobile reception.)*

**b. Constraint: the markers must be installed by volunteers with hand tools, on a Saturday, at up to two hundred gates.** This is a constraint rather than a criterion because it limits what the design can be regardless of how good the idea is: it rules out anything needing a concrete truck, mains power, a licensed trade or a two-person lift, and it means every fixing has to work on the range of gate posts already in the ground — timber strainers, steel pipe and star pickets — without the volunteer choosing between three versions.

*(2 marks: 1 — a genuine constraint, that is, a limitation or an expectation the designer must work inside; 1 — why it constrains the design. Accept instead: cost per unit; the two-month window before the fire season; the fact that the marker sits in the road reserve, which the shire controls; weather and dust; or the brigade's lack of a workshop. Do not credit a restatement of a design criterion.)*

### Question 9

a. (Model.) The purpose of the solution is **to make a property on an unsealed back road findable from a moving vehicle, by day and at night, so that a crew answering a call does not lose minutes finding the gate.**

(2 marks: 1 — a purpose, not a description of the object; 1 — specific to this design problem and this communication need. “To help people” or “to look good on the gate” earns nothing.)

b. (Model brief.)

**Communication need.** An object: a marker fixed at the front gate of a rural property that displays the property number.

**Audience and users.** Households on the unsealed roads of the Muster Creek district, many of them older residents living alone on large blocks; the people who read the marker are emergency crews and delivery drivers who have never been to the property, driving at night, in dust or smoke, from either direction.

**Context.** The marker stands in the open at the gate, in full sun, frost and dust, unlit and unmaintained, for at least ten years. It is read from a moving vehicle at about 40 km/h from up to 50 m away, most often by headlight.

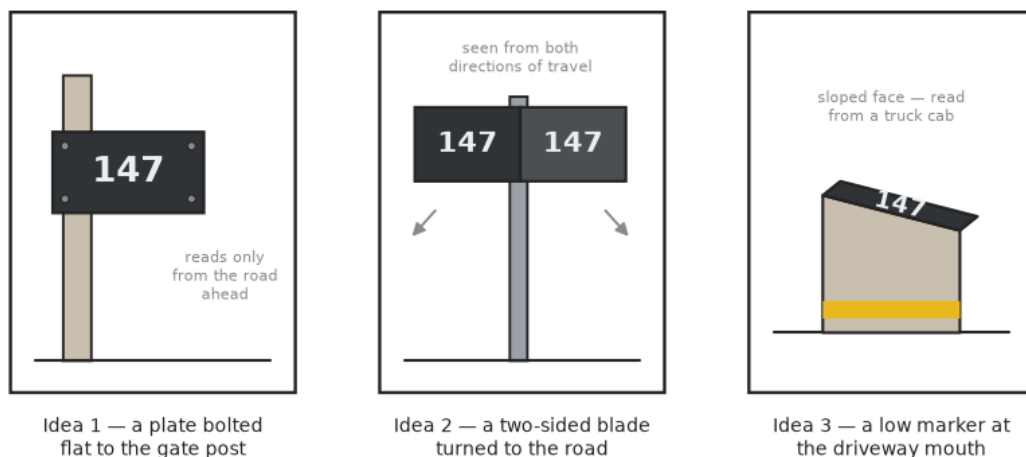
**Design criteria.** The solution must be clear at a glance, including in poor light; and it must be able to be produced, installed and maintained by brigade volunteers, at low cost and without specialist equipment.

**Deliverable.** One marker design, drawn in isometric with a dimensioned front elevation and a materials schedule, ready for a volunteer to fabricate and install.

(4 marks: 1 — the communication need stated; 1 — the audience or users described, not merely named; 1 — the context stated as the setting and circumstances of use, NOT as the presentation format; 1 — at least two of the given design criteria carried into the brief in a form a finished design could be tested against. A brief written as a description of the design the student has already decided on, with no audience or context, caps at 2 marks.)

## Question 10

a. (Model — Objects.)

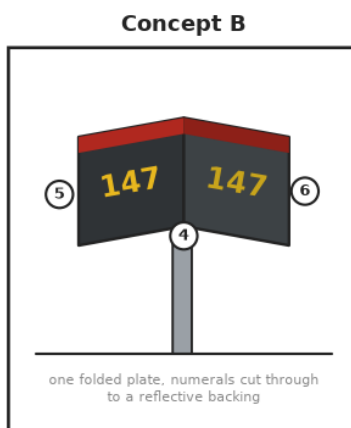
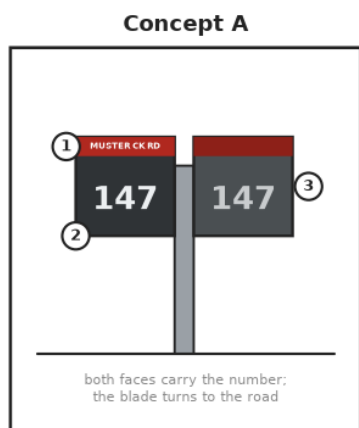


The three ideas are **structurally different responses to the same problem**, not three versions of one idea: a plate fixed flat to the existing gate post, which is cheapest and simplest but can only be read by a driver already facing the gate; a two-sided blade on its own post, turned square to the road so the number can be read approaching from either direction; and a low marker at the mouth of the driveway with a sloped face, aimed up at the eye line of a truck cab and out of the way of a slasher.

(6 marks: 3 — the three ideas are genuinely **DISTINCT**, taking different structural approaches rather than restyling one idea three times; 2 — each is drawn clearly enough to be understood and is labelled; 1 — all three respond to the stated design problem and sit in the communication need the student ticked. Three variations of one idea earn at most 3 marks in total.)

(Other fields, in brief. **Messages:** three sheets that organise the same content differently — a checklist, a map of the district with numbered gates, and a photographic before-and-after. **Environments:** three layouts of the station yard — a loop, a set of stations around the trucks, and a single guided route. **Interactive experiences:** three structures for the guide — a room-by-room walk, a countdown by weeks to the fire season, and a question-and-answer that builds a plan.)

b. (Model — Objects, developing Idea 2.)



- 1 colour — a single brigade red band across the head
- 2 contrast — near-white numerals on a charcoal ground
- 3 proportion — the number takes four fifths of the blade

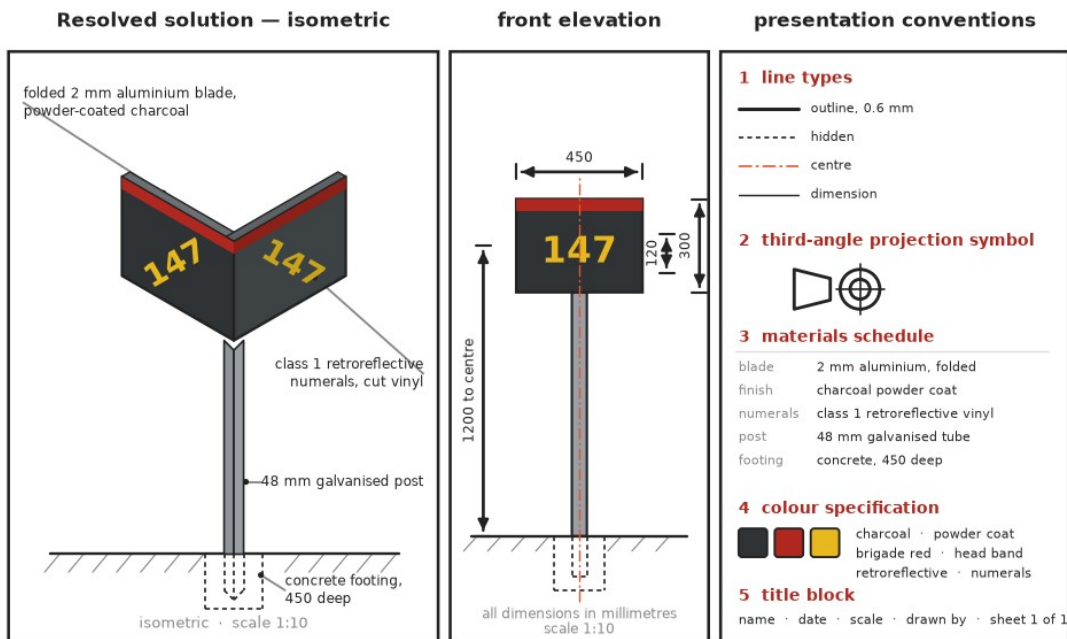
- 4 line — the fold reads as a line and stiffens the plate
- 5 figure-ground — the numerals are cut out, not printed on
- 6 balance — the two faces are symmetrical about the fold

Both concepts develop the **one** idea — a two-sided blade on its own post — rather than starting again. Concept A keeps two flat plates back to back and adds the road name; Concept B folds a single plate so that the two faces are formed from one piece and the numerals are cut through it.

(6 marks: 2 — the two concepts clearly develop **ONE** of the ideas from part a, and are two concepts rather than two new ideas; 2 — each concept is annotated with one design **element** and one design **principle**, both from the study's lists; 2 — each annotation points at where in the drawing the element or principle has been applied, and says what it does. Annotation that describes the idea in general, or that names a Gestalt principle as a design principle, does not earn the annotation marks.)

## Question 11

a. (Model — Objects, resolved in isometric with a dimensioned front elevation.)



The resolved drawing is more resolved than the concept it came from in four ways a marker can be given for: it fixes the sizes (a 450 × 300 blade, 120 mm numerals, the centre of the blade at 1200 mm above ground); it specifies the materials and finishes (2 mm folded aluminium, charcoal powder coat, class 1 retroreflective cut vinyl numerals, a 48 mm galvanised post, a 450 mm footing); it shows how the thing is made and installed rather than only how it looks; and it is drawn to a stated scale in a recognised method, with the front elevation carrying the dimensions the isometric cannot.

(8 marks: 2 — a drawing method appropriate to the chosen communication need, used correctly — **isometric or planometric with measurements true along the axes for Objects, one- or two-point perspective with a horizon line and vanishing point(s) for Environments, sized screens with the dimensions stated for Interactive experiences, a symbol or layout grid for Messages**; 2 — the drawing is genuinely more resolved than the concept, through detail, dimension, materials, colour or states; 2 — the solution answers the design problem and the criteria; 2 — the drawing is clear, controlled and readable, with construction and outlines distinguished.)

(Other fields, in brief. **Messages**: the sheet resolved on a stated grid at a stated size, with the type sizes, margins and colour build specified. **Environments**: a one- or two-point perspective of the station yard with the horizon line and vanishing points visible, figures drawn in for scale, and the route of a visitor shown. **Interactive experiences**: two or three sized screens at a stated pixel size on a common grid, showing the states of at least one control. The marks sit in the same places in every field.)

**b. (Model — Objects.) Dimensioning.** Every size on the elevation is given in **millimetres**, placed on a dimension line outside the outline of the object, with the overall width above, the blade height and numeral height to the side, and the mounting height taken from ground level to the centre of the blade. The convention exists because the drawing has to be built by somebody other than its author: a volunteer with a drill can fabricate and set this marker from the drawing alone, without measuring the sheet, and every marker in the district will end up the same height. Stating the **scale (1:10)** and the unit once, on the sheet, is part of the same convention — it is what stops a reader scaling a measurement off the page.

**Line types.** The drawing uses a heavy continuous line for visible outlines, a **dashed line** for the part of the post and the footing that is below ground and therefore hidden, and a **chain (dash-dot) line** for the vertical centre line of the blade and post. The convention exists so that a reader can tell, without a note, what they would actually see, what is concealed, and what is a construction reference rather than a physical edge.

(4 marks: 2 marks for each convention — 1 for the convention correctly named and located in the student's own drawing, 1 for why it is used, in terms of legibility, reproducibility or buildability. Accept any two genuine presentation conventions: dimensioning and units, scale, line types, the third-angle projection symbol, a title block, a

materials schedule, a colour specification, a grid, a stated screen size, or CMYK and RGB colour modes. Describing what the design looks like, or explaining why the idea is good, is not a discussion of conventions.)

## Question 12

(Model — Objects, PMI applied to two of the given criteria.)

**Criterion: “be clear at a glance, including in poor light.” Plus:** the numerals are 120 mm high in class 1 retroreflective vinyl on a charcoal ground, so at night they return headlight straight to the driver and are legible at about 50 m; because the blade is folded and turned square to the road, the number reads from both directions of travel, which the flat plate of Idea 1 could not do. **Minus:** retroreflection depends on light being thrown at the marker. In daylight the numerals are a mid-tone yellow on charcoal, which is a weaker contrast than white on charcoal would be, and dust on the face will cut the return in the dry months. **Interesting:** the same fold that makes the marker two-sided also stiffens a thin plate enough to survive a knock, so a decision made for legibility solved a structural problem as well. **Decision:** the criterion is met at night and only partly met by day, so I will specify a white retroreflective numeral with the brigade red kept to the head band, and add a line to the installation sheet asking householders to wipe the face when they clear the gate.

**Criterion: “be able to be produced, installed and maintained by brigade volunteers, at low cost and without specialist equipment.” Plus:** the blade is one folded piece with no welding, the numerals are cut vinyl applied by hand from a stencil, and the post is a standard galvanised tube — so a working bee can make fifty in a day, and a damaged blade can be replaced without disturbing the post. **Minus:** the 450 mm concrete footing is the one part that needs mixing, curing and a second visit. **Interesting:** a driven post rather than a footing would remove that step but would loosen in the sandy soil on the eastern roads. **Decision:** the criterion is met apart from the footing, so I will offer two fixings from the one drawing — a driven sleeve for firm ground and the concrete footing only where the soil requires it.

(4 marks: 1 — a named convergent or critical-thinking strategy — PMI, SWOT, an evaluation matrix, forced ranking, a weighted decision table — actually applied rather than merely named; 2 — applied point by point to TWO of the criteria stated in the design problem, with evidence taken from the student’s own resolved drawing; 1 — a decision or refinement that follows from the evaluation. A general opinion about the solution, or an evaluation against criteria the student invented, does not earn these marks. The same structure earns full marks in any of the four communication needs.)

## Practice Exam 3

### VISUAL COMMUNICATION DESIGN Written examination

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

### QUESTION AND ANSWER BOOK

#### Structure of book

| Section | Number of questions | Number of questions to be answered | Number of marks |
|---------|---------------------|------------------------------------|-----------------|
| A       | 7                   | 7                                  | 40              |
| B       | 5                   | 5                                  | 40              |
|         |                     | <b>Total</b>                       | <b>80</b>       |

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

#### Instructions

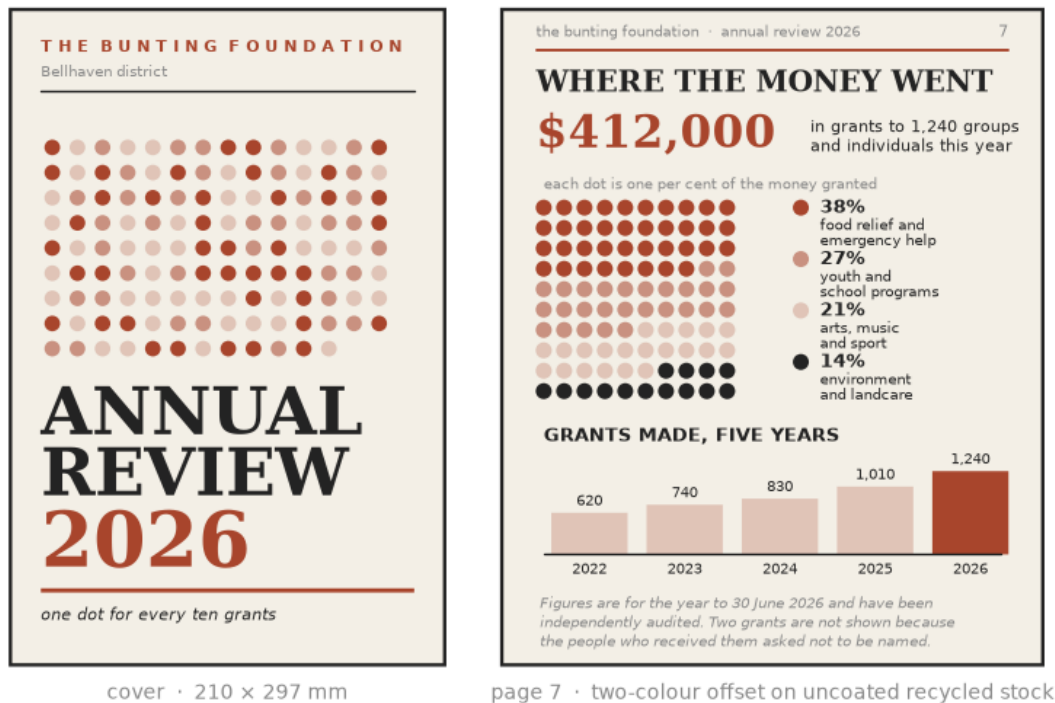
- Write your responses in the spaces provided in this book.
- Drawings must be completed in the spaces provided.
- All questions must be answered.

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

## Practice Exam 3 — Resource Book

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

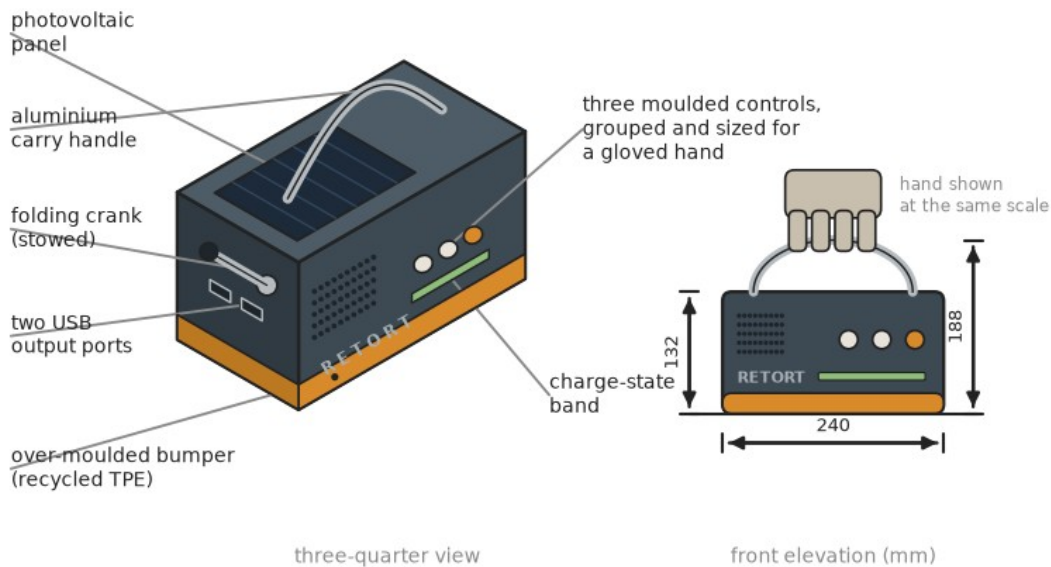
### Design example 1 — Messages



**BUNTING** — the Bunting Foundation *Annual Review 2026*: cover and page 7, 2026.

*The Bunting Foundation collects donations from people in the Bellhaven district and gives them out as small grants. The Annual Review is a 24-page A4 booklet, printed by offset lithography in two colours — black plus one red-brown spot ink, with tints of that ink — on an uncoated recycled stock, and saddle-stitched. It is posted to 4000 donors and members, handed out at the annual meeting, and stood in the window of the foundation's shopfront. Most readers are donors aged 45 and over who want to know where their money went, and who read it once, in the hand, for about two minutes. The dot motif on the cover — one dot for every ten grants — is repeated on every divider page in the booklet.*

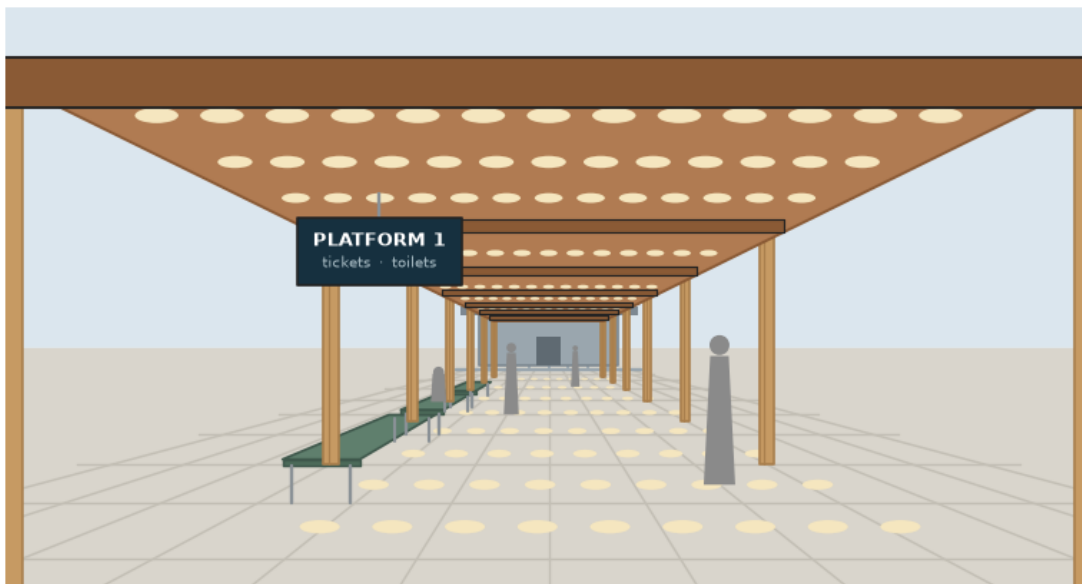
## Design example 2 — Objects



**RETORT** — a wind-up emergency radio, torch and phone charger, 2026.

*RETORT is sold in hardware stores and given away by two regional councils as part of a household emergency kit. It runs from its hand crank or from the panel on its top face, so it works when there is no mains power and no charged battery. The shell is injection-moulded from recycled ABS with a high-visibility bumper over-moulded in recycled TPE; the crank and the carry handle are anodised aluminium; the graphics are debossed in the mould rather than printed. It is designed to sit unused in a cupboard for years and then be picked up in the dark, in a hurry, by someone who has never read the instructions — often an older person, often with wet or gloved hands.*

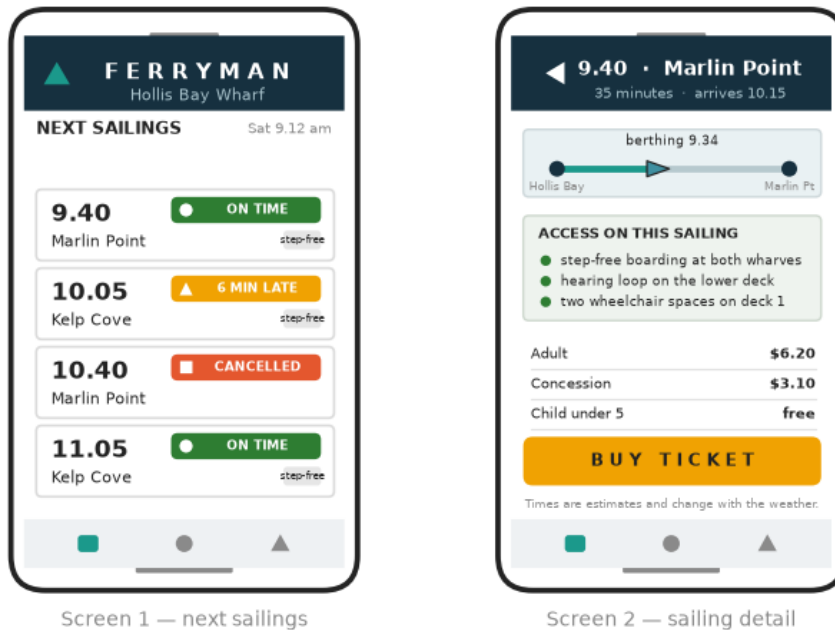
## Design example 3 — Environments



**COLONNADE** — the covered walkway and waiting area at Ellerby station forecourt, 2026.

*COLONNADE links the car park and the bus stop to the station entrance, a walk of about forty metres. Spotted-gum posts on 2.4-metre centres carry a perforated weathering-steel canopy, and the pattern of perforations drops a moving field of light onto the exposed-aggregate paving below. The bench along the western side has a galvanised steel frame and recycled-plastic slats. Ellerby has hot, dry summers and cold mornings, and the station is unstaffed after 6 pm. The walkway is used by commuters, by secondary students who gather there in groups, and by older residents who use the bus and often wait a long time.*

## Design example 4 — Interactive experiences



**FERRYMAN** — the passenger app of the Hollis Bay ferry service: two screens, 2026.

*Hollis Bay Ferries runs a small commuter and visitor service across the bay. The app is used standing on an open wharf, usually one-handed, in glare and wind, in the two or three minutes before a sailing. Its users are regular commuters who want one fact — whether their boat is on time — and visitors who have never used the service and need to know what it costs and whether they can get a pram or a wheelchair on board. Every status is carried by a word and a shape as well as a colour. The screens are designed at 360 × 640 px, with a 48 px minimum tap target and type set no smaller than 14 px.*

### Section A

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

#### Question 1 (4 marks)

Tick the design example you have chosen:

- ☐ **BUNTING** — Messages ☐ **RETORT** — Objects
- ☐ **COLONNADE** — Environments ☐ **FERRYMAN** — Interactive experiences

- a. Name the aesthetic of the design example you have chosen. 1 mark
- b. Analyse how **one design element** and **one design principle** have been used to create that aesthetic. 3 marks

#### Question 2 (4 marks)

Tick the design example you have chosen:

- ☐ **BUNTING** — Messages ☐ **RETORT** — Objects
- ☐ **COLONNADE** — Environments ☐ **FERRYMAN** — Interactive experiences

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

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

### Question 3 (6 marks)

Tick the design example you have chosen:

☐ **BUNTING** — Messages ☐ **RETORT** — Objects

☐ **COLONNADE** — Environments ☐ **FERRYMAN** — Interactive experiences

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

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

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

### Question 4 (6 marks)

Tick the design example you have chosen:

☐ **BUNTING** — Messages ☐ **RETORT** — Objects

☐ **COLONNADE** — Environments ☐ **FERRYMAN** — Interactive experiences

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

**b.** Evaluate how the methods, media and materials used in the final solution contribute to the way the design example works in its context. 4 marks

### Question 5 (4 marks)

Tick the design example you have chosen:

☐ **BUNTING** — Messages ☐ **RETORT** — Objects

☐ **COLONNADE** — Environments ☐ **FERRYMAN** — Interactive experiences

Explain how the **context** in which the design example is used, and its **audience or users**, have influenced **two** aesthetic decisions made by the designer. 4 marks

### Question 6 (8 marks)

Tick the design example you have chosen:

☐ **BUNTING** — Messages ☐ **RETORT** — Objects

☐ **COLONNADE** — Environments ☐ **FERRYMAN** — Interactive experiences

**a.** State the **purpose** of the design example and identify its **audience or users**. 2 marks

**b.** Using **two named conceptions of good design** as criteria, evaluate the design example. Refer to evidence in the design example. 4 marks

**c.** Identify one conception of good design that could **not** be judged from the design example alone, and explain what further evidence would be needed to judge it. 2 marks

### Question 7 (8 marks)

*This question is answered from your own study this year. Do not refer to the Resource Book. There is no design example to tick.*

**a.** Name **two contemporary designers or design practices** you have studied this year, and state the field of design practice each works in. 2 marks

- b. Compare how each of the two has engaged a **specialist** when resolving a design solution. Your response must include at least one **similarity** and at least one **difference**. 6 marks

## Section B

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

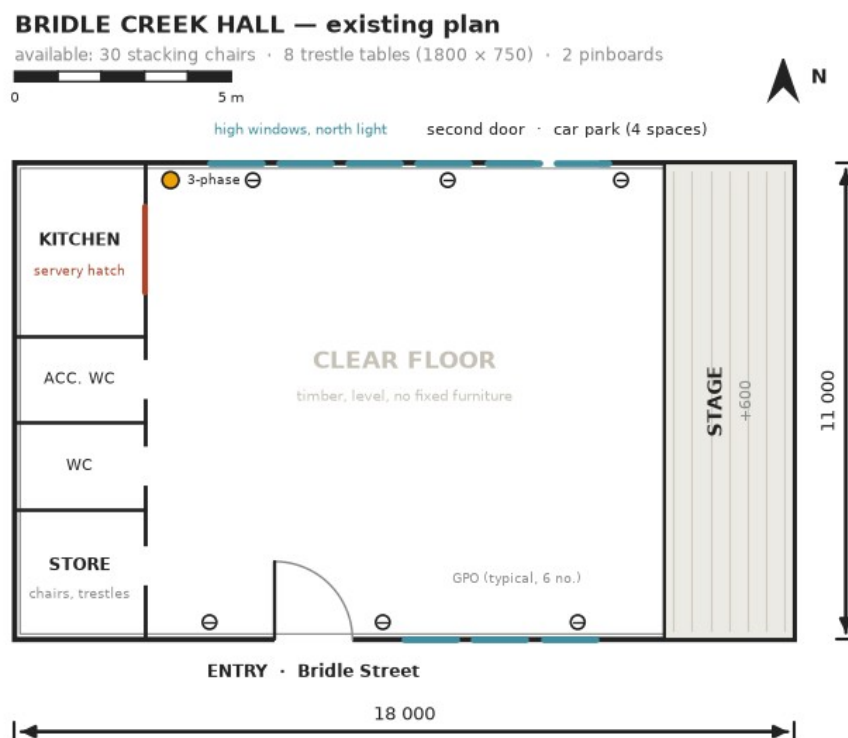
### The design problem

BRIDLE CREEK COMMUNITY HOUSE runs a free repair session in the Bridle Creek hall on the first Saturday of every month. People bring a broken thing — a lamp, a torn jacket, a bicycle, a kettle — and volunteer menders help them fix it. The session has run for a year on three trestle tables.

Two problems have emerged. Most people in Bridle Creek still do not know the session exists, or what they may bring to it. Those who do come arrive with the thing under one arm, stand inside the door, and cannot tell where to go, who to speak to, or how long they will have to wait.

The community house has one small grant and can commission **ONE** design solution.

The plan below shows the hall as it exists.



**BRIDLE CREEK HALL** — the hall as it exists. Plan; refer to the scale bar.

### Design criteria

The design solution must:

- tell a first-time visitor what the repair session is, and what they may bring, before or as they arrive
- be usable by people aged 12 to 85, including people with low vision and people who read little English
- be set up and packed away by two volunteers in under thirty minutes, using only the hall's existing furniture and storage
- be made and maintained for under \$600 in its first year

**Communication needs** — choose ONE:

- [ ] **Messages** — a printed campaign for the town: a poster for shop windows and noticeboards, and a flyer people can take away
- [ ] **Objects** — a portable object the volunteers set up in the hall: a wheeled check-in and tool station that folds away into the store
- [ ] **Environments** — the layout of the hall on a repair Saturday: arrival, check-in, the mending benches and the waiting area
- [ ] **Interactive experiences** — a screen-based guide people use before they come: what can be fixed, when to come and what to bring

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

### Question 8 (6 marks)

#### Discover

- a. Describe **two characteristics** of the audience or users of your chosen communication need. 4 marks
- b. Identify **one constraint**, other than the design criteria given above, that will affect your design decisions, and state one decision it will affect. 2 marks

### Question 9 (7 marks)

#### Define

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

### Question 10 (6 marks)

#### Develop

Produce **three distinct development drawings** for your chosen communication need. Label each drawing. Draw in the space below. 6 marks

### Question 11 (8 marks)

#### Develop

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

### Question 12 (13 marks)

#### Deliver

- a. Resolve **ONE** of your two concepts and present it using a drawing method appropriate to your chosen communication need: a **symbol or layout grid at a stated size** for Messages, **isometric or planometric** for Objects, **one- or two-point perspective** for Environments, or **sized screens** for Interactive experiences. Draw in the space below. 8 marks
- b. State **two presentation conventions** you have applied to your resolved drawing, and explain why each is used. 2 marks
- c. Using a **named convergent thinking strategy**, evaluate your resolved solution against **two** of the design criteria given in the design problem. 3 marks

## Practice Exam 3 — Answers and solutions

### Marking guide

| Question | Marks | What is being assessed                                                                         |
|----------|-------|------------------------------------------------------------------------------------------------|
| 1a       | 1     | A specific named aesthetic                                                                     |
| 1b       | 3     | One element + one principle, the mechanism, and the link to the named aesthetic                |
| 2a       | 1     | One of the five factors, named in the study's exact terms                                      |
| 2b       | 3     | A cause-and-effect chain ending in a decision visible in the final solution                    |
| 3a       | 1     | A Gestalt principle from the study-design list                                                 |
| 3b       | 3     | The mechanism of perception + what it organises for the viewer, with evidence                  |
| 3c       | 2     | A design principle named, and the vocabularies kept distinct                                   |
| 4a       | 2     | One method + one medium or material, correctly classified                                      |
| 4b       | 4     | Strengths AND a limitation of the MMM in the FINAL solution, tied to context, with a judgement |
| 5        | 4     | Context and audience defined, then two aesthetic decisions each explained from them            |
| 6a       | 2     | Purpose stated specifically + audience or users identified                                     |
| 6b       | 4     | Two conceptions named in a framework's own words and tested against evidence                   |
| 6c       | 2     | A conception the evidence cannot support + what further evidence is needed                     |
| 7a       | 2     | Two designers practising from 2000 onward, within a field of design practice                   |
| 7b       | 6     | A congruent comparison of specialist engagement: at least one similarity AND one difference    |
| 8a       | 4     | Two audience or user CHARACTERISTICS (not needs, not constraints)                              |
| 8b       | 2     | A genuine constraint, not a restatement of a criterion, + the decision it affects              |
| 9        | 7     | A brief carrying need/purpose, audience, context, the four criteria reworded, and one more     |

| Question | Marks | What is being assessed                                                                     |
|----------|-------|--------------------------------------------------------------------------------------------|
| 10       | 6     | Three genuinely DISTINCT development drawings, labelled and readable                       |
| 11       | 8     | ONE idea taken to TWO concepts, each annotated with an element and a principle             |
| 12a      | 8     | A resolved drawing in a field-appropriate method, genuinely more resolved than the concept |
| 12b      | 2     | Two presentation conventions applied, with the reason each exists                          |
| 12c      | 3     | A named convergent strategy applied point by point to two of the stated criteria           |

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

**Marking latitude.** Every Section A question except Question 7 may be answered from any one of the four design examples, and a student may change design example between questions. A full model is given for one design example in each question and the creditworthy shape of the answer is given for the other three. In Section B the model works one communication need through in full (**Environments**); an equally creditworthy response in Messages, Objects or Interactive experiences is described at Questions 10, 11 and 12.

### Question 1

**a.** A specific aesthetic must be named. For **COLONNADE**, a *calm, ordered, sheltering* aesthetic — warm and civic rather than industrial. (Accept “restrained”, “rhythmic”, “natural” or similar, provided it is specific. “A modern aesthetic” or “a nice aesthetic” earns nothing.)

For **BUNTING**, *plain, sober and trustworthy* (accept “quiet”, “honest”, “institutional”). For **RETORT**, *robust, utilitarian, prepared* (accept “industrial”, “hard-wearing”). For **FERRYMAN**, *calm, clear and practical* (accept “quiet”, “matter-of-fact”, “civic”).

**b.** (Model — **COLONNADE**.) The designer uses the **element of line** with the **principle of pattern**. The spotted-gum posts repeat as evenly spaced verticals on 2.4-metre centres down both sides of the walk, and the perforated canopy repeats the same interval overhead as a field of round openings that drops a matching rhythm of light onto the paving. Because the eye meets the same interval again and again, and can predict where the next one will fall, the walk is read as measured and unhurried rather than as a corridor to be got through; the repeated verticals also close the space gently at the sides without walling it, so it shelters without enclosing. That regular, warm rhythm is what makes the aesthetic *calm and sheltering*, and it tells a commuter or an older resident waiting for a bus that this is a place they are meant to stand still in.

(3 marks: 1 — one design element named and evidenced from the example; 1 — one design principle named and evidenced; 1 — the mechanism explained and tied back to the aesthetic named in part a. Accept any element and principle correctly justified: colour with contrast, texture with scale, shape with proportion.)

(**BUNTING**.) The **element of colour** with the **principle of contrast**: one red-brown spot ink and its tints against a warm, uncoated stock, with black type. Only one hue appears anywhere in the booklet, so nothing is decorative and every coloured mark carries data — which is what makes the piece read as sober and trustworthy rather than promotional.

(**RETORT**.) The **element of form** with the **principle of proportion**: a squat, wide, closed box on a broad base, wider than it is tall, with a thick over-moulded bumper wrapping the bottom edge. The proportions say the object will not tip and will survive a drop, which is exactly the robust, prepared character the product needs.

(FERRYMAN.) The **element of type** with the **principle of hierarchy**: the departure time is the largest, heaviest thing on each card, several steps above the destination and the status chip. The restraint of a single large figure on a plain white card builds the calm, practical aesthetic and gives the commuter their one fact first.

## Question 2

a. One of: **economic, technological, cultural, environmental, social**. (1 mark — the study's exact term.

*"Sustainability" is the environmental factor; "budget" is the economic factor; "money" or "the client" is not a factor.)*

b. (Model — BUNTING, the economic factor.) The foundation is small and gives away most of what it raises, so the review has to be produced cheaply and predictably. The designer's answer was to build the whole booklet as a **two-colour job**: black plus one red-brown spot ink, with tints of that ink standing in for the extra colours a four-colour job would need. That decision is visible everywhere in the final solution. The four categories in the dot chart are not four hues but 100 per cent, 55 per cent and 25 per cent tints of the one ink, plus black; the five bars are drawn in the same ink at full strength and at 25 per cent; the stock is an uncoated recycled sheet, which takes less ink and costs less than a coated one. The economic factor did not change what the review had to say — it changed the designer's colour system, and the visual language of every page follows from it.

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

(RETORT — environmental.) The designer worked from the fact that a household emergency radio spends years in a cupboard and is then wanted at the worst moment. Disposable batteries fail that test and become waste, so the power decision was made first: a hand crank and a photovoltaic panel on the top face, with no battery compartment to open. The same factor drove recycled ABS for the shell and recycled TPE for the bumper, and drove the graphics into the mould as debossing rather than a printed label, which removes a printing process and a coating that would wear off. (Accept technological — that a small dynamo and PV cell made a battery-free product possible at this size and price.)

(COLONNADE — environmental.) Hot, dry summers, glare and an unstaffed site pushed the designer away from a solid roof and toward a **perforated** canopy that lets hot air escape and keeps the walkway bright, and toward weathering steel and spotted gum, which are left to weather rather than repainted on a site with no maintenance staff after 6 pm.

(FERRYMAN — social.) The service carries commuters, school students, visitors and older residents, and its wharves are public. The designer therefore made accessibility a visible part of the interface rather than a setting: a step-free marker on the departure list, an "access on this sailing" block on the detail screen, a 48 px minimum tap target and a 14 px minimum type size, and every status carried by a word and a shape as well as a colour.

## Question 3

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

b. (Model — FERRYMAN, similarity.) Each of the four sailings is set on a card of the same width, the same corner radius and the same internal arrangement: the time at the top left, the destination directly beneath it, the status chip at the right. Because the mind automatically groups things that share visual characteristics, the user reads the four cards as **one set of the same kind of thing** — sailings — rather than as four separate notices, and only has to learn the arrangement once before every later card is free to read. Similarity then does the opposite job inside the set: the three status chips share size, shape and position, so the only things that vary between them are the word, the symbol and the colour they carry, and that difference is where the eye goes. Standing on a windy wharf with one hand free, the user can scan down a column of identical shapes and stop at the one that is not saying ON TIME.

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

(BUNTING.) **Similarity** — the hundred dots are identical in size and shape, so they are perceived as one quantity of one hundred rather than as separate marks, and the four colour groups are read as parts of that whole. (Accept **proximity** — the key sits close to the chart it explains, and the footnote sits apart from and below everything it

qualifies; or **focal point** — the single very large \$412,000 is set so far above everything else in scale that the eye lands there before it reads anything.)

(RETORT.) **Proximity** — the three controls sit close together in one band across the front face and well away from the two ports on the end face, so a user in the dark feels one cluster of things to press and a separate cluster of things to plug into. (Accept **similarity** — the two USB ports match in size and treatment and read as a pair.)

(COLONNADE.) **Continuity** — the eye follows the converging line of post tops and the canopy edge to the point where they meet, which is the station entrance, so the structure itself tells a first-time visitor which way to walk. (Accept **similarity** for the repeated identical posts.)

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

(2 marks: 1 — a genuine design principle named and present in the example; 1 — the distinction stated. Figure–ground is the one term that sits on both study-design lists, so it earns the first mark only where the response treats it as an arrangement the designer has made. Naming a Gestalt principle that is not also a design principle, or naming a design element such as colour, earns nothing: keeping the three vocabularies apart is what the question tests.)

#### Question 4

a. (RETORT.) **Method:** injection moulding (accept over-moulding, debossing, anodising, extrusion). **Material:** recycled ABS (accept recycled TPE, anodised aluminium).

(BUNTING.) Method: offset lithography (accept saddle-stitching, a two-colour press run). Medium: black plus one spot ink and its tints. Material: uncoated recycled paper stock.

(COLONNADE.) Method: laser-cutting and welding the steel canopy (accept casting the exposed-aggregate paving, bolting the posts to pad footings). Material: spotted gum, perforated weathering steel, galvanised steel, recycled-plastic slats.

(FERRYMAN.) Method: digital interface design and prototyping. Medium: an RGB screen, digital typography and vector icons.

(2 marks: 1 each, and only if correctly classified. A method is a process — what was done. A medium or material is what it was done to or with. Naming a piece of software as a method\* earns nothing; software is a medium.)\*

b. (Model — RETORT.) The methods, media and materials are chosen very closely around the one condition this product has to survive: years in a cupboard, then use in the dark by someone who has never read the instructions.

The shell is **injection-moulded in recycled ABS**, so a single tool produces a stiff, closed, water-resistant case with no seams for water to find — appropriate for something that will be carried outside in bad weather after being ignored for years. The bumper is **over-moulded in recycled TPE onto that same part** rather than fitted as a separate rubber ring: it cushions a drop onto a concrete floor, gives grip to a wet hand, and, because it is moulded in a second shot rather than glued, there is no join to fail and no fastener to lose. The graphics are **debossed in the mould rather than printed**, which is the strongest decision on the object: a printed label is the first thing to wear off a product handled with wet hands, whereas a debossed one lasts as long as the case and can be read by touch in the dark, which is exactly when it is needed. The crank and carry handle are **anodised aluminium**, stiffer than a moulded polymer at the two points that take repeated load.

There is a real limitation. Over-moulding two different polymers onto one part makes the case difficult to separate at end of life, which sits awkwardly beside the recycled content the same design claims; and because the case is moulded closed, a user cannot open it to replace a failed cell, so a single internal failure ends the life of the whole object.

**Overall**, the methods, media and materials are used very effectively: each one answers a specific condition of use, and together they produce an object that will still work after years of neglect. The cost is repairability, and that cost is not disclosed anywhere on the product.

(4 marks: 1 — methods, media and materials identified in the FINAL solution, not in the design process; 2 — at least two of them explained through a mechanism and tied to the context of use; 1 — a limitation argued from evidence and an overall judgement. Describing how the designer might have sketched or modelled the object earns nothing — that is process, not the final solution.)

(BUNTING, in brief.) Offset lithography in two colours on an uncoated recycled stock is well matched to a booklet read in the hand: uncoated paper does not throw glare under a window or a reading lamp, the tints give a four-part chart out of a two-colour job, and saddle-stitching lets the booklet lie open. The limitation is that uncoated stock spreads ink slightly, so the 25 per cent tint and the small grey italic footnote are the least legible marks on the page — and the footnote is where the honesty of the whole document sits.

(COLONNADE, in brief.) Weathering steel is left to develop its own surface and never needs repainting, which is what makes the canopy workable on a site with no maintenance staff after 6 pm; laser-cut perforations shade the walk without trapping hot air beneath a solid roof; recycled-plastic bench slats do not splinter, do not need oiling and survive an unsupervised site. The limitation is that a perforated canopy sheds only part of the rain, so the one thing a covered walkway is most obviously expected to do, it does incompletely.

(FERRYMAN, in brief.) The final solution is entirely **digital**: screens sized at 360 × 640 px in RGB, with vector icons that stay sharp at any density, a 48 px tap target and 14 px minimum type. That medium is right for a product used one-handed on a wharf, and the shape-plus-word status chips survive both glare and reduced colour vision. The limitation is that the pale grey secondary type — the wharf names and the estimate caveat — is the first thing to disappear in direct sun, and it is disproportionately the honest, qualifying information that is set in it.

## Question 5

(Model — COLONNADE.) The **context** is an exposed regional station forecourt with hot dry summers, cold mornings and strong glare, unstaffed after 6 pm; the **users** are commuters walking through, secondary students who gather in groups, and older residents who wait a long time for a bus.

**Decision 1 — the canopy is perforated rather than solid.** A solid roof over a forty-metre walk would have produced a dark tunnel between a bright car park and a bright entrance; on a site with no staff after dark that reads as unsafe, and people would walk around it. By perforating the steel, the designer keeps the walkway bright and keeps people visible from the car park while still taking the worst of the summer sun, and the moving field of light this drops on the paving gives the space a dappled, tree-like character that suits a country town rather than an airport.

**Decision 2 — timber posts and a warm, restricted palette.** Because older residents wait here for long periods and students gather here, the walk had to feel like a place, not a corridor. Spotted gum at a 2.4-metre spacing, warm weathering steel and a soft green recycled-plastic bench keep the materials warm and domestic in scale, where galvanised steel and glass would have read as infrastructure. The bench is set into a bay at the side rather than in the middle of the path, so stopping does not obstruct anyone — which is what makes sitting down socially possible.

(4 marks: 1 — the context stated as the setting and circumstances of use, not the presentation format; 1 — the audience or users identified; 1 each — two aesthetic decisions, each explained as a consequence of that context or those users. A decision merely described, without the link back, earns nothing.)

(BUNTING, in brief.) Read in the hand for two minutes by donors aged 45 and over → a large serif heading, a single very large number, and generous space, so the answer arrives before any chart is read. Also seen in a shopfront window at a metre → the cover is reduced to the organisation's name, two words and a year set large enough to be read from the footpath, with the dot field doing the rest.

(RETORT, in brief.) Picked up in the dark by someone who has never read the instructions → a high-visibility amber bumper that finds the object by touch and by torchlight, and only three controls, grouped and sized for a gloved hand. Stored for years → a closed, undecorated case that does not date and shows no wear.

(FERRYMAN, in brief.) Used one-handed in glare in the last two minutes before a sailing → the departure time is set larger than anything else and the primary action is a single full-width amber bar at the bottom of the screen, in the thumb's reach. Used by visitors who have never travelled the route → a plain-language access block and a fare list, rather than icons alone.

## Question 6

a. (Model — BUNTING.) The **purpose** is to account to the people who gave the foundation money: to show what was raised, where it went and to whom, and in doing so to earn next year's donations. The **audience** is about 4000 donors and members of the Bellhaven district, mostly aged 45 and over, who read the booklet once in the hand for a couple of minutes, together with passers-by who see the cover in the shopfront window.

(2 marks: 1 — the purpose stated specifically; 1 — the audience or users identified. "To inform people" or "to look professional" is not specific enough.)

b. (Model — BUNTING.)

**'Good design is honest.'** The review meets this conception unusually well, and the evidence is on the page. The dot chart represents the whole of the money granted as one hundred units, so the four categories are necessarily read as parts of a single whole and no category can be inflated by choosing its own scale. The bar chart runs from a zero baseline, so the rise from 620 to 1240 grants is the real rise and not a cropped one. Most tellingly, the footnote states that two grants are **not** shown because the people who received them asked not to be named. The design discloses what it is withholding and why — which is the hardest test this conception sets, and the one most annual reports fail.

**'Good design makes a product understandable.'** The review meets this conception at the top of the page and only partly below it. The heading, the single large number and the one-line explanation give the reader the answer in about two seconds, and the caption "each dot is one per cent of the money granted" teaches the reader how to read the chart before they try to. But the four categories are distinguished by three tints of one ink plus black, and the two middle categories — youth at 27 per cent and arts at 21 per cent — are carried by the 55 per cent and the 25 per cent tint, which sit close in value against a warm stock; a reader with reduced colour vision, or someone reading the copy in the shopfront window from a metre away, will not reliably tell them apart without returning to the key each time. The economy that makes the piece honest and affordable is the same decision that costs it some legibility.

(4 marks: 2 for each conception — 1 for naming it in a framework's own words, 1 for testing it against specific evidence in the design example. Any conceptions are acceptable — Dieter Rams' Ten Principles, Good Design Australia's award criteria, the Victorian Government Architect's Good Design series, or a defensible personal or culturally specific conception — provided each is used as a criterion and argued from evidence. A conception asserted without evidence earns 1 mark at most.)

c. (Model — BUNTING.) **'Good design is environmentally friendly'** cannot be judged from the design example alone. The caption tells us the stock is uncoated and recycled, which is one input, but a printed publication's environmental performance is mostly decided by things that are not visible on the page: the size of the print run, the inks and their solvents, whether the 4000 posted copies are wrapped in plastic film, and what happens to them once they have been read. To judge this conception you would need the print specification, the run length and the distribution method. Claiming the booklet is environmentally friendly on the strength of the stock alone would be an assumption, not an evaluation.

(2 marks: 1 — a conception correctly identified as unsupported by the available evidence; 1 — the specific further evidence named. Accept 'long-lasting', 'thorough down to the last detail' or 'good design is durable' with equivalent reasoning.)

(Model — RETORT, in brief.) a. Purpose: to give a household light, radio news and a phone charge when there is no mains power — in a storm, a flood or a fire warning. Users: households in fire- and flood-prone regional areas, including older people living alone. b. **'Good design makes a product useful'** is met directly: the crank and the photovoltaic panel remove the one dependency that makes emergency equipment fail — a battery that has gone flat in the cupboard — and the two USB ports mean the object also charges the phone the household will actually rely on. **'Good design makes a product understandable'** is met by the three controls, grouped, sized for a gloved hand and identified by debossed shapes that can be read by touch in the dark, by the single charge-state band, and by the carry handle that also tells you which way up the object goes. The limitation is that nothing on the case states how long a minute of cranking will run the radio, so a user has no way of knowing whether their effort is achieving anything — which weakens **'good design is honest'** in exactly the situation the product exists for. c. **'Good design is long-lasting'** cannot be judged from the example: we can see the case is closed and moulded, but nothing shows the life of the internal cell, whether the dynamo can be serviced, or whether any part can be replaced — and those decide the product's life.

(COLONNADE and FERRYMAN are equally creditworthy. For COLONNADE, ‘good design is unobtrusive’ and ‘good design makes a product understandable’ are well evidenced, while ‘good design is long-lasting’ is arguable from weathering steel but ‘environmentally friendly’ cannot be judged, since nothing shows where the timber came from. For FERRYMAN, ‘good design makes a product understandable’ and ‘good design is honest’ are well evidenced — the estimate caveat under the ticket button admits the timetable is not a promise — while ‘thorough down to the last detail’ cannot be judged without seeing the error, empty and offline states.)

### Question 7

a. Two designers or design practices, each with a field of design practice named — **Messages, Objects, Environments** or **Interactive experiences**.

(2 marks: 1 each. To be credited the designer must be **contemporary** — practising from 2000 onward — and must work within **visual communication design**, in one of the four fields. Fine artists, photographers, film-makers, craftspeople and fashion stylists are not visual communication designers and earn nothing here, however well described. Studios and practices are acceptable as well as named individuals. Students may draw on practices recognised through bodies such as the Australian Graphic Design Association or Good Design Australia.)

b. (Model — written about two practices to show the required shape. In the examination you must write about the designers you have actually studied.)

Practice One is a type and identity studio working in **Messages**; Practice Two is an interaction design practice working in **Interactive experiences**.

**A similarity.** Both practices engage a specialist at the point where their own knowledge stops and someone else’s begins, and in both cases the specialist changes the artwork rather than merely producing it. The identity studio works with a **printer and prepress technician**, who knows how a particular ink behaves on a particular uncoated stock and at what weight a reversed rule will fill in; that advice comes back into the artwork as heavier rules and a raised minimum type size. The interaction practice works with an **accessibility consultant**, who supplies contrast-ratio and touch-target data the designers do not generate themselves; that advice comes back as a changed palette and a larger tap area. In both, the relationship runs in two directions — the designer supplies intent and drawings, the specialist returns a constraint, and the final solution shows the constraint having been acted on.

**A difference.** When the specialist is engaged, and how often, is quite different, and it follows from the field. The identity studio engages the printer **late and once**, when the artwork is nearly final and the press and stock are chosen, because print is a single irreversible event: after the run there is nothing to revise. The interaction practice engages the accessibility consultant **early and repeatedly**, running tests on low-fidelity screens before the visual language is settled and again on each release, because a digital product is never finished and every release can reintroduce a fault. A second difference is the kind of knowledge sought: the printer’s is knowledge of a **material and a process**, which sets the outer limits of what can be made; the consultant’s is knowledge of **users and standards**, which sets requirements the design must meet from the start.

(6 marks: 2 — a genuine specialist identified for each designer, with the specialist knowledge each contributes; 2 — at least one similarity, argued congruently across both; 2 — at least one difference, argued congruently across both. Two separate accounts written one after the other, with no comparison made, earn at most 3. A **specialist** contributes specialist knowledge — an engineer, typographer, printer, manufacturer, fabricator, materials or exhibition specialist, accessibility consultant, developer, ecologist. A **client**, an **audience member**, a **stakeholder**, a **sponsor**, a **celebrity** or a **general tradesperson** is not a specialist and earns nothing.)

### Question 8

a. (Model — Environments.)

**Characteristic 1 — they arrive with something broken in their hands.** Almost every visitor comes through the door carrying an object, often awkwardly, and often with a child, a bag or a bicycle as well. They have at most one hand free, they cannot put the thing down until someone tells them where, and they will not be able to hold a leaflet, a phone or a pen while they work out what to do.

**Characteristic 2 — most are first-time visitors to this event.** They have been in the hall for a wedding or a polling booth but never for a repair session, so they arrive with no learned vocabulary for the space and no idea of its routine.

They will not read a paragraph while standing in a doorway, and — because asking for help with a broken possession is slightly embarrassing — they are more likely to leave quietly than to ask, if they cannot see what to do within a few seconds.

*(4 marks: 2 each — 1 for a genuine **characteristic** of the audience or users, demographic or psychographic, and 1 for developing it into something that has consequences for the design. Accept: they range in age from 12 to 85; some have low vision; some read little English; they are local residents on a Saturday morning with other errands to get to; many are there for the company as much as the repair. Do **not** credit **needs** (“they need to know where to go”), **constraints** (“the community house has no money”), or a restatement of the design criteria. This is the most frequently penalised confusion in Section B.)*

**b. (Model.) Constraint:** the hall is hired by other groups on the other Saturdays of the month and used by a playgroup on weekday mornings, so nothing may be fixed to the floor or the walls, and everything must go back into the 3 × 3 m store between sessions. **The decision it affects:** every element of my layout has to stand on the floor, roll, or hang from the existing roof trusses, and each piece must fit through the store door and stack — so the ring that organises the room is printed on a rolled vinyl floor mat rather than painted on the timber, and any signage has to hang from a cable or stand on the hall’s own pinboards rather than bolt to the wall.

*(2 marks: 1 — a genuine constraint, that is, a limitation or an expectation the designer must work within; 1 — a specific decision it will change. A restatement of one of the four given criteria, or a general statement such as “there is not much money”, earns nothing.)*

## Question 9

*(Model — Environments.)*

**Communication need and purpose.** Bridle Creek Community House needs the interior of the Bridle Creek hall, on the first Saturday of each month, to work as a designed environment. The purpose of the solution is to let a first-time visitor who is standing inside the door holding a broken object understand, without asking anyone, what the session is, where to take their thing, and how long they are likely to wait.

**Audience and users.** Residents of Bridle Creek aged 12 to 85, arriving one-handed with an object, most of them for the first time; among them people with low vision, people who read little English, and people who are self-conscious about asking for help. The volunteer menders and the two volunteers who set up and pack down are also users of the solution.

**Context.** A single-storey timber-floored hall, 18 000 × 11 000 mm, with a 3000 mm service strip and a raised stage at either end and a clear floor between them. North light through high windows; one entry from Bridle Street and a second door from a four-space car park; six general power outlets and one three-phase outlet; and, available to hirers, thirty stacking chairs, eight trestle tables and two pinboards. The hall is used by other hirers on every other day, so the solution exists for three hours a month and is invisible for the rest.

**Design criteria.** The solution must:

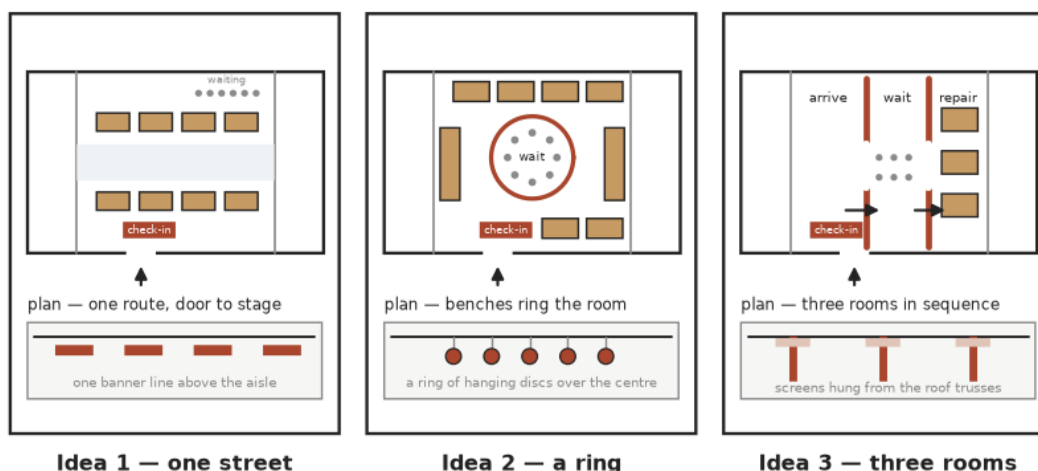
1. tell someone who has never been before, at the moment they walk in, what the session is and what they may bring
2. be usable by everyone from a twelve-year-old to an eighty-five-year-old, including people with low vision and people who read little English
3. be put up and taken down by two volunteers in less than half an hour, using only the furniture and the storage the hall already has
4. cost less than \$600 to make and to keep going through its first year
5. *(my own)* leave the hall exactly as it was found, with nothing fixed to the floor, the walls or the windows, and every component stored in the 3 × 3 m store.

*(7 marks: 1 — the communication need and a specific purpose; 1 — the audience or users described, not just named; 1 — the context stated as the setting and circumstances of use, with evidence from the plan; 3 — the four given criteria genuinely reworded as requirements of the solution, not copied (1 mark for four present, 2 further marks for criteria written as testable statements); 1 — one further criterion of the student’s own that is testable and does not*

duplicate a given one. A brief that describes the design the student intends to make, rather than setting the requirements it must meet, earns at most 4.)

## Question 10

(Model — Environments.)



Three structurally different ways of organising the same hall: a single central street with mending benches either side; a ring of benches around the perimeter with the waiting area in the middle; and three rooms in sequence made by hanging fabric screens, so that a visitor passes through arrival, then waiting, then repair. Each plan is paired with a small section showing what the idea does overhead — one banner line, a ring of hanging discs, or screens hung from the roof trusses.

(6 marks: 3 — the three ideas are genuinely **distinct**, taking structurally different approaches to the problem rather than restyling one idea three times; 2 — each is drawn clearly enough to be read as a proposal for the chosen communication need; 1 — each is labelled. Three variations of one layout, or three drawings from different communication needs, cannot earn the first three marks. Plans, sections, quick perspectives, thumbnails and annotated diagrams are all acceptable as development drawings.)

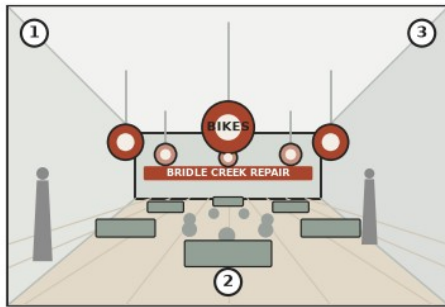
**Equally creditworthy responses in the other three communication needs.** In **Messages**, three different poster ideas that are structurally different, not restyled — for example one built on a photograph of a mended object, one on a typographic list of what may be brought, and one on a repeated symbol grid. In **Objects**, three different forms for the check-in and tool station — a folding trestle-and-panel unit, a wheeled trunk that opens into a counter, and a stack of crates that becomes a bench. In **Interactive experiences**, three different structures for the guide — a question-and-answer flow, a searchable list of things that can be fixed, and a single scrolling page with a date at the top. The marks sit in the same places in every field.

## Question 11

(Model — Environments: Idea 2, the ring, developed two ways.)

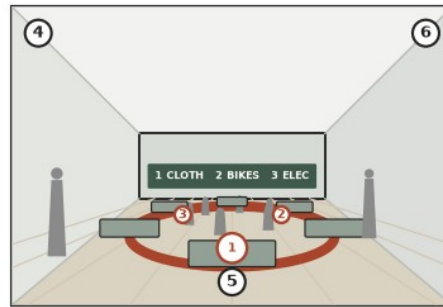
### Concept A — the lantern ring

ONE idea (Idea 2 — a ring), developed two ways



- 1 scale — 900 mm discs hang at 2400 mm
- 2 colour — one spot red marks every bench
- 3 balance — symmetrical about the entry axis

### Concept B — the low table ring



- 4 line — a printed vinyl band draws the ring
- 5 hierarchy — floor numerals, then the station list
- 6 figure-ground — pale tables on a dark floor band

Concept A puts the information overhead, where it is seen from the door. Concept B puts it on the floor, where it is read by a visitor already inside. One idea, two structurally different answers.

Both concepts come from the **same idea** — benches around the perimeter with the waiting area in the middle — and take it in two structurally different directions. Concept A puts the information **overhead**, on a ring of hanging discs read from the doorway. Concept B puts it **on the floor**, as a printed vinyl band and large numerals read by a visitor who is already inside. Each is annotated with one design element and one design principle, keyed to the point on the drawing where it is applied.

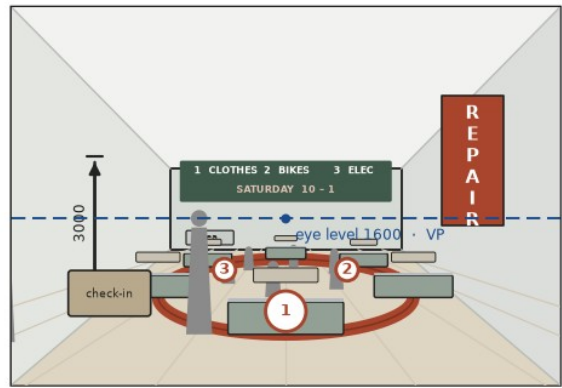
(8 marks: 2 — both concepts are developed from ONE of the three ideas, not from two different ideas; 2 — the two concepts are genuinely different from each other, not the same concept redrawn or recoloured; 2 — one design **element** named on each concept and shown where it is applied; 2 — one design **principle** named on each concept and shown where it is applied, with a statement of what it contributes. Annotation that describes the concept in general, without pointing at the drawing, does not earn the element and principle marks. Naming a Gestalt principle in place of a design principle earns nothing for that mark.)

**Equally creditworthy responses in the other three communication needs.** In **Messages**, one poster idea taken to two concepts — for example the same symbol set used first as a full-bleed grid and then cropped to a single large symbol with the list reversed out — annotated for an element such as shape and a principle such as cropping. In **Objects**, one station form taken to two concepts — the same folding unit with the tools displayed on a shadow board, and with the tools hidden behind a lid that becomes the counter — annotated for form and proportion. In **Interactive experiences**, one structure taken to two concepts — the question-and-answer flow as one question per screen, and as a single scrolling card stack — annotated for type and hierarchy.

## Question 12

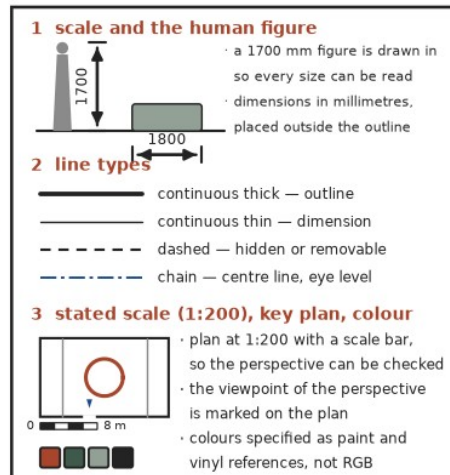
a. (Model — Environments, resolved as a one-point perspective.)

## Resolved solution — one-point perspective



BRIDLE CREEK REPAIR SATURDAY — hall interior, one-point perspective

## Presentation conventions



Concept B has been resolved. The one-point perspective is set up from a stated eye level of 1600 mm with a single vanishing point on the horizon, and the viewpoint is marked on a key plan drawn at 1:200 beside it, so the drawing can be checked against the hall it describes. The resolution goes beyond the concept in four specific ways: the floor ring is now dimensioned and specified — a 150 mm band in a stated vinyl reference; the benches carry tool trays at working height; the station list is set out in full on one of the hall's own pinboards, naming the three stations and the session time; and the entry gains a hanging fabric banner and a check-in trestle, so the visitor's first three seconds are designed rather than left to chance.

(8 marks: 2 — the drawing method matches the chosen communication need and is used correctly — for *Environments*, a **one- or two-point perspective with a horizon line and vanishing point(s)**; 2 — the drawing is genuinely more **resolved** than the concept it came from, through detail, materials, colour, type, sizes or states; 2 — the solution answers the design problem and sits in the communication need the student ticked; 2 — the drawing is complete and legible, with the whole proposal shown rather than a fragment. A resolved drawing that is simply the concept redrawn larger cannot earn the second pair of marks.)

**Equally creditworthy responses in the other three communication needs.** In **Messages**, the poster resolved on a **stated layout or symbol grid** at a stated trim size, with the type hierarchy and the symbol construction shown. In **Objects**, the station resolved in **isometric or planometric**, with measurements true along the axes, dimensions in millimetres and a 1700 mm figure drawn in for scale. In **Interactive experiences**, the guide resolved as **sized screens** with the pixel dimensions stated, one primary action per screen and the tap-target size shown. The marks sit in the same places: correct method, genuine resolution, an answer to the problem, and a legible complete drawing.

**b. (Model.) Convention 1 — the horizon line is drawn in and labelled at eye level 1600, with the vanishing point marked.** This convention exists so that anyone reading the drawing can see the position the view was taken from and check that everything in it recedes to a single point; without it, a perspective is a picture rather than a piece of documentation, and a builder cannot tell whether the sightline from the door is real.

**Convention 2 — the key plan is drawn to a stated scale of 1:200 with a scale bar, and the viewpoint is marked on it.** Scale is stated rather than implied because the drawing will be photocopied and emailed and cannot be trusted to stay at its original size; a scale bar survives resizing when a written ratio does not. Marking the viewpoint ties the two drawings together, so a measurement taken from the plan can be located in the perspective.

(2 marks: 1 each — a genuine presentation or documentation convention, named and located in the student's own drawing, plus the reason the convention exists in terms of legibility, reproducibility or buildability. Accept: dimensions in millimetres placed outside the outline; line types used consistently (thick continuous for outlines, thin for dimensions, dashed for hidden or removable items, chain for centre lines and eye level); a title and a north point; colours specified as paint or vinyl references rather than as RGB for a built environment; CMYK specification and

*bleed for print; stated pixel dimensions and tap targets for screens. Describing the design, or arguing that it looks good, is not a discussion of conventions and earns nothing.)*

**c.** *(Model — a PMI applied to two of the given criteria.)*

**Criterion: usable by people aged 12 to 85, including people with low vision and people who read little English.**

**Plus** — every station is identified three ways at once: a large numeral printed on the floor inside the ring, the same numeral on the tool tray at that bench, and a plain word on the reversed station list. A visitor who reads little English can match the numeral, and nothing in the system depends on colour alone. **Minus** — the floor numerals are seen from the doorway at a very shallow angle and are strongly foreshortened, and the station list on the pinboard is small enough that a visitor with low vision will not read it from twelve metres away. At the one moment the design most needs to work — the first three seconds inside the door — the visitor has only the banner. **Interesting** — the ring itself is a wayfinding device for anyone: you can walk it and arrive somewhere, whether or not you read anything. **Decision** — the criterion is met for a visitor already inside the ring but not for one standing at the door, so I will hang the three station numerals from the roof trusses at 2400 mm, one above each of the three station benches, where they are seen face-on from the entry, and keep the floor numerals for people who are already in the room.

**Criterion: set up and packed away by two volunteers in under thirty minutes, using only the hall's existing furniture and storage.** **Plus** — nothing in the solution is fixed to the building: the only parts made for it are a rolled vinyl mat, a fabric banner over the entry and the three numerals I have just hung on cables, and everything else it stands on — six trestle tables and a pinboard — the hall already owns. **Minus** — the mat is 6 m across and heavy enough that rolling it out is a two-person job on its own, which uses most of the time budget before the tables are up. **Interesting** — cutting the mat into three interlocking segments would make it a one-person job, at the cost of visible joins in the ring. **Decision** — I will accept the joins and cut the mat into three segments, because two volunteers who finish in twenty minutes will keep running the session and two who take forty will not.

*(3 marks: 1 — a named convergent or critical-thinking strategy — PMI, SWOT, an evaluation matrix, forced ranking — genuinely applied rather than merely named; 1 — applied point by point to TWO of the criteria stated in the design problem, not to criteria the student invented in Question 9; 1 — each evaluation closing with a decision that follows from what the evaluation found. A general opinion about the solution, or an evaluation that finds no limitation at all, does not earn the third mark.)*

## Practice Exam 4

### VISUAL COMMUNICATION DESIGN Written examination

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

### QUESTION AND ANSWER BOOK

#### Structure of book

| Section | Number of questions | Number of questions to be answered | Number of marks |
|---------|---------------------|------------------------------------|-----------------|
| A       | 7                   | 7                                  | 40              |
| B       | 5                   | 5                                  | 40              |
|         |                     | <b>Total</b>                       | <b>80</b>       |

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

#### Instructions

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

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

## Practice Exam 4 — Resource Book

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

### Design example 1 — MARQUEE (Messages)

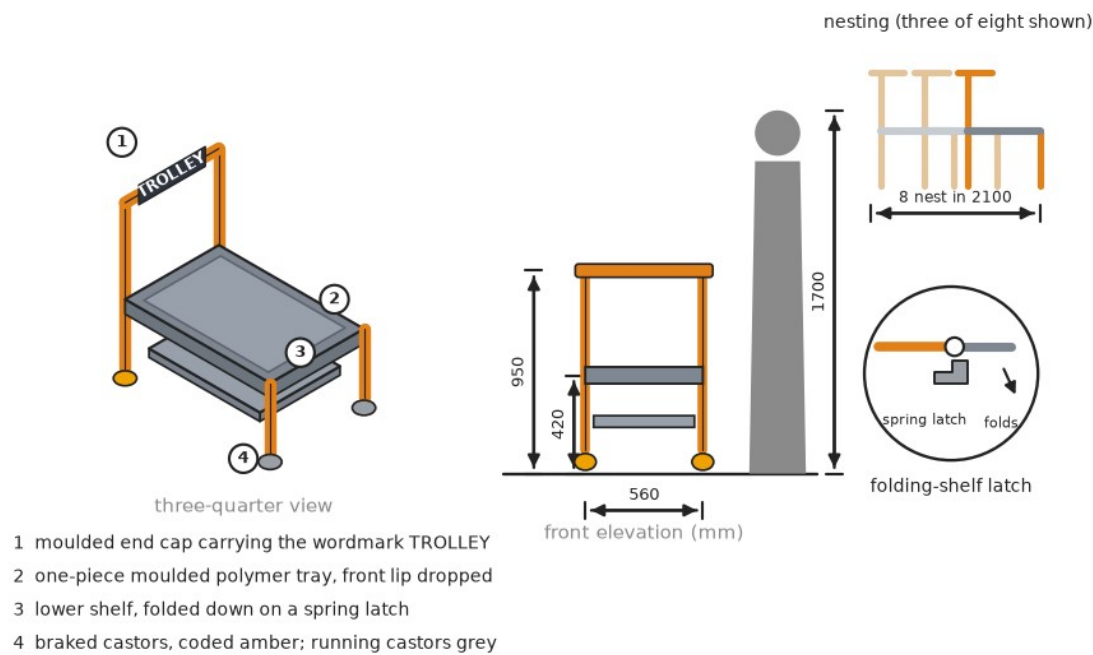


**MARQUEE** — season poster for a travelling open-air cinema, 2026.

MARQUEE is a not-for-profit cinema that screens films on six summer nights in six small towns. One poster is printed for the whole season and is pinned in shop windows, on noticeboards and on fence posts.

The poster is **screenprinted by hand in two colours** — indigo and amber — **on 100 gsm uncoated recycled kraft board**, 420 × 594 mm. There is no third ink: where the amber crosses the indigo, the two inks make a third, darker colour, which the designer has used for the projector beam, the season line and the date column. The blank panel at the foot is **overprinted with a rubber stamp at each venue** on the night, so one print run carries a different session time in every town.

Design example 2 — TROLLEY (Objects)



**TROLLEY** — nesting produce trolley for community food hubs, 2026.

TROLLEY is made by a small Victorian manufacturer for food hubs, community gardens and school kitchens, where volunteers move crates of produce from a loading bay to a sorting room. The frame is **bent and welded tubular steel, powder-coated** in a signal amber. The tray and the folding lower shelf are **one-piece mouldings in a single recycled polymer**, with the front lip of the tray dropped so a crate is slid on rather than lifted over an edge. The castors are glass-filled nylon; the two at the handle end are braked and coded amber, and the two running castors are grey. The wordmark is moulded into the end cap rather than applied as a label. Eight trolleys nest into 2100 mm of floor.

**TROLLEY — the maker’s project record**

| Item                                                                                              | Status                       |
|---------------------------------------------------------------------------------------------------|------------------------------|
| The shape of the nesting frame, filed with IP Australia                                           | design registered 2026       |
| The folding-shelf latch mechanism, filed with IP Australia                                        | standard patent granted 2025 |
| The wordmark TROLLEY, filed with IP Australia for goods in class 20                               | trade mark registered 2024   |
| The studio’s assembly drawings and its printed assembly guide                                     | not filed anywhere           |
| The folding-shelf latch was resolved by an independent fabrication engineer engaged by the studio | fee paid in full             |
| The studio’s published case study shows the trolley and names the studio alone                    | published 2026               |

## Design example 3 — CONSERVATORY (Environments)

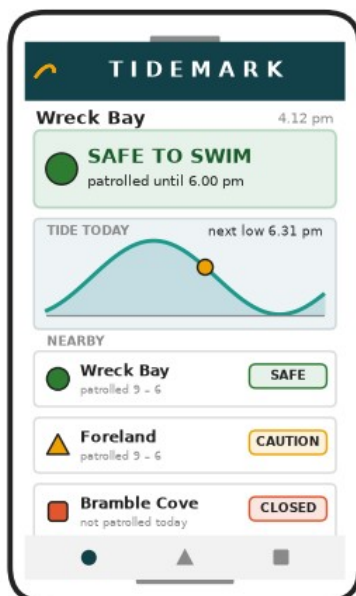


**CONSERVATORY** — glasshouse and potting room at a suburban library, 2026.

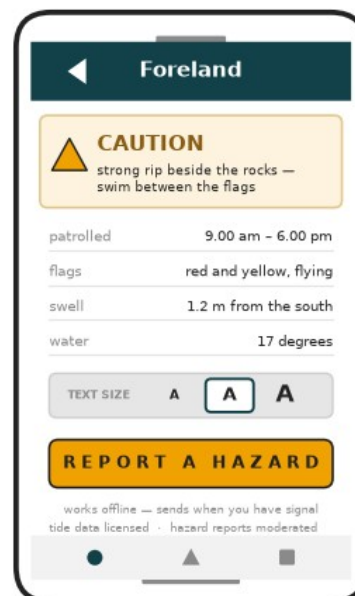
Built as a lean-to against the north-facing brick wall of an existing library, the CONSERVATORY houses the library's seed-lending collection. It is open to anyone, without a library card, from 10 am to 4 pm. Volunteers run a potting session on Saturdays and school groups visit on weekday mornings.

The structure is **standard, off-the-shelf aluminium glazing units** on a **reclaimed brick plinth**, with a **recycled-hardwood potting bench** running the length of the room and a galvanised-steel rain tank at the entry. Tools hang on a shadow board over painted silhouettes of themselves. The bench has a set-back seat rail so that a person seated, or a person using a wheelchair, can work at it. The high-level louvres are opened by hand. The whole room was assembled by library volunteers over four weekends.

## Design example 4 — TIDEMARK (Interactive experiences)



Screen 1 — today



Screen 2 — beach detail

**TIDEMARK** — tide, swell and beach-safety companion for a volunteer surf club, 2026.

TIDEMARK is used on a phone at the beach, in bright sun and often with wet hands, by families, first-time swimmers and visitors, and by club members reporting hazards. Two screens are shown: the day's tides and the nearby beaches, and one beach in detail.

Every safety status is carried by a **shape, a colour AND a word** — a green circle for SAFE, an amber triangle for CAUTION, a red square for CLOSED — so that a user who does not distinguish those hues still receives the message. The interface is **drawn as vector artwork and delivered as an RGB touchscreen interface** sized to 390 × 844 pt. The tide figures come from a licensed data feed, and hazard reports are moderated by the club before they appear. A text-size control is offered on every screen, and a hazard report is queued and sent when the phone next has signal.

## Section A

*Instructions for Section A: Answer all questions in the spaces provided. In Questions 1 to 6, tick the box of the ONE design example you have chosen and refer to it throughout that response. You may choose a different design example in each question. Question 7 names the design example you must use, so it carries no tick line.*

### Question 1 (4 marks)

Tick the design example you have chosen:

☐ MARQUEE (Messages) ☐ TROLLEY (Objects) ☐ CONSERVATORY (Environments) ☐  
**TIDEMARK** (Interactive experiences)

Analyse how the designer has used **one Gestalt principle of visual perception** to organise what the viewer or user sees. Name the Gestalt principle in your response and refer to evidence in the design example. 4 marks

### Question 2 (4 marks)

Tick the design example you have chosen:

☐ MARQUEE (Messages) ☐ TROLLEY (Objects) ☐ CONSERVATORY (Environments) ☐  
**TIDEMARK** (Interactive experiences)

Evaluate the effectiveness of the **dominant design element** in communicating with the audience or users of the design example you have chosen. Name the element in your response. 4 marks

### Question 3 (6 marks)

Tick the design example you have chosen:

☐ MARQUEE (Messages) ☐ TROLLEY (Objects) ☐ CONSERVATORY (Environments) ☐  
**TIDEMARK** (Interactive experiences)

Analyse how the designer has used **one design element** and **one design principle** to support the aesthetic decisions made in the design example you have chosen. Name the aesthetic in your response. 6 marks

### Question 4 (6 marks)

Tick the design example you have chosen:

☐ MARQUEE (Messages) ☐ TROLLEY (Objects) ☐ CONSERVATORY (Environments) ☐  
**TIDEMARK** (Interactive experiences)

a. Name the **method**, the **medium** and the **material** the designer has used in the **final** design solution. 3 marks

b. Evaluate how well suited these three choices are to the way the final design solution is produced and used. 3 marks

### Question 5 (4 marks)

Tick the design example you have chosen:

[ ] **MARQUEE** (Messages) [ ] **TROLLEY** (Objects) [ ] **CONSERVATORY** (Environments) [ ]  
**TIDEMARK** (Interactive experiences)

State the **purpose** and the **context** of the design example you have chosen, and explain how the design example reflects **one** conception of good design. 4 marks

### Question 6 (8 marks)

Tick the design example you have chosen:

[ ] **MARQUEE** (Messages) [ ] **TROLLEY** (Objects) [ ] **CONSERVATORY** (Environments) [ ]  
**TIDEMARK** (Interactive experiences)

**a.** Identify **one** of the five factors that has influenced the designer of the design example you have chosen, and explain how that factor has influenced the **designer's decisions**. Refer to evidence in the design example. 4 marks

**b.** Explain how a **second, different** factor has influenced a **different** decision made by the same designer. Refer to evidence in the design example. 4 marks

### Question 7 (8 marks)

Use **TROLLEY** (Design example 2) and the maker's project record for this question. This question carries no tick line.

**a.** The maker holds a **registered design** over the shape of the nesting frame and a **standard patent** over the folding-shelf latch mechanism. For **each**, state what it protects and how the protection arises. In your answer, make clear how this differs from the way the studio's rights in its assembly drawings arise. 4 marks

**b.** The folding-shelf latch was resolved by an independent fabrication engineer, who was paid in full. The studio's published case study shows the trolley and names the studio alone. Explain why naming the engineer is an **ethical** obligation of the designer rather than a legal one. 4 marks

## Section B

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

### The design problem

STOCKPOT is a food-rescue kitchen run by a neighbourhood house in a regional town. Volunteers collect surplus produce from growers, shops and markets, cook it into meals and freeze it. The meals are given away free at four collection points between 5.30 pm and 6.30 pm on weeknights. About sixty households collect each week. A third of them speak a language other than English at home, and many are collecting for the first time. The volunteers are aged from 15 to 80 and change from week to week. The neighbourhood house has a small one-off grant and no design staff.

### Design criteria

The design solution must:

- be understood at a glance by a first-time visitor who reads little English
- protect the privacy and the dignity of the people collecting meals
- work outdoors in low light, between 5.30 pm and 6.30 pm in winter
- be made and maintained by volunteers within a small one-off grant

**Communication needs** — choose ONE:

[ ] **Messages** — a set of signs and meal labels for the four collection points

[ ] **Objects** — a returnable meal container that volunteers pack and households bring back

[ ] **Environments** — the collection point at the neighbourhood house

[ ] **Interactive experiences** — the screen a household uses to see what is available and reserve a meal



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

### Question 8 (6 marks)

#### Discover

- a. Describe **two characteristics** of the audience or users of your chosen communication need. 4 marks
- b. Identify **one constraint** that will affect your design decisions, and state how it will affect them. 2 marks

### Question 9 (7 marks)

#### Define

Write a **design brief** for your chosen communication need. Your brief must state the communication need and its purpose, the audience or users, the context in which the solution will be produced and used, and the design criteria the solution must meet, expressed so that each criterion can be tested. 7 marks

### Question 10 (4 marks)

#### Develop

Generate **three** development drawings for your chosen communication need. The three must be **distinct ideas**, not three versions of one idea. Give each drawing a short title. 4 marks

Draw in the spaces below.

### Question 11 (8 marks)

#### Develop

Select **one** of your three ideas and develop it into **two** design concepts. Annotate each concept to name the **design elements** and **design principles** you have applied, and to explain **one** design decision you have made in each. 8 marks

Draw in the spaces below.

### Question 12 (15 marks)

#### Deliver

a. Resolve **one** of your two concepts and present it using a drawing method appropriate to your chosen field: isometric or planometric for Objects; one-point or two-point perspective for Environments; sized screens for Interactive experiences; a panel layout or symbol grid drawn to a stated size for Messages. Your resolved drawing must be more resolved than your concept. 9 marks

Draw in the space below.

b. Using a **named convergent thinking strategy**, evaluate your resolved solution against **each** of the four design criteria, and finish with a judgement. 4 marks

c. Discuss **two** presentation conventions you have applied in your resolved drawing. 2 marks

## Practice Exam 4 — Answers and solutions

### Marking guide

| Question | Marks | What is being assessed                                                                                                                                                             |
|----------|-------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1        | 4     | One Gestalt principle named from the study design's list, applied to specific evidence, with the mechanism of perception and the effect on how the design is read                  |
| 2        | 4     | The dominant element named and defensible by scale, contrast or coverage; a strength with evidence; a genuine limitation; an overall judgement                                     |
| 3        | 6     | A specific aesthetic named; one element and one principle named; the mechanism by which the pairing builds that aesthetic; evidence; the link to audience, purpose or context      |
| 4a       | 3     | One method (a process), one medium (what is applied) and one material (the surface or substrate) — all drawn from the FINAL solution                                               |
| 4b       | 3     | At least two of the three choices evaluated against the purpose, a limitation, and a judgement                                                                                     |
| 5        | 4     | Purpose stated; context stated as the setting and circumstances of use, not the presentation format; one conception of good design named and linked by evidence                    |
| 6a       | 4     | One factor named in the study design's exact term, a decision the DESIGNER made, evidence in the example, and what the decision achieves                                           |
| 6b       | 4     | A second, different factor and a second, different decision, evidenced in the same way                                                                                             |
| 7a       | 4     | What a registered design protects; what a standard patent protects; both correctly described as granted on application; copyright in the drawings correctly described as automatic |
| 7b       | 4     | The ethical obligation named precisely, the reason it matters tied to the engineer's specialist contribution, and the obligation correctly placed outside legislation              |
| 8a       | 4     | Two audience or user CHARACTERISTICS, each with a                                                                                                                                  |

| Question | Marks | What is being assessed                                                                                                                                                                                                         |
|----------|-------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 8b       | 2     | consequence for the design — not needs and not constraints<br>One genuine constraint that is not a restatement of a design criterion, plus how it bears on a decision                                                          |
| 9        | 7     | A brief a client could act on: need, purpose, audience or users, context of production and of use, and the criteria carried through in testable form                                                                           |
| 10       | 4     | Three development drawings that are three DISTINCT ideas, each titled and each addressing the communication need                                                                                                               |
| 11       | 8     | Two concepts developed from ONE idea, genuinely different from each other, annotated with named design elements, named design principles and one explained design decision each                                                |
| 12a      | 9     | A resolved solution in a drawing method appropriate to the ticked field, applied to convention, at a stated size or scale, more resolved than the concept, and settled across the whole solution rather than in one part of it |
| 12b      | 4     | A named convergent strategy set out under its own headings and applied to each of the four criteria, finishing with a judgement                                                                                                |
| 12c      | 2     | Two presentation conventions named and explained — what each one does, not a description of the design                                                                                                                         |

## Question 1

(Model, using MARQUEE.) The Gestalt principle is **similarity**.

The lamps ringing the masthead panel are all the same circle, at the same diameter, in the same amber, set at one even spacing around a single rectangle. Because the mind groups marks that share shape, size and colour, the viewer does not read twenty-four separate dots — the group resolves into **one object**, the illuminated sign above a picture theatre. That grouping does two jobs for the designer. It makes the top third of the poster a single strong shape that is seen first from across a street, so the name MARQUEE is read before anything else; and it carries the meaning “cinema” without a word or a photograph being spent on it, which matters on a poster limited to two flat inks.

(4 marks: 1 for the Gestalt principle named — only the first principle named is marked, and a design principle such as hierarchy, contrast, balance or cropping is a different vocabulary and is not credited; 3 for the principle applied to specific evidence in the example, the mechanism of perception described, and the effect on the way the design is read. A response that only names what is there — “there are circles around the title” — is description, not analysis, and sits in the bottom band. Accept any Gestalt principle the chosen example genuinely evidences: for MARQUEE, similarity, proximity or figure-ground; for TROLLEY, similarity or proximity; for CONSERVATORY, continuity, similarity or figure-ground; for TIDEMARK, proximity, similarity or figure-ground.)

*Alternative full-mark responses.* **TROLLEY** — **similarity**: the two braked castors are the amber of the frame while the two running castors are grey, so a volunteer who has never used the trolley groups “the amber wheels” as one set and learns in one glance which pair locks. **CONSERVATORY** — **continuity**: the glazing mullions, the roof bars and the converging edge of the potting bench all run to the same point on the back wall, and because the eye follows a continuous line it is carried down the room to the doorway into the library, which is where a first-time visitor needs to go. **TIDEMARK** — **proximity**: each beach’s status mark, name, patrol line and word chip sit inside one bounded card, with more space between the cards than within them, so the eye reads one beach as one unit instead of scanning a list of unrelated facts.

## Question 2

*(Model, using TIDEMARK.)* The dominant design element is **colour**, and it is used effectively.

A user standing on sand in bright sun reads the colour field of the status card — a full-width green or amber panel — before they read a single word, so the most urgent information, whether it is safe to swim, arrives first and at arm’s length. Colour is also never asked to work alone: each status carries a shape and a word as well, so a user who does not distinguish red from green still receives the message, and the same green, amber and red repeat as chips down the beach list, so the code is learned once and reused.

There is a real limitation. The amber that means CAUTION on the status card is the same amber used for the primary action button “report a hazard”, so the one hue is asked to mean two different things on the same screen; a hurried user could read the button as a warning.

Overall, because colour delivers the safety message instantly and is backed by shape and word, it is used effectively for users making a quick decision in poor viewing conditions, although the coding would be stronger if the action button took a hue reserved for actions.

*(4 marks: 1 for an element that is defensibly dominant by scale, contrast or coverage — only the first element named is marked, and **shape** is two-dimensional while **form** is three-dimensional; 3 for a strength supported by evidence, a genuine limitation, and an overall judgement tied to the audience or users. A response that gives strengths only cannot reach the top band — evaluate means strengths AND limitations plus a judgement.)*

*Alternative full-mark responses.* **MARQUEE** — **type**: the reversed masthead is by far the largest and highest-contrast feature and can be read from across a street, and the same family steps down to the season line and the town list so the whole poster is read in one order; the limitation is that the town list is set at a size that must be approached, so a passer-by learns the event but not whether it comes to their town. **TROLLEY** — **form**: the open, four-sided frame with a tray carried between the posts makes the object’s use legible at a glance and allows eight to nest; the limitation is that an open frame gives nothing to hold produce back on a slope. **CONSERVATORY** — **line**: the repeated mullion divides the whole enclosure at one interval, giving the room order and a strong sense of depth; the limitation is that at the west end the same repetition can read as a barrier rather than a wall of light.

## Question 3

*(Model, using CONSERVATORY.)* The CONSERVATORY has a **plain, natural, working** aesthetic — the character of a potting shed rather than of a display glasshouse.

The designer has used the **element of line** with the **principle of pattern**. The glazing is divided by slender green mullions at one constant spacing along the whole of the long wall, and the roof bars overhead repeat that same interval; the shelving on the brick wall and the courses of the reclaimed brick continue the rhythm across the room. Because every line is the same weight and every interval the same width, no part of the structure claims attention over any other. The eye is therefore not held by the building at all: it passes through the frame to the plants on the shelves, the seed trays on the bench and the brick beyond, which is what a room built to lend seed should do.

The pattern also carries a meaning. An evenly repeated, thin structural line is the visual language of a working glasshouse, not of a room, so the space reads as a place where things are grown rather than displayed. Combined with materials that are left as they are — reclaimed brick that still shows its previous mortar, an unpainted hardwood bench, galvanised steel — the repeated line builds a plain, natural character that suits a free potting room used by school groups on a weekday morning and by older gardeners on a Saturday, and that tells a first-time visitor they may touch things.

(6 marks: the aesthetic named specifically; one element and one principle named; the mechanism by which the pairing builds that aesthetic explained rather than asserted; evidence drawn from the example; the link made to the audience, purpose or context. “The line supports the aesthetic” earns no analysis marks.)

*Alternative full-mark responses.* **MARQUEE:** a warm, hand-made, nostalgic aesthetic, from the **element of colour** (a single warm amber against a deep indigo, both printed flat on a visibly coarse board) with the **principle of contrast** (warm against cool, light type reversed out of dark), which recreates the look of lamps against a night sky and of an older printed bill. **TROLLEY:** an honest, industrial aesthetic, from the **element of form** (an open frame of bent tube, every member the same diameter, nothing clad or concealed) with the **principle of proportion** (the tray occupying the lower half and the handle rising clear above it), so the object states what it is for and nothing is added to make it look like something else. **TIDEMARK:** a calm, clear, official aesthetic, from the **element of type** (one sans-serif family in four sizes, generous line spacing) with the **principle of hierarchy** (status primary, time secondary, detail tertiary), which makes the screen feel like advice from a patrol rather than from a marketing app.

#### Question 4

a. (Model, using MARQUEE.)

- **Method** — **screenprinting** (a hand-applied printing method).
- **Medium** — **screenprinting ink**, in two colours, indigo and amber.
- **Material** — **100 gsm uncoated recycled kraft board**, 420 × 594 mm.

(3 marks, 1 each. A method is a process; a medium is what is applied to make the marks; a material is the surface or substrate on or from which the design is made. Naming a piece of software as a method is the most common error — software is a medium. Naming a sketching or ideation technique gains no marks: the question asks about the FINAL solution. Accept for TROLLEY: method — tube bending and welding, or moulding; medium — the powder-coat finish; material — tubular steel, or the recycled polymer. For CONSERVATORY: method — prefabricated glazed construction, or bricklaying; medium — the factory-applied green finish on the aluminium; material — aluminium, reclaimed brick or recycled hardwood. For TIDEMARK: method — digital drawing (vector artwork); medium — interface design software; material — the touchscreen or digital interface.)

b. (Model, using MARQUEE.) The combination suits the purpose, which is to announce a whole season cheaply and to survive six weeks in a shop window.

Screenprinting lays flat, opaque ink, so a reversed masthead holds crisply on a coarse, absorbent kraft board that would clog and smear a fine photographic halftone; the designer has drawn the illustration flat, in two colours, for exactly that limit, so the method and the artwork agree. Two screens instead of four keep the run inside a volunteer budget, and the designer has recovered a third colour for nothing by letting the amber overprint the indigo, which is why the beam and the date column read as a different colour without a third pass. The uncoated board is matt, so it does not throw glare back at someone reading it through lit glass, and its unsealed surface takes a rubber stamp — which is the decision that lets one print run serve six towns with six different session times.

The limitation is contrast. Amber ink on a mid-toned kraft board is close in tone to its ground, so the season line and the dates read well at arm’s length but weakly at dusk on a fence post, where the masthead is still legible and the detail is not.

Overall, because every choice — flat ink, two screens, absorbent uncoated stock — is made to the same purpose and the same budget, the methods, media and materials support the final solution effectively.

(3 marks: at least two of the three choices evaluated against the purpose, one genuine limitation, and a judgement. Evaluating the design process rather than the final solution, or describing the choices without judging them, sits in the bottom band.)

#### Question 5

(Model, using CONSERVATORY.)

**Purpose.** To house and lend the library’s seed collection, and to give the public a free, sheltered place to pot, sow and learn.

**Context.** A lean-to built against the north-facing brick wall of an existing suburban library, open from 10 am to 4 pm; school groups use it on weekday mornings and volunteers run a potting session on Saturdays, and it was assembled by those volunteers over four weekends.

**The conception of good design.** The CONSERVATORY reflects Dieter Rams' principle that **good design makes a product understandable**. The room explains itself without instruction: there is one route from the library door to one bench; the bench is the only work surface, so there is no question about where to pot; and every tool hangs over a painted silhouette of itself, so a child who has never held a dibber can see both where it lives and what it is. Nothing has been added that does not do work — the structure is standard glazing units and reclaimed brick, left as they are — which is the same designer's "as little design as possible". For a free room that a stranger walks into on a weekday morning with no staff to ask, being immediately understandable is the quality that matters most.

*(4 marks: 1 for the purpose; 1 for the context stated as the setting and circumstances in which the design is created, used or viewed — a response that gives the presentation format instead does not earn this mark; 2 for a named conception of good design linked to specific evidence. Accept any defensible conception, including Rams' "long-lasting", "unobtrusive", "honest" or "environmentally friendly", provided it is named and evidenced.)*

*Alternative full-mark responses.* **MARQUEE:** purpose — to announce and promote a six-night summer season; context — pinned in shop windows, on noticeboards and on fence posts in six small towns across a summer, and printed by hand on a volunteer budget; conception — "good design is honest", because the poster does not pretend to be a four-colour commercial bill: the two inks, the visible board and the stamped panel show the reader exactly what it is. **TROLLEY:** purpose — to move crates of produce from a loading bay to a sorting room; context — a community food hub with a small store room and untrained volunteers; conception — "good design is long-lasting", evidenced by the repairable powder coat, the replaceable latch and the moulded-in wordmark that cannot peel off. **TIDEMARK:** purpose — to tell a beach user whether it is safe to swim; context — used on a phone on open sand in bright sun and weak reception; conception — "good design makes a product understandable", evidenced by a status carried simultaneously as a shape, a colour and a word.

## Question 6

**a. (Model, using TROLLEY and social factors.) Social factors.**

The people who push the trolley are **volunteers**, not trained warehouse staff: the caption states that at food hubs, community gardens and school kitchens it is volunteers who move crates of produce from the loading bay to the sorting room. A volunteer workforce is mixed in height, strength and experience, and most of it meets the trolley for the first time on the day it is used. That has shaped four decisions the designer made. The handle is set at 950 mm and is a **continuous bar** rather than two fixed grips, so a tall volunteer and a short volunteer can each take it where it suits them, and someone with a weak grip can push it with a forearm. The **front lip of the tray is dropped**, visible in the three-quarter view, so a full crate is slid on and off rather than lifted over an edge. The **two braked castors are coded amber** against grey running castors, so a volunteer who has had no induction can see which wheels lock. And because the frames **nest, eight into 2100 mm**, the trolleys can be put away in the small store room a neighbourhood kitchen actually has, rather than being left in a corridor.

*(4 marks: the factor named in the study design's exact term; at least two decisions the DESIGNER made; evidence a reader can point to in the example; what the decisions achieve. A response that explains why the community needs a food hub describes the design problem, not the designer's decisions, and cannot gain these marks.)*

**b. (Model, using TROLLEY and economic factors.) Economic factors.**

The buyer is a food hub spending a small grant once, so the designer worked to reduce both what the trolley costs to make and what it costs to keep. One welding jig and one bent-tube frame carry the whole product, and the tray and the folding lower shelf are moulded from a **single recycled polymer**, so one material is bought and one moulding process is set up for both parts rather than two of each. The **nesting geometry** is an economic decision as much as a spatial one: eight units in 2100 mm means far more units on a pallet and per truck, which lowers the freight in the delivered price. And the parts that wear are the parts that can be replaced — the shelf latch is a component, the castors unbolt, and the powder coat can be stripped and re-sprayed — so the hub buys one trolley and services it rather than buying a second in five years.

(4 marks: a second, different factor, correctly named, driving a second, different set of decisions, with evidence. Using “sustainability” for environmental or “budget” for economic loses the naming mark — the study design’s exact terms are economic, technological, cultural, environmental and social. Repeating the same decisions under a different factor label gains nothing.)

Alternative full-mark responses, by design example.

- **MARQUEE — technological:** hand screenprinting can only lay flat, opaque colour, so the designer drew a flat illustration with no photographic tone, held the whole poster to two screens, and manufactured a third colour by overprinting rather than adding a pass. **MARQUEE — economic:** one print run for a whole season, with the session panel left blank and rubber-stamped at each venue, replaces six separate print runs. **MARQUEE — environmental:** uncoated recycled board, no lamination and no third ink, so the poster can go straight into paper recycling.
- **CONSERVATORY — environmental:** the room is built against a north-facing brick wall so the wall works as thermal mass and the glazing collects winter sun; the high-level louvres vent by hand without power; the rain tank at the entry waters the benches. **CONSERVATORY — economic:** standard off-the-shelf glazing units and reclaimed brick, assembled by volunteers over four weekends, set the module of the whole room. **CONSERVATORY — social:** a level approach, a ramp, and a set-back seat rail at the bench so a seated visitor or a visitor using a wheelchair can work at the same bench as everyone else, in a room open to anyone without a library card.
- **TIDEMARK — technological:** reception on an open beach is weak, so the designer held each screen to text and one simple line chart that will load on a single bar, and queued the hazard report to send when signal returns. **TIDEMARK — social:** the users are families and first-time swimmers, not surf-club members, so every status is written as a plain word as well as a colour, and a text-size control is offered on every screen. **TIDEMARK — environmental:** the design is used on open sand in bright sun and often with wet hands, so the type is large, the contrast is high and the tap targets are generous. **TIDEMARK — economic:** the club is a volunteer organisation, so one screen set serves both the public and the patrol, and the tide figures are taken from a licensed feed rather than from sensors the club would have to buy and maintain.

## Question 7

**a. The registered design over the shape of the nesting frame.** A registered design protects the way a product **looks** — its shape, configuration, pattern and ornamentation, taken together as the overall visual appearance — and nothing about how it works. It does not arise by itself. The maker applied to IP Australia; the design had to be **new and distinctive** at the filing date; the right became enforceable only once the design was **registered and then certified**. It runs for five years and may be renewed once, to ten years in total. Because it protects appearance only, a competitor may lawfully build a trolley that also nests, provided its frame does not give a substantially similar overall impression (1 mark).

**The standard patent over the folding-shelf latch.** A patent protects how the latch **works** — the mechanism and the inventive step in it — and not what it looks like. It, too, exists only on application: it is filed at IP Australia and **examined**, it must be novel and involve an inventive step, and publishing or selling the mechanism before filing can destroy the novelty the application depends on. A standard patent runs for up to twenty years (1 mark).

**Both are granted, not automatic** — each required an application, an examination and a fee, each is recorded on a public register, and each expires (1 mark).

**The studio’s assembly drawings and assembly guide are different in kind.** The record shows them “not filed anywhere” because there is nowhere to file them: **copyright** arose **automatically** the moment the drawings and the guide were put into material form, as original artistic and literary works, with no application, no fee, no examination and no register. That is the essential contrast — copyright is automatic and free and lasts the life of the author plus seventy years; a registered design and a patent must be applied for, examined and granted, and both run out (1 mark).

(4 marks as marked above. A response that says the studio “applied for copyright” in its drawings, or that the patent protects the look of the trolley, or that the registered design covers the way the frame nests, reverses the categories and loses those marks. “Intellectual property” on its own is not creditworthy — the specific right must be named.)

**b.** The obligation is **honest representation of the work, and acknowledgement of a collaborator's contribution**. The engineer supplied **specialist knowledge** — the resolution of a mechanism the studio could not resolve itself, and the one part of the trolley that is now patented. That contribution is invisible in the finished object, so a reader of the case study will attribute it to the studio unless the studio says otherwise. Naming the engineer tells the reader accurately who did what, and it allows the engineer to build a reputation from work they actually did — which is how specialists get their next commission.

It is an **ethical** obligation and not a legal one because it comes from the profession's own codes of practice, which require a designer to represent their work honestly and to acknowledge those who contributed to it, and not from any Act of Parliament. Three points confirm that. The engineer has been **paid in full**, so there is no contract left to enforce. The **patent is held by the maker**, so the engineer has no patent right to assert over the latch. And the case study reproduces **no work the engineer authored** — the drawings in it are the studio's own — so neither copyright nor the moral right of attribution is engaged. The consequence of failing this obligation is therefore professional rather than legal: a studio that takes public credit for a specialist's contribution loses the trust of the specialists it depends on, and misleads the clients who commission it.

*(4 marks: 1 for the obligation named precisely as honest representation or acknowledgement of a collaborator; 2 for the reason it matters, tied specifically to the engineer's specialist contribution and to the reader of the case study rather than stated as a slogan; 1 for placing the obligation outside legislation with a supporting reason. Note for markers: had the engineer AUTHORED the technical drawings reproduced in the case study, the **moral right of attribution** under the Copyright Act would make naming them a **legal** obligation as well — the distinction turns on whether a copyright work of the engineer's is being used. Do not credit copyright, trade marks, patents or design registration as answers to this part: those are legal obligations.)*

## Question 8

**a.** (Model, using **Interactive experiences** — the reserve-a-meal screen.)

**Characteristic 1 — a demographic characteristic.** The households who collect are linguistically diverse: about a third speak a language other than English at home, and the collectors range from a 17-year-old to people in their eighties. The users are therefore not one reading level or one age group, and a screen that depends on a paragraph of English or on small type will exclude a substantial share of them (2 marks).

**Characteristic 2 — a psychographic characteristic.** Most are collecting for the first time and are anxious about being seen doing it. They worry about being recognised at a public counter and about “taking more than their share”, so they check on a phone at home, before they come, and they want to arrive knowing exactly what will happen. They are cautious users, not exploratory ones: they will not tap something to find out what it does (2 marks).

*(4 marks: 2 each — a characteristic of who the users ARE, plus the consequence it has for the design. A NEED — “they need to know what meals are available” — is not a characteristic. A CONSTRAINT — “the budget is small” — is not a characteristic either. At least one characteristic should be demographic and one psychographic to reach the top band.)*

**b.** (Model.) The neighbourhood house has **no design staff and no photographer**, and the menu changes every week with whatever produce is rescued. The solution must therefore be a small, fixed set of screens that a volunteer can update from a simple form each Monday, with no new imagery to be sourced or cropped — which rules out a design in which each meal card carries a photograph, and pushes the design toward a coloured tint plus a name (2 marks: a genuine limitation or expectation, not a restatement of a design criterion, plus how it bears on a design decision).

*What an equally creditworthy response looks like in the other three fields.* The characteristics do not change with the field — the users are the same people — but the consequences drawn from them do. For **Messages**, the linguistic characteristic pushes toward a pictogram system doubled with words, and the constraint might be that the four collection points are different sizes and shapes, so one sign format must suit all four. For **Objects**, the age range pushes toward a container a person with weak grip can open and close, and the constraint might be that the containers are washed in a domestic dishwasher at the neighbourhood house. For **Environments**, the dignity characteristic pushes toward an approach that is not visible from the street, and the constraint might be that the building is leased and nothing may be fixed to its walls.

## Question 9

Marking is by the rubric below, whichever communication need the student has ticked.

| Criterion                                                                                    | Marks |
|----------------------------------------------------------------------------------------------|-------|
| The communication need is stated, and matches the box ticked                                 | 1     |
| The purpose is stated (to inform, to guide, to promote, to enable...)                        | 1     |
| The audience or users are described as characteristics, not as a demographic label alone     | 1     |
| The context of production AND of use is stated — who makes it, where and when it is used     | 2     |
| The four design criteria are carried into the brief and expressed so that each can be tested | 2     |

*Do not award the context marks for a presentation format (“it will be an A3 poster”) — context is the setting and circumstances in which the solution is created, used or viewed. Do not award the criteria marks for the criteria copied verbatim: they must be expressed so a person could test the finished solution against them.*

### Model design brief — Interactive experiences

**Communication need.** A screen-based reserve-and-collect experience for STOCKPOT.

**Purpose.** To inform a household of the meals available at each of the four collection points on each weeknight, and to enable them to reserve one and collect it without having to ask anyone at a counter. The purpose is to inform and enable; it is not to promote the service.

**Audience and users.** About sixty households a week. A third speak a language other than English at home; ages run from seventeen to over eighty; most are using the service for the first time and are uneasy about being recognised. They are cautious users who will not tap an unlabelled control. A second, smaller group of users are the volunteers, aged 15 to 80, who change weekly and who need to update the week’s meals in a few minutes without training.

**Context of production.** Made once, on a small one-off grant, by a neighbourhood house with no design staff; maintained thereafter by rostered volunteers.

**Context of use.** On a personal phone — often an old one, on a weak connection — at home before leaving, and again outdoors at the collection point between 5.30 pm and 6.30 pm in winter, in low light, sometimes in rain, and in view of other people waiting.

### Design criteria, expressed so each can be tested.

1. **Understood at a glance without English.** A first-time visitor who reads little English can identify what a meal is and when to collect it from the screen alone, using an image, a colour and a number, within ten seconds and without tapping.
2. **Private and dignified.** Nothing that identifies the household or the service is visible to a person standing beside or behind the user; the collection pass can be shown without the words “free” or “food relief” appearing on screen.
3. **Works in low light outdoors in winter.** All text meets a 4.5:1 contrast ratio, the smallest type is 13 pt, and every screen is legible at arm’s length under a street light; the whole flow works with no signal after the week’s meals have loaded once.
4. **Made and maintained on a small grant.** No more than four screens; the week’s content is entered by a volunteer from one form in under ten minutes, with no new photography required.

(7 marks, by the rubric above.)

*What an equally creditworthy response looks like in the other three fields.* The shape of the brief is identical; only the need, the context of production and the testable form of the criteria change. A **Messages** brief would define the sign and label set, note that it is screenprinted or laser-printed by volunteers and laminated at the neighbourhood house, and express criterion 1 as “a first-time visitor can find the right queue from the sign alone, from ten metres, without

reading English”. An **Objects** brief would define the returnable container, note that it is bought in and modified rather than tooled, and express criterion 4 as “no part costs more than the grant allows per unit at sixty units, and every part survives a domestic dishwasher”. An **Environments** brief would define the collection point, note that the building is leased so nothing may be fixed to the fabric, and express criterion 2 as “a person collecting cannot be seen from the footpath”.

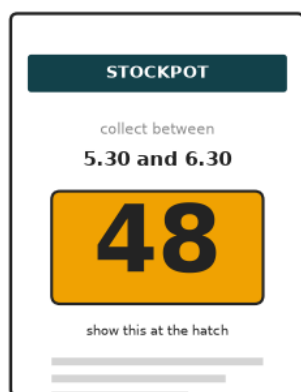
## Question 10

Marking is by the rubric below, whichever communication need the student has ticked.

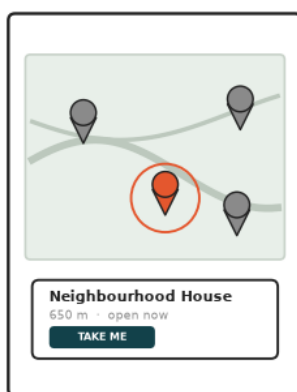
| Criterion                                                                                                   | Marks |
|-------------------------------------------------------------------------------------------------------------|-------|
| Three development drawings, each of which addresses the ticked communication need and carries a short title | 2     |
| The three are <b>distinct ideas</b> — different organising concepts, not one idea rendered three ways       | 2     |

*Award 1 of the 2 distinctiveness marks where two of the three are variations of each other. Changing only the colour, the typeface or the arrangement of the same content is a variation, not a distinct idea. Rapid, informal drawing is expected at this stage and is not penalised.*

### Model response — Interactive experiences



Idea 1 — a pass at the door



Idea 2 — map picks the point



Idea 3 — the week as a strip

The three ideas are organised on three different principles, which is what makes them distinct rather than three drafts of one screen. **Idea 1** treats the whole experience as a **single pass**: one screen, one large number, a time, nothing else — the user’s phone becomes the thing they hold up at the hatch. **Idea 2** puts the **map first**: the user is shown where the four collection points are, the nearest one is chosen for them, and the meal is a consequence of the place. **Idea 3** treats the week as a **horizontal strip of days**, so the user’s first decision is *when*, and the meals for that day follow beneath it. A user would meet a different question first in each of the three.

### What an equally creditworthy response looks like in the other three fields

- **Messages** — three distinct sign systems: a **pictogram** system in which a drawn meal shape does the work; a **colour-and-number** system in which each collection point owns a colour and each meal a number; a **hand-lettered chalkboard** system that volunteers rewrite each night. Drawn as panel layouts at a stated size.
- **Objects** — three distinct containers: a **nesting lidded tub** with a clip lid; a **fold-flat crate liner** that collapses when empty; an **insulated carry bag** with a rigid base. Drawn as quick paraline or freehand three-dimensional sketches.
- **Environments** — three distinct collection points: a **covered veranda hatch** on the side of the building; a **walk-through room** entered from one door and left by another; a **laneway window** that opens only during collection hours. Drawn as quick perspective or plan sketches.

## Question 11

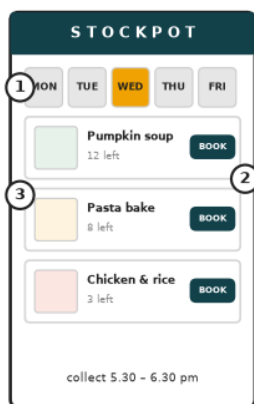
Marking is by the rubric below, whichever communication need the student has ticked.

| Criterion                                                                                           | Marks |
|-----------------------------------------------------------------------------------------------------|-------|
| Both concepts are developments of <b>one</b> of the three ideas from Question 10                    | 1     |
| Concept A is drawn and is more resolved than the Question 10 ideation drawing                       | 2     |
| Concept B is drawn and is genuinely different from Concept A in its visual language, not a recolour | 2     |
| <b>Design elements</b> correctly named and located on the drawings by annotation                    | 1     |
| <b>Design principles</b> correctly named and located on the drawings by annotation                  | 1     |
| One design <b>decision</b> explained — not just labelled — in each concept                          | 1     |

Do not award a design-principle mark for a Gestalt-only principle: proximity, similarity, continuity, closure, common fate and focal point belong to a separate vocabulary and are credited as neither an element nor a principle. **Figure-ground is the one term the study design lists in both vocabularies**, so it does earn a design-principle mark here when it is correctly named and located on the drawing. Do not award the “two concepts” marks where the student has taken two of their three ideas forward — the question asks for ONE idea developed into TWO concepts.

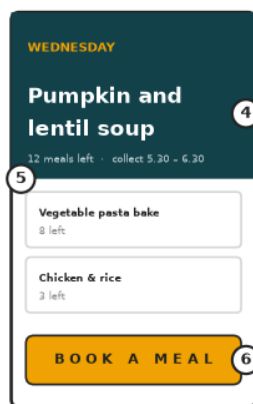
### Model response — Interactive experiences

Concept A — the calm list



- 1 type — one weight, three sizes: day, meal, count
- 2 hierarchy — meal name primary, count secondary, BOOK tertiary and always in the same place
- 3 Gestalt proximity — picture, name and count sit in one card, so the eye reads one meal at a time

Concept B — today, full width



- 4 scale — today's meal set at twice the card type
- 5 figure-ground — light type reversed out of a deep panel, so the day on offer separates from the rest
- 6 colour and position — one amber action at the foot, reachable with a thumb, read at arm's length

Both concepts develop **Idea 3, the week as a strip**. Concept A keeps the strip at the top and sets every meal as an equal card in a calm list, so the user compares. Concept B takes the same strip and crops hard to the day being offered, giving today's meal the full width of the screen and reducing the rest to two small cards, so the user is told rather than asked. They are two different answers to the same idea, not two colourways.

The annotations name the elements (**type, colour**), the principles (**hierarchy, scale, figure-ground**) and, in each concept, one explained decision: in A, the BOOK control is held in the same position in every card so that a cautious first-time user learns one control once; in B, the single amber action is pinned to the foot of the screen where a thumb reaches it and where it can be read at arm's length under a street light.

## What an equally creditworthy response looks like in the other three fields

- **Messages** — one idea (say, the pictogram system) developed into two concepts: one in which the pictogram is enclosed in a bold circular badge and repeated across the panel, another in which a single large pictogram is cropped by the panel edge with type reversed across it. Annotations would name **shape** and **colour** as elements, and **cropping**, **hierarchy** or **figure-ground** as principles.
- **Objects** — one container developed into two concepts: one with a clip lid and a moulded grip ring, another with a sliding lid and a webbing handle. Annotations would name **form**, **texture** and **colour**, and **proportion**, **balance** or **contrast**.
- **Environments** — one collection point developed into two concepts: one with the hatch set back behind a screen wall, another with a wide sheltered veranda and seating along it. Annotations would name **line**, **form** and **tone**, and **scale**, **proportion** or **balance**.

## Question 12

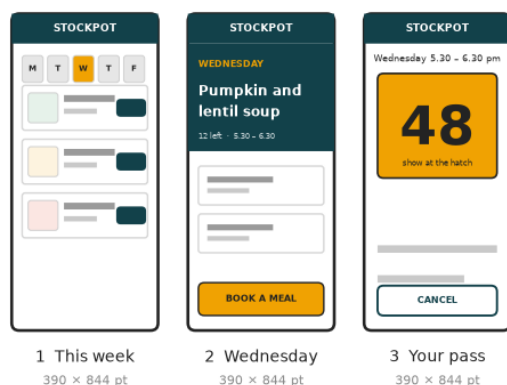
a. Marking is by the rubric below, whichever communication need the student has ticked.

| Criterion                                                                                                       | Marks |
|-----------------------------------------------------------------------------------------------------------------|-------|
| A drawing method appropriate to the ticked field is used                                                        | 2     |
| The method is applied to convention (construction lines, dimensions, grid or projection as the method requires) | 2     |
| The solution is presented at a stated size or scale                                                             | 1     |
| The resolved drawing is genuinely more resolved than the concept — details, states, content and finish settled  | 3     |
| The resolution is carried right across the solution, not concentrated in one screen, panel, view or face        | 1     |

*The expected methods are: isometric or planometric for **Objects**; one-point or two-point perspective for **Environments**; sized screens for **Interactive experiences**; a panel layout or symbol grid drawn to a stated size for **Messages**. Award 1 of the 2 method marks where a method is used that does not suit the ticked field. A drawing that merely repeats the concept at a larger size cannot earn the resolution marks.*

## Model response — Interactive experiences

### Resolved solution — three screens at 390 × 844 pt



### Presentation conventions

- 1 layout grid and margins**
  - 4-column grid, 8 pt gutter
  - 16 pt outer margin
  - 8 pt baseline grid
- 2 minimum tap target**
  - 44 × 44 pt minimum
  - 8 pt clear between targets
- 3 type scale (points)**

|           |         |                           |
|-----------|---------|---------------------------|
| Meal name | 28 / 32 | one family,<br>four steps |
| Section   | 20 / 24 |                           |
| Body      | 16 / 22 |                           |
| Caption   | 13 / 18 |                           |
- 4 colour — RGB for screen**

|         |         |         |         |                                                         |
|---------|---------|---------|---------|---------------------------------------------------------|
| #12414A | #F0A202 | #E6F2EA | #232323 | • contrast 4.5:1 or better                              |
|         |         |         |         | • status carries a shape and a word, never colour alone |
- 5 states**

|         |       |        |
|---------|-------|--------|
| default | focus | booked |
|---------|-------|--------|

Concept B is resolved as a three-screen set drawn at  $390 \times 844$  pt: *This week*, *Wednesday* and *Your pass*. The resolution beyond the concept is in the parts the concept left open — the flow is now complete from browsing to holding a pass at the hatch; the type scale is fixed at four steps; the colour is specified in RGB for screen; the control states (default, focus, booked) are drawn; and the minimum tap target is set and dimensioned.

**b.** (Model, using a **SWOT** applied criterion by criterion. Any named convergent thinking strategy is accepted — SWOT, PMI, or a criteria-weighted matrix — provided it is set out under its own headings and applied to each of the four stated criteria in turn.)

**Strengths.** Against criterion 1, each meal is carried by a colour tint, a name and a number, and the day strip is a row of five marks, so a user who reads little English can identify a meal and a day without a sentence of English. Against criterion 3, the type scale bottoms out at 13 pt, every combination is specified at 4.5:1 or better, and the pass screen is a single large numeral that reads under a street light at arm's length.

**Weaknesses.** Against criterion 2, the resolved pass screen shows the collection number at a size designed to be read across a hatch — which means it can equally be read over a shoulder by the person next in the queue, so the design has bought legibility at some cost to privacy. Against criterion 4, three screens plus a volunteer entry form is more than the grant comfortably covers, and the “booked” state has to be maintained accurately or the count on the card misleads.

**Opportunities.** The same colour tints could be printed onto the meal labels the volunteers already write, so the screen and the physical labels teach each other and criterion 1 is met twice over at no extra cost. The pass number could be reduced and replaced by a shape and colour combination that the volunteer at the hatch reads instantly but that means nothing to a bystander, which would answer the privacy weakness directly.

**Threats.** If the week's meals are not entered by Monday the screens show last week's content, and a user who arrives on the strength of it is worse off than if there had been no screen at all. If a future volunteer adds a photograph to each card, the load time on an old phone on a weak connection will break criterion 3.

**Judgement.** The resolved solution meets criteria 1 and 3 well and criterion 4 adequately, but meets criterion 2 only partly, because the pass is legible to bystanders as well as to the volunteer. It would meet all four if the collection number were replaced by a shape-and-colour pass, and I would make that change before production.

(4 marks: 1 for naming the strategy and setting it out under its own headings; 2 for points tied individually to the four stated criteria and to specific decisions in the resolved solution; 1 for a judgement about whether each criterion is met. A SWOT or PMI about the design problem, the audience or the design process earns no marks — the evaluation must be of the resolved solution, against the criteria in the brief.)

**c.** (Model, using the Interactive experiences solution.)

**Convention 1 — every screen drawn at its true size on a stated layout grid.** The three screens are drawn at  $390 \times 844$  pt on a four-column grid with an 8 pt gutter, a 16 pt outer margin and an 8 pt baseline grid, and the grid is shown beside the artwork. Drawing to the real frame is what lets the client and the developer see that the content actually fits the device, and the shared grid is what keeps the three screens looking like one product rather than three drawings.

**Convention 2 — colour specified in RGB for screen, with a contrast rule.** The palette is given as RGB hex values, not as CMYK, because the solution is emitted by a screen rather than printed with ink; each pairing is specified at 4.5:1 or better, and every status carries a shape and a word as well as a colour. Specifying colour in the right model, with a measurable rule, is what makes the drawing a production document rather than an impression.

(2 marks, 1 each: the convention named and what it does explained. Describing the design, or pitching its merits, earns nothing here.)

*What an equally creditworthy response looks like in the other three fields.* For **Messages**: trim, bleed and type margin marked on the panel layout; a symbol construction grid with a stated clear space; colour specified in CMYK for offset print; the stock named. For **Objects**: dimensions in millimetres with a stated scale; the third-angle projection symbol where an orthogonal drawing is included; correct line types for outlines, hidden detail and centre lines; a materials and finishes schedule. For **Environments**: the horizon line and vanishing points left visible; a scale figure; a plan drawn to a stated scale with a north point; materials annotated on the surfaces they apply to.



## Practice Exam 5

### VISUAL COMMUNICATION DESIGN Written examination

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

### QUESTION AND ANSWER BOOK

#### Structure of book

| Section | Number of questions | Number of questions to be answered | Number of marks |
|---------|---------------------|------------------------------------|-----------------|
| A       | 6                   | 6                                  | 40              |
| B       | 5                   | 5                                  | 40              |
|         |                     | <b>Total</b>                       | <b>80</b>       |

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

#### Instructions

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

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

## Practice Exam 5 — Resource Book

Use these four design examples to answer Section A. Each example is an original ClassBasics artifact created for this paper. Unless otherwise indicated, the drawings are not to scale.

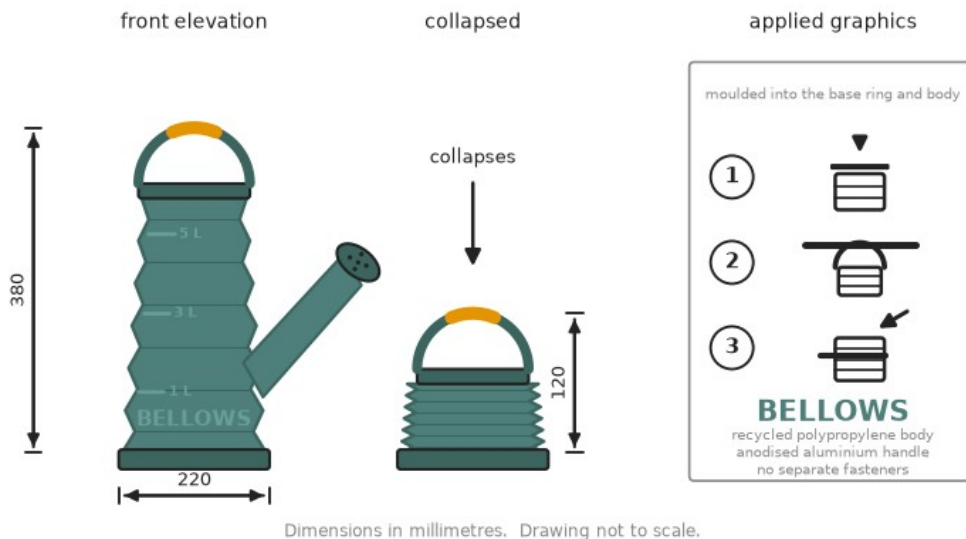
### Design example 1 — Messages



**GAZETTE** — monthly street poster for a volunteer-run community publication, 2026.

*GAZETTE is a free monthly publication written and delivered by volunteers in a river valley of about four thousand people. This is not the publication itself but the poster that goes up with each issue: three hundred A2 sheets, pasted in shop windows, in the store, at the hall and on the noticeboard outside the medical centre, where they are read in passing from about two metres. Each poster is printed in two colours — one blue, one black — on an uncoated recycled stock, on a risograph in the shire's community print room, by the same volunteers who write the publication. There is no paid advertising; the work is funded by a small shire grant and by donations, and the layout is built from a template by one volunteer on a four-year-old laptop. The illustration on this poster was drawn by a reader.*

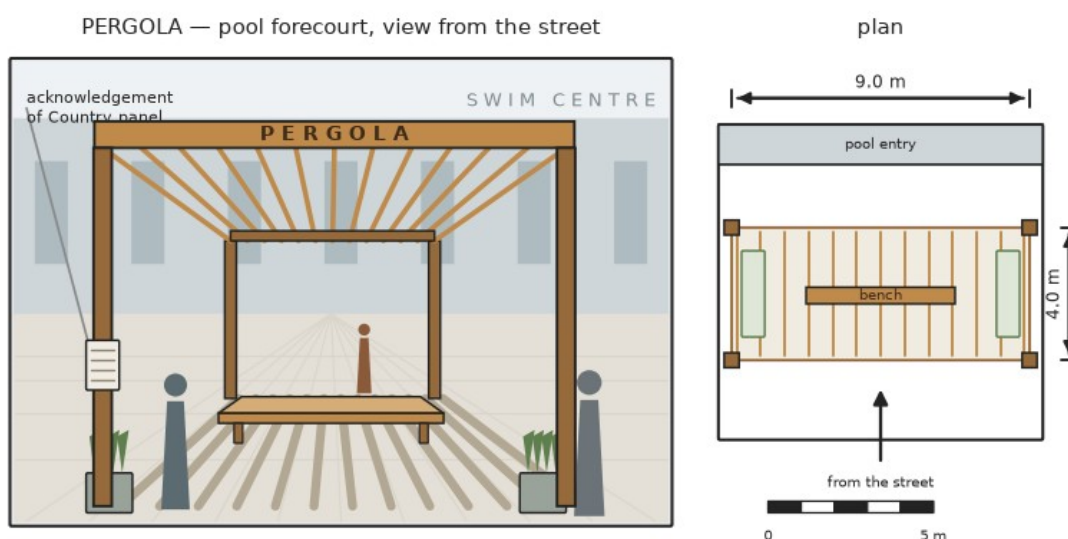
## Design example 2 — Objects



**BELLOWS** — collapsible watering can, community garden tool library, 2026.

*BELLOWS is one of forty tools that members borrow from a shipping-container tool library at a community garden. It is used outdoors by gardeners aged from about six to eighty, most of whom carry it one-handed along a narrow path from the tap to a plot. The concertina body is moulded in one piece from recycled polypropylene and collapses to 120 mm so that thirty cans hang from a single rail inside the container. The handle is anodised aluminium. There are no separate screws, clips or fasteners, so nothing can be lost, and at the end of its life the body goes into one recycling stream. The fill scale, the three-step pictogram instruction and the wordmark are moulded into the surface rather than printed, because a printed label would not survive a season outdoors. The not-for-profit that makes BELLOWS has registered the name and mark as a trademark, and has registered the concertina form as a design.*

## Design example 3 — Environments

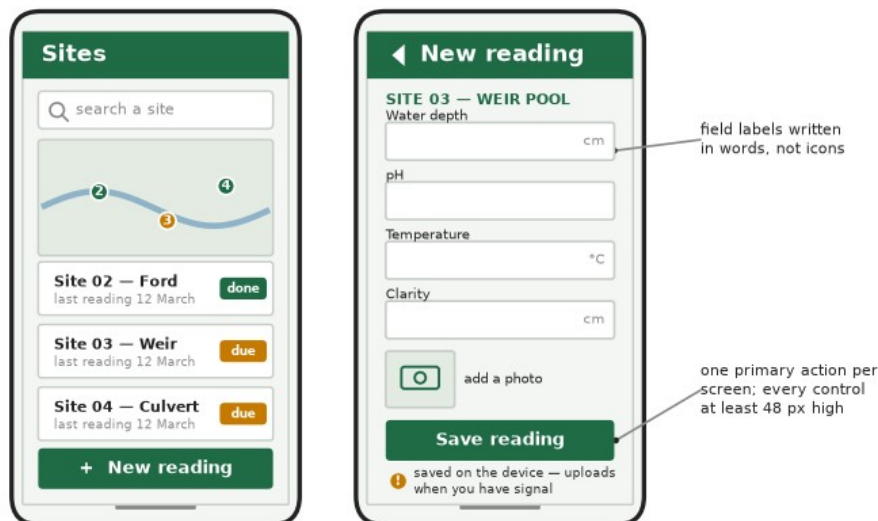


**PERGOLA** — shade and waiting structure, regional swim centre forecourt, 2026.

*PERGOLA stands on the paved forecourt between the street and the doors of a regional swim centre, and measures 9.0 m by 4.0 m. Battens of oiled local hardwood are set across the beams at a spacing that holds the bench in shade between ten and four in summer and lets low winter sun through. Beneath it are one continuous bench and planting at each end; there is no other furniture. It is used by parents waiting through a swimming lesson, by students who arrive*

early, by people with prams, and by people who cross the forecourt as a short cut. It is neither staffed nor locked, and at night it is lit only by the light spilling from the centre's facade. The timber was milled within sixty kilometres and is left unpainted so that it can be sanded and re-oiled rather than repainted. An acknowledgement of Country panel, developed with the Traditional Owners of the land and carrying language supplied by them, is fixed to the post nearest the street. The name is routed into the face of the front beam.

## Design example 4 — Interactive experiences



screens shown at 360 × 640 px

**FIELDBOOK** — two screens from a field-recording app for school groups, 2026.

*FIELDBOOK* is used by Year 9 and Year 10 students standing in a creek bed with wet hands, on school-owned devices that are four years old, on a network that drops out along the valley. Two screens are shown: the site list a student sees on arrival, and the form on which a reading is entered. Every reading is stored on the device and uploaded later, and the app says so. Type is set at a size that can be read in direct sun; every status is carried by a word as well as by a colour; every control is at least 48 px high; and no field asks for a measurement that cannot be taken with the kit in a student's bag. A location is recorded against the site, not against the student, and the app asks for consent before a photograph is uploaded to the teacher's dashboard. Screens are drawn at 360 × 640 px.

## Section A

*Instructions for Section A: Answer all questions in the spaces provided. In Questions 1, 2, 3, 4 and 6, tick the box of the ONE design example you have chosen and refer to it throughout your response. You may choose a different design example in a different question. Question 5 is answered from your own study and does not refer to the Resource Book.*

### Question 1 (4 marks)

Tick the design example you have chosen:

[ ] **GAZETTE** — Messages [ ] **BELLOWS** — Objects [ ] **PERGOLA** — Environments [ ] **FIELDBOOK** — Interactive experiences

Identify one **Gestalt principle of visual perception** in the design example you have chosen, and analyse how the designer has used it to organise what the audience or users perceive. 4 marks

### Question 2 (4 marks)

Tick the design example you have chosen:

[ ] **GAZETTE** — Messages [ ] **BELLOWS** — Objects [ ] **PERGOLA** — Environments [ ] **FIELDBOOK** — Interactive experiences

Identify the **dominant design element** in the design example you have chosen and evaluate its effectiveness in communicating to that example's audience or users. 4 marks

### Question 3 (8 marks)

Answer both parts using the same design example. Tick the design example you have chosen:

☐ **GAZETTE** — Messages ☐ **BELLOWS** — Objects ☐ **PERGOLA** — Environments ☐ **FIELDBOOK** — Interactive experiences

a. Analyse how **one design element** and **one design principle** have been used to support the designer's aesthetic decisions. Name the aesthetic in your response. 4 marks

b. Evaluate the application of **methods, media and materials** in the final design solution. 4 marks

### Question 4 (8 marks)

Tick the design example you have chosen:

☐ **GAZETTE** — Messages ☐ **BELLOWS** — Objects ☐ **PERGOLA** — Environments ☐ **FIELDBOOK** — Interactive experiences

Analyse the **use and role of visual language** in communicating ideas and information to the stakeholders of the design example you have chosen. 8 marks

### Question 5 (10 marks)

**This question is answered from your own study this year. Do not refer to the Resource Book.**

Using one specific design example from each of **two contemporary designers** you have studied this year, **compare** the contexts in which the two designers work and the way each has engaged a **specialist** when resolving a design problem.

#### Designer 1

Name of designer:

Design example:

Specialist engaged:

#### Designer 2

Name of designer:

Design example:

Specialist engaged:

Write your comparison in the space below. 10 marks

### Question 6 (6 marks)

Answer both parts using the same design example. Tick the design example you have chosen:

☐ **GAZETTE** — Messages ☐ **BELLOWS** — Objects ☐ **PERGOLA** — Environments ☐ **FIELDBOOK** — Interactive experiences

a. Explain how **one factor** — economic, technological, cultural, environmental or social — has influenced the decisions made by the designer of the design example you have chosen. Name the factor in your response. 3 marks

b. Explain **one legal obligation** and **one ethical obligation** that the designer of that design example would have needed to meet. 3 marks

## Section B

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

### The design problem

**GAZETTE**, the volunteer-run community publication whose street poster is shown as Design example 1 in the Resource Book, is opening a **shopfront newsroom**. It has leased one street-front room on the main street of the valley's largest town; the room as it exists is drawn below. Volunteers will staff the room two days a week. Residents will be able to walk in, bring a story, a photograph or a notice, read back issues and ask for help. Many residents have never been inside a newsroom and do not think of themselves as people who have a story worth printing.



**The leased shopfront as it exists.** Street elevation and plan; refer to the dimensions and the notes.

### Design criteria

The design solution must:

- be recognisable as **GAZETTE**, using the visual language of the street poster in the Resource Book
- be understood by a passer-by who has never been inside a newsroom
- be able to be made and installed by local trades, or by the volunteers themselves, for a small budget
- work for residents of all ages, including those who do not read English confidently

### Communication needs — choose ONE:

- ☐ **Messages** — a set of four symbols, one for each section of **GAZETTE**, applied to the shopfront window
- ☐ **Objects** — a drop box in which a resident leaves a story, a photograph or a notice
- ☐ **Environments** — the layout of the shopfront room itself
- ☐ **Interactive experiences** — two screens of a self-serve kiosk inside the shopfront, on which a resident submits a story

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

### Question 7 (6 marks)

#### VCD design process: Discover

- Discuss **two characteristics** of the audience or users that are relevant to this design problem. 3 marks
- Identify your selected field of design practice and discuss the **constraints** relevant to your design problem. 3 marks

### Question 8 (7 marks)

#### VCD design process: Define

Write a **design brief** for your chosen communication need. Your brief must identify the client and the communication need, and describe the purpose, the context, the audience or users, and the constraints. It must incorporate the four design criteria stated on the previous page. 7 marks

### Question 9 (12 marks)

#### VCD design process: Develop

**a.** Generate **at least three diverse ideas** for your chosen communication need, using development drawings. Draw in the space below. 4 marks

**b.** Select **ONE** idea from part **a.** and develop it into **TWO concepts**. Use annotations to name and explain the **design elements** and **design principles** you have applied in both concepts. Draw in the space below. 8 marks

### Question 10 (11 marks)

#### VCD design process: Deliver

**a.** Select and resolve **ONE** concept from Question 9 part **b.** to present to the client. Present it using a drawing method appropriate to your chosen field of design practice: a **symbol grid with stated sizes** for Messages, **isometric or planometric** for Objects, **one- or two-point perspective** for Environments, or **sized screens** for Interactive experiences. Draw in the space below. 8 marks

**b.** Using a **named convergent thinking strategy**, evaluate how your resolved solution is informed by the design criteria stated in the design problem. 3 marks

### Question 11 (4 marks)

Discuss one or more **conventions** you would need to observe when presenting your resolved solution to the client. 4 marks

## Practice Exam 5 — Answers and solutions

### Marking guide

| Question | Marks | What is being assessed                                                                                                                                                            |
|----------|-------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1        | 4     | One Gestalt principle named from the study's list, located in the example, with the mechanism of perception and its effect on what is seen first                                  |
| 2        | 4     | The dominant element identified by evidence; a judgement with a strength AND a limitation, tied to the audience or users                                                          |
| 3a       | 4     | A specific named aesthetic; one element and one principle; the mechanism; the link to purpose and audience                                                                        |
| 3b       | 4     | Methods, media and materials distinguished and read from the FINAL solution; digital vs manual; strengths, a limitation, a judgement                                              |
| 4        | 8     | Stakeholders identified; pictorial, symbolic and typographic components located; how each carries meaning and shapes behaviour; an overall judgement                              |
| 5        | 10    | Two contemporary designers (2000 onward) in visual communication design; contexts compared; a genuine specialist for each; congruent comparison with similarities AND differences |
| 6a       | 3     | One of the five factors named in the study's exact terms and traced to a decision the DESIGNER made                                                                               |
| 6b       | 3     | One legal and one ethical obligation, each evidenced, and the two kept distinct                                                                                                   |
| 7a       | 3     | Two audience or user CHARACTERISTICS (not needs, not constraints), each discussed against this problem                                                                            |
| 7b       | 3     | The field stated; constraints as limitations or expectations, not a restatement of the criteria                                                                                   |
| 8        | 7     | Client and communication need; purpose, context, audience or users, constraints; the four given criteria incorporated                                                             |
| 9a       | 4     | Three or more genuinely DIVERSE ideas, drawn and readable, all in the chosen field                                                                                                |

| Question | Marks | What is being assessed                                                                                                 |
|----------|-------|------------------------------------------------------------------------------------------------------------------------|
| 9b       | 8     | ONE idea developed into TWO concepts; elements and principles named and located by annotation on both                  |
| 10a      | 8     | A field-appropriate drawing method used correctly; genuine resolution beyond the concept; detail, materials and states |
| 10b      | 3     | A named convergent strategy applied point by point to the GIVEN criteria, closing with a decision                      |
| 11       | 4     | Presentation conventions of the chosen field, each with the reason it exists                                           |

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

**Marking latitude.** Questions 1, 2, 3, 4 and 6 may each be answered from any of the four design examples, and a student may change example between questions. A full model is given for one example in each question, with the evidence available in the other three set out so that any correct response can be marked. Question 5 is marked on the student's own case studies. In Section B the model works one communication need through in full (**Objects**); equally creditworthy responses in Messages, Environments and Interactive experiences are described at Questions 9, 10 and 11.

### Question 1

*(Model — FIELDBOOK, Interactive experiences.)* The Gestalt principle used is **proximity**. On the *New reading* screen each field label sits directly above its own input box, with a clear gap before the next label; the four label-and-box pairs are therefore perceived as four separate units rather than as eight loose objects. Because the mind groups elements that are close together and separates those that are not, a student standing in a creek with wet hands does not have to work out which label belongs to which box — the grouping does that before reading begins. The same principle runs down the *Sites* screen, where each site name, its date line and its status chip are held on one card with white space between the cards, so the eye reads three sites rather than nine fragments. Proximity is what makes a dense form legible in a glance under bright sun.

*(4 marks: 1 — a Gestalt principle correctly named from the study's list — proximity, continuity, similarity, closure, common fate, figure-ground or focal point; 1 — located in the example with evidence; 1 — the mechanism of perception explained, that is, how the mind groups or separates what it sees; 1 — the effect on what the audience or users perceive, and in what order. Naming a design principle such as hierarchy, contrast or balance instead of a Gestalt principle earns nothing: this is the most commonly penalised confusion in Section A.)*

### Evidence available in the other three examples.

- **GAZETTE: similarity** — the four section marks share one diameter, one line weight and one blue, so they are read as one set of four navigational marks and not as four unrelated pictures; **figure-ground** — the reversed pale type on the solid blue call-to-action panel, which separates from the sheet before anything else on it is read; **proximity** — the headline, the two-line standfirst and the illustration sit tight together and apart from the call to action, so the poster reads as two blocks rather than five items.
- **BELLOWS: similarity and continuity** — the repeated concertina ribs are identical in profile and evenly stepped, so the body is perceived as one continuous flexible form rather than as a stack of separate rings, which is what tells a first-time borrower that it collapses; **figure-ground** — the single amber grip against the teal body.
- **PERGOLA: continuity** — the evenly spaced battens all run the same way, from the beam at the street to the beam at the doors, so the eye follows them through the structure and on to the centre's entrance; **proximity** —

bench, planting and posts are close enough to be read as one sheltered place rather than as separate objects on a paved square; **figure–ground** — the dark striped shade read as figure against the bright paving.

## Question 2

(*Model — PERGOLA, Environments.*) The dominant design element is **line**: the repeated hardwood battens are the largest, most insistent feature of the structure, and they dominate both the view from the street and the striped shadow they throw on the paving.

Line is used effectively. Because the battens run the full 4.0 m depth of the structure, from the beam at the street to the beam at the doors, and are read in warm contrast against the pale facade behind, they draw a person standing at the street straight along the structure and toward the centre's doors, so the element does the wayfinding work that would otherwise need a sign. The same lines are also the functional shading device — their spacing is what keeps the bench shaded through the middle of the day — so the dominant element and the structure's purpose are the same decision. For an audience that includes students, people with prams and parents waiting through a lesson, that legibility matters more than any applied graphic.

There is a limitation. Because line so dominates, everything else on the structure recedes: the acknowledgement of Country panel and the routed name on the beam are small, low-contrast and easily missed by someone moving through, which weakens the structure's ability to say what it is and whose land it stands on. At night, when the battens are lit only by spill from the facade, the lines disappear altogether and the structure loses most of its identity.

**Overall**, line is used effectively for a daytime forecourt that has to be legible at a glance, though the design relies on it so heavily that its secondary information is under-served.

(4 marks: 1 — one element named as the dominant one, with the evidence that makes it dominant; 1 — a strength argued from the example; 1 — a limitation argued from the example, not asserted; 1 — an overall judgement that reaches the audience or users. A response with no limitation cannot reach full marks: “evaluate” requires both sides. Accept any element defensibly argued.)

**Dominant elements available in the other three examples. GAZETTE: type** — the masthead is the largest and highest-contrast thing on the sheet, and the whole poster is a typographic hierarchy; strength — a passer-by identifies whose poster it is from across a footpath; limitation — the poster's one instruction, *bring us your story*, is carried entirely in words, so a resident who does not read English gets almost nothing from it. **BELLOWS: form** — the tapered concertina body is the object's whole idea; strength — the form tells a borrower it collapses before any instruction is read; limitation — the moulded graphics are the same colour as the body, so the fill scale is nearly invisible in low light. **FIELDBOOK: colour or type**; strength — the one saturated green marks the primary action on each screen, so a student never hunts for the next step; limitation — that same green also carries the screen headers and the *done* chip, so one hue is doing several jobs at once.

## Question 3

a. (*Model — GAZETTE, Messages.*) The aesthetic is **plain, civic and trustworthy** — the look of a document that reports rather than sells.

The designer uses the **element of type** with the **principle of hierarchy**. The masthead is set in a heavy serif at by far the largest size on the sheet and is primary. The headline is set in a bold sans-serif at about a third of that size and is secondary. The reversed call to action is tertiary, made prominent not by type size — it is set slightly smaller than the headline — but by being the only reversed area on the sheet. The italic serif standfirst, the address line and the four section labels step down again to a fourth and smallest layer. Because each level differs from the next in size, weight, case or reversal — and only in those things — the poster organises itself without a single box, tint, rule or flourish that is not doing work.

That restraint is exactly what builds the aesthetic. A serif masthead and a strict stepped hierarchy are the visual conventions of a publication of record, so the sheet reads as considered and impartial before a word of it is taken in; and because nothing is decorated, the reader is invited to trust the content rather than the packaging. For a passer-by deciding in two metres and two seconds whether a free valley publication is worth their attention, that is precisely the impression the volunteers need to give.

(4 marks: 1 — a **SPECIFIC** aesthetic named, such as plain/civic/trustworthy, calm/natural, robust/utilitarian, clear/field-ready; 1 — one design element named and evidenced; 1 — one design principle named and evidenced; 1 — the mechanism explained **AND** tied to the named aesthetic and to the audience or purpose. “It supports the aesthetic” or “it has a modern aesthetic” earns nothing. Accept any element and principle correctly justified from the chosen example.)

**Aesthetics available in the other three examples. BELLOWS** — *practical, robust and friendly*: the element of **form** with the principle of **pattern (repetition)**, the identical ribs reading as honest, working, mechanical, warmed by the single amber grip. **PERGOLA** — *calm, sheltered and natural*: the element of **texture** or **colour** with the principle of **proportion** or **pattern**, the unpainted timber and the wide, low proportion sitting quietly against the centre’s facade. **FIELDBOOK** — *clear, high-contrast and field-ready*: the element of **colour** with the principle of **figure-ground**, white cards on a pale ground with one saturated green carrying the single thing the student must do next.

**b. (Model — GAZETTE, Messages.)**

**Methods.** The final solution is produced by three methods: **digital page layout**, visible in the single measure to which every block is set, the consistent margins and the rules that run the full width of the sheet; **risograph printing** in two workings, visible in the flat, un-screened areas of blue laid down as one pass and the complete absence of any photographic halftone; and **illustration**, a flat drawn image built from solid black and reversed paper rather than a photograph.

**Media.** Two inks — one blue, one black — applied through the risograph’s two drums. The blue appears in only three places: the rule under the masthead, the call-to-action panel and the four section marks, so the media choice is also an editorial one. Blue marks what the reader is being asked to do; black carries what they are being told, the illustration included.

**Materials.** An uncoated recycled stock at A2 — absorbent, low in contrast and slightly grey.

**Evaluation.** The three are well matched. A risograph lays flat spot colour cheaply but cannot hold fine reversed type, cannot register two colours perfectly and cannot reproduce a photograph; the designer has answered every one of those limits — solid areas rather than tints, the reversed type set large and bold inside a generous panel, no colour trapping anywhere on the sheet, and a drawn illustration in place of a photograph. Two workings rather than four keeps three hundred A2 sheets inside a small grant, and the recycled stock is consistent with what the publication says about itself.

The limitations are real. The illustration shows the reopened path as a diagram rather than as evidence, and a photograph would be more persuasive to a doubtful reader; the material has ruled that out. The uncoated stock also yellows and cockles within weeks in a sunny shop window, so a poster designed to hang for a month looks tired in a fortnight.

**Overall**, the methods, media and materials are applied effectively: every decision is made *for* the process rather than in spite of it, and the compromise the designer has accepted — no photography — is a reasonable price for a poster that must be free and printed by volunteers.

(4 marks: 1 — methods correctly identified from the **FINAL** solution and distinguished as digital or manual; 1 — media identified, that is, what the image is made with, not the software alone; 1 — materials identified, that is, the surface or substrate; 1 — an evaluation with at least one strength, one limitation and an overall judgement. Do not credit discussion of sketching, ideation or the design process — the question asks about the final solution. Naming a software package is not a method; it is media.)

**Methods, media and materials in the other three examples. BELLOWS:** methods — one-piece moulding of the body and anodising of the handle, with the graphics moulded in rather than applied; media — the pigment through the polymer and the amber of the grip; materials — recycled polypropylene and aluminium. Strength: nothing to peel, nothing to lose, one recycling stream. Limitation: moulded-in graphics have almost no tonal contrast, so the fill scale is hard to read in poor light. **PERGOLA:** methods — timber milling, on-site framing, and routing for the lettering; media — penetrating oil; materials — local hardwood, steel fixings, existing paving. Strength: an unpainted, re-oilable finish suits an unstaffed outdoor structure. Limitation: unpainted timber greys unevenly where the battens shade it, so the structure will not look the same in five years. **FIELDBOOK:** methods — digital interface design and screen-based delivery; media — the device screen and its type and colour system; materials — a touchscreen on ageing

school hardware. Strength: high-contrast type and 48 px controls answer sun, gloves and old screens. Limitation: colour alone would fail outdoors, and the design has to carry every status in words as well, which lengthens the form.

#### Question 4

(Model — BELLOWS, Objects.)

**The stakeholders.** BELLOWS has three groups of stakeholders with different needs. The **borrower** — a gardener aged anywhere from six to eighty — needs to know what the object is, how to open it, how much water is in it and where it goes back. The **tool library volunteer** needs to see at a glance whether a can has been returned and whether it is damaged. The **not-for-profit** that commissioned it needs the object to be recognised as theirs and to be seen to be doing what it claims about waste.

**The pictorial component.** The three-step instruction moulded into the base ring depicts the actions — press, hook, fill — as small pictures of the thing being done. Because it depicts rather than describes, it works for the six-year-old and for a borrower who does not read English, and it does so without a label that could peel off. This is the component that carries the object's operation.

**The symbolic component.** The concertina form itself is doing symbolic work: a bellows profile is already understood as something that compresses, so the object announces its main feature through a form the culture already reads. The amber grip is a second symbol — it is the only saturated colour on the can, and it marks the one part a hand is supposed to touch.

**The typographic component.** The moulded fill scale — 1 L, 3 L, 5 L — and the moulded wordmark are the typographic layer. The scale answers a question a gardener asks every time (“is that enough for the seedlings?”) and the wordmark identifies the owner, which is what allows an unstaffed lending system to work at all.

**How visual language shapes behaviour.** Taken together, these components replace an instruction sheet, a label and a supervisor. The form says *it collapses*; the amber says *hold here*; the pictograms say *in what order*; the scale says *how much*; the wordmark says *whose, and where it returns*. Because none of it is printed, the message survives the weather that would remove a label, which is what makes the borrowing system self-explaining rather than staffed. The role of visual language here is not decorative — it is the entire user manual, and it is the reason a can can be lent to a stranger and come back.

**Judgement.** The visual language communicates to all three stakeholder groups effectively, with one weakness: because the graphics are moulded in the same material and colour as the body, they rely wholly on relief and low light defeats them. For a borrower filling a can at dusk, the fill scale — the one piece of information needed most often — is the least legible thing on the object.

(8 marks: 2 — the stakeholders identified and what each needs from the design; 3 — the components of visual language located in the example, with credit for each of the pictorial, symbolic and typographic components correctly identified; 2 — how those components carry meaning and shape what the stakeholders do, as a cause-and-effect chain rather than a list; 1 — an overall judgement. Describing what the design looks like is not analysis. A response that names only one component cannot exceed 5 marks.)

**The same question answered from the other three examples. GAZETTE:** pictorial — the flat illustration of the reopened path; symbolic — the four section marks and the masthead itself, which functions as the publication's mark; typographic — the four-level hierarchy from masthead to address line. Stakeholders: passers-by, the volunteer writers who need contributions, the shire that funds it. **PERGOLA:** pictorial — the planting and the human-scaled bench, which show the space is for sitting; symbolic — the acknowledgement of Country panel and the shade pattern itself, which signals shelter; typographic — the routed name on the beam. Stakeholders: people waiting at the swim centre, the centre itself, the Traditional Owners, the council that maintains it. **FIELDBOOK:** pictorial — the map and the photograph tile; symbolic — the numbered pins, the status chips and the search mark; typographic — the screen titles, field labels, units and the button label. Stakeholders: students, teachers, and the water authority that receives the data.

#### Question 5

(Model. In the examination you write the actual names of two contemporary designers you have studied. The model below is written about two designers described by their practice so that the structure, depth and comparison can be shown; a response that does not name real designers and real design examples cannot be awarded marks.)

**Designer 1** is a communication designer who has run a four-person studio in regional Victoria since 2011, working mainly on identity and signage for local government. The design example is a wayfinding system for a riverside reserve. **Designer 2** is an industrial designer who has worked in-house for an Australian manufacturer of public furniture since 2006. The design example is a bench and bin unit for suburban streets. Both are contemporary designers, practising well after 2000 and working within visual communication design rather than in fine art or craft.

**Comparing the contexts.** The contexts are similar in one important way and different in almost every other. Both designers work to a public client with a procurement process, a fixed budget set in advance and an obligation to justify decisions to a council rather than to a private owner, so both design under public scrutiny and to standards they did not write. The differences are structural. Designer 1 works in a small independent studio, is engaged project by project, and hands the work over to a fabricator once the artwork is approved; the studio carries no manufacturing capacity and therefore no manufacturing risk. Designer 2 works inside the organisation that will actually make the product, designs into an existing tooling and materials catalogue, and stays with the project through production; the constraint that shapes the work is not the brief but the factory. Designer 1's outputs are two-dimensional and reproduced; Designer 2's are three-dimensional and manufactured in volume, so the cost of a late change is very different for each.

**Comparing the engagement of a specialist.** Designer 1 engaged a **signage fabricator** as the specialist. The fabricator's specialist knowledge is how a given substrate and finish behave outdoors — which laminates chalk in ultraviolet light, what minimum type size survives being read at four metres in rain, and how a panel must be fixed so that it can be replaced without replacing the post. The engagement came late in the process, after the visual system was designed, and its effect was corrective: type sizes were increased, one colour was replaced because it could not be matched in the available finish, and the panel was redrawn as a replaceable insert.

Designer 2 engaged a **manufacturing engineer** in the same factory. The specialist knowledge is what a press brake can actually form, what tolerances a weld jig will hold, and what a change of 2 mm in material thickness does to the tooling cost across a run of two thousand. The engagement was continuous and began before the first concept, and its effect was generative rather than corrective: the bench profile was derived from a bend radius the factory already had, so the specialist's knowledge shaped the form rather than repairing it.

**Similarities and differences drawn together.** Both designers relied on a specialist who held production knowledge the designer did not have, and in both cases the specialist's advice is visible in the final solution — in the type size and replaceable panel of one, in the profile of the other. The difference is *when* and *how* the specialist entered. For Designer 1 the specialist was an external consultant brought in to test a resolved design, so their influence was a set of corrections; for Designer 2 the specialist was an internal colleague present from Discover onward, so their influence was a set of starting conditions. That difference follows directly from the difference in context: an independent studio buys specialist knowledge when it needs it, while an in-house designer is embedded in it. Neither engagement is better; each matches the way the designer's practice is organised.

*(10 marks: 2 — two genuine contemporary designers, practising from 2000 onward and within visual communication design, each with a specific named design example; 3 — the CONTEXTS in which the two work compared, with at least one genuine similarity and one genuine difference; 3 — a genuine specialist identified for each, with the specialist knowledge they contribute stated, and its effect traced to the design example; 2 — the comparison written congruently, that is, the same points examined on both sides rather than two separate accounts placed side by side.*

*A **specialist** contributes specialist knowledge: an engineer, a typographer, a printer, a fabricator, a materials or exhibition specialist, an ergonomist, an accessibility consultant, a translator, a Cultural Advisor. A **client**, an **audience member**, a **stakeholder**, a **sponsor**, a **celebrity** or a general tradesperson is not a specialist and earns nothing. Photographers, fine artists and craftspeople are not contemporary visual communication designers for the purposes of this question. A response that describes two designers in two separate paragraphs, without comparing them, cannot exceed 5 marks.)*

## Question 6

**a.** (Model — BELLOWS, Objects: the **environmental factor**.) The environmental factor has shaped three decisions that are visible in the object itself. The body is moulded from **recycled polypropylene** rather than from virgin plastic or from a mixture of materials, so the material choice follows directly from a decision about waste. Because a mixed-material product cannot easily be recycled, the designer has then eliminated every **separate fastener** — there are no screws, clips or rivets — so that at the end of its life the body needs no disassembly. Third, the graphics are **moulded**

**into the surface** instead of being printed on an adhesive label, which removes a second material and a second waste stream, and which also means the object does not have to be re-labelled after a season outdoors. The environmental factor has therefore driven the material, the construction and the way information is applied — not merely the reason the object exists.

*(3 marks: 1 — one factor named using the study's exact term: economic, technological, cultural, environmental or social; 1 — a specific decision the DESIGNER made, identified in the example; 1 — the influence explained as a cause-and-effect chain reaching a second decision or a visible consequence. A response that explains why the design was needed, rather than how the factor shaped the designer's choices of material, form, layout or colour, does not earn the second and third marks. "Sustainability" must be named as the **environmental** factor and "budget" as the **economic** factor.)*

**Factors available in the other three examples. GAZETTE — economic:** the publication is funded by a small grant and carries no advertising, so the designer works to two ink workings rather than four, uses an uncoated recycled stock and builds a repeatable poster template that one volunteer can fill each month; every one of those decisions is visible on the sheet. (**Technological** is equally defensible: the risograph itself dictates flat spot colour, no halftone and no fine reversed type, and the four-year-old laptop dictates the template.) **PERGOLA — environmental:** batten spacing set to shade the bench in summer and admit low winter sun; timber milled within sixty kilometres; an oiled rather than painted finish so the structure can be sanded and re-oiled. (**Cultural** is equally defensible: the acknowledgement of Country panel, its position on the post nearest the street, and the language supplied by the Traditional Owners.)

**FIELDBOOK — technological:** four-year-old devices and a network that drops out have driven offline-first storage, an explicit "saved on the device" message, large plain controls and a form short enough to complete without a connection.

**b. (Model — BELLOWS, Objects.)**

**Legal obligation.** The designer must not infringe existing **registered trademarks** or **registered designs**, and must secure registration for the client's own. The Resource Book states that the not-for-profit has registered the BELLOWS name and mark as a **trademark** and the concertina form as a **registered design**. Both of those protections exist only because someone applied and paid for them: unlike copyright, which arises automatically when an original work is created and needs no registration, trademark and design protection must be **registered** to exist. The designer's legal obligation is therefore twofold — to search the register before adopting a name and a form, and to document the design so it can be registered.

**Ethical obligation.** The designer has an ethical obligation to design for the full range of people who will borrow the can, including the six-year-old and the eighty-year-old named in the brief, and not only for the average adult user. That obligation is not written into any statute; it comes from professional codes of practice and from the designer's own conception of good design. It is visible in the object: a one-handed carry, a grip marked in a colour a hand can find, a wordless three-step instruction and a fill scale that does not depend on reading English. Acknowledging the community gardeners whose observed use informed the design is a second ethical obligation of the same kind.

*(3 marks: 1 — a genuine **legal** obligation, correctly classified and evidenced from the example; 1 — a genuine **ethical** obligation, correctly classified and evidenced; 1 — the distinction maintained, with a reason. Copyright is **automatic on creation**; trademarks, patents and designs must be **registered**. Cultural protocols, the Australian Indigenous Design Charter and ICIP, acknowledgement of sources, inclusive design and honest claims are **ethical** frameworks, not legal obligations — classifying them as legal loses the mark. Do not award both marks for two obligations of the same kind.)*

**Legal and ethical material in the other three examples. GAZETTE — legal:** the illustration on this poster was drawn by a reader, and **copyright in it belongs to the person who made it**, so GAZETTE needs a licence to reproduce it and cannot reuse it on next month's poster without permission; copyright arose automatically the moment the drawing was made, with no registration, no fee and no notice. **Ethical:** obtaining informed consent before naming or picturing an identifiable person, particularly a child, and acknowledging the contributor beside their work.

**PERGOLA — ethical:** the acknowledgement of Country panel and the use of language supplied by the Traditional Owners engage **cultural protocols and ICIP** — the obligation to consult, to seek permission, to attribute, and to let the knowledge holders control how their language is used. These are ethical obligations under the Australian Indigenous Design Charter, not legal ones, and a response that calls them legal loses the mark. **Legal:** compliance with the building surveyor's requirements and copyright in the architect's drawings. **FIELDBOOK — legal:** the app

records data about school students, so the designer must meet **privacy law** obligations concerning the collection, storage and use of personal information about minors, and must hold a licence for any third-party map data. **Ethical:** asking for consent before a photograph is uploaded, and recording location against the site rather than against the student, are choices about what is right rather than what is required.

### Question 7

a. (Model — the drop box, Objects.)

**Characteristic 1 — most of them do not think of themselves as contributors.** The design problem states that many residents have never been inside a newsroom and do not believe they have a story worth printing. That is a psychographic characteristic: a self-image, not a need. It matters because the solution has to lower the perceived cost of taking part — anything that looks like a formal submission process will confirm the belief and be avoided.

**Characteristic 2 — they are a full-age-range community with mixed literacy and mixed English.** The readership runs from about ten to ninety, and the criteria state that some residents do not read English confidently. This is a demographic characteristic with a direct consequence: no part of the solution can depend on reading a paragraph of instructions, and anything requiring fine motor control or a strong grip will exclude part of the community.

(3 marks: 2 — two genuine audience or user **CHARACTERISTICS**, demographic or psychographic, each stated as what these people are like; 1 — each discussed against **THIS** design problem rather than described in general. Do not credit **needs** (“they need somewhere to leave a story”), **constraints** (“the room is leased”), or restatements of the design criteria. Characteristics, needs and constraints being confused is the single most penalised error in Section B.)

b. (Model.) Selected field of design practice: Objects.

**Constraint 1 — the room is leased, not owned, and nothing may be fixed to the brick.** The drawings note this. It rules out a wall-mounted slot or anything let into the shopfront, and pushes the solution toward a free-standing or portable object.

**Constraint 2 — the newsroom is staffed only two days a week.** For five days in seven there is nobody to receive anything or to explain how it works, so whatever is left in the object must be secure, dry and legible to a stranger without a person present.

**Constraint 3 — it must be made by local trades or by the volunteers themselves, for a small budget.** That limits the solution to materials and processes available in a country town — sheet ply, standard hardware, a one-colour screen print — and rules out custom tooling or a moulded product.

**Constraint 4 — the shopfront faces north-west and takes full sun after two in the afternoon.** Any printed or painted surface on the street side will fade, so colour cannot be the only carrier of meaning.

(3 marks: 1 — the field of design practice stated and used consistently for the rest of Section B; 2 — constraints discussed as genuine limitations or expectations that will restrict design decisions, with the consequence of each. Restating the design criteria as constraints earns nothing: a criterion is what the solution must achieve, a constraint is what limits how it can be achieved.)

### Question 8

(Model brief — Objects.)

**Client.** GAZETTE, a free monthly community publication produced by volunteers in the river valley.

**Communication need.** A **drop box** in which a resident can leave a story, a photograph or a notice for GAZETTE at any hour, whether or not the shopfront newsroom is staffed.

**Purpose.** To invite contributions from residents who do not think of themselves as contributors, and to receive them safely; and, in doing so, to make GAZETTE visible on the main street as something the community makes rather than something delivered to it.

**Context.** The box will stand inside the leased shopfront, immediately behind the window, and will be carried out onto the footpath when the room is staffed and to the monthly market on the third Saturday. It is seen in full afternoon sun, in a shopfront shared with a footpath 2.4 m wide, and it must operate unattended for five days in seven.

**Audience or users.** Valley residents of all ages, from about ten to ninety; many have never been inside a newsroom, and some do not read English confidently. A second group of users is the volunteers, who empty the box, sort what is in it and carry it.

**Constraints.** Nothing may be fixed to the leased brickwork; there is no power on the window wall; the box must be built by local trades or by the volunteers from readily available materials, on a small budget; it must be carried by one person; and it must keep paper dry and private between collections.

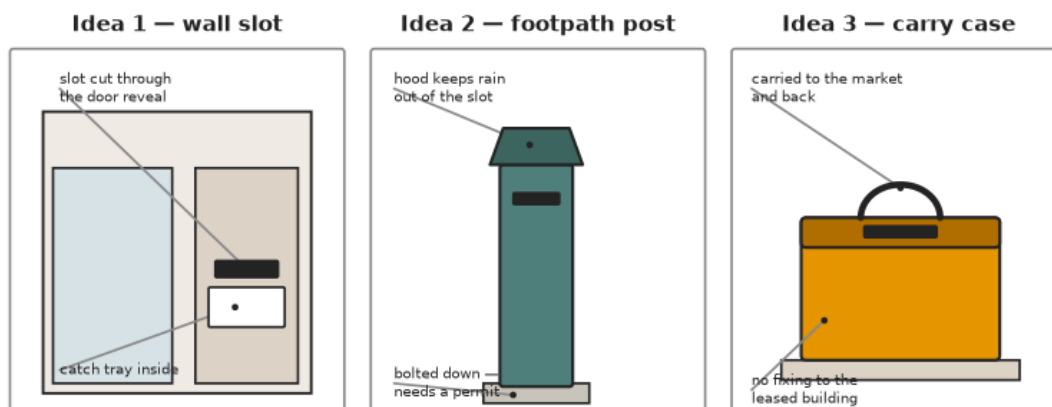
**Design criteria.** The design solution must:

1. be recognisable as GAZETTE, using the visual language of the street poster — the serif masthead, the single blue accent and the four section marks
2. be understood by a passer-by who has never been inside a newsroom, without written instructions
3. be able to be made and installed by local trades or by the volunteers themselves, for a small budget
4. work for residents of all ages, including those who do not read English confidently

(7 marks: 1 — client identified; 1 — the communication need stated specifically and in the chosen field; 1 — purpose; 1 — context, understood as the setting and circumstances of use, not the presentation format; 1 — audience or users described as people, not as a market; 1 — constraints listed as limitations; 1 — the four given design criteria incorporated, and written as testable statements about the solution. A brief that lists the criteria but omits purpose, context or audience cannot exceed 4 marks.)

## Question 9

a. (Model — Objects.)



Development drawings — three structurally different approaches, not three versions of one.

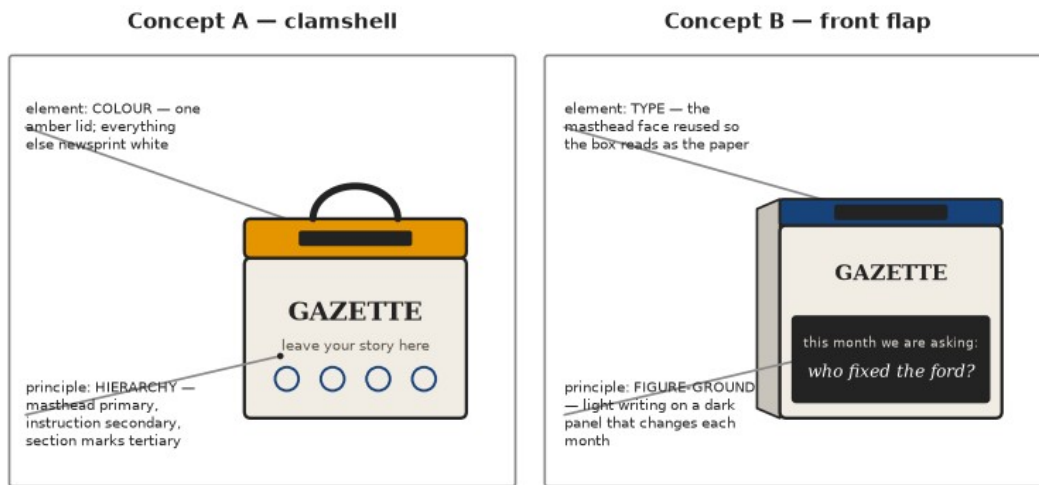
The three ideas take structurally different approaches to the same need rather than restyling one approach three times: Idea 1 puts the slot in the building, Idea 2 puts it on the footpath, and Idea 3 makes the box itself the thing that travels. Because they differ in *where the box lives*, each meets a different limit. Idea 1 falls to the first constraint recorded in Question 7b: a slot cut through the door reveal is work fixed into leased brickwork. Idea 2 clears all four of those constraints, but falls to a limit outside them — the footpath is council land, so the bolted-down post needs a permit, as the drawing itself notes. Idea 3 is the one left standing. Generating ideas in order to eliminate them on evidence is exactly what a divergent stage is for.

(4 marks: 2 — three or more ideas that are genuinely DIVERSE, taking structurally different approaches rather than being variations of one; 1 — each drawn clearly enough to be read, and labelled or annotated; 1 — all ideas sit in the field the student ticked and respond to the stated problem. Three versions of one idea, or ideas drawn from different fields, cannot earn the first two marks.)

**Equally creditworthy responses in the other three fields. Messages** — three structurally different symbol systems for the four sections: one built from objects (a folded sheet, a leaf, a ball, a pin), one built from places in the valley, one built from letterforms. **Environments** — three different room layouts: a counter-led plan facing the door, an open reading-room plan with the counter at the rear, and a plan that pushes everything to one wall to leave the window as a

display. **Interactive experiences** — three different submission models: a form-led flow, a conversation-led flow of one question per screen, and a photograph-first flow.

**b. (Model — Objects: Idea 3 developed into two concepts.)**

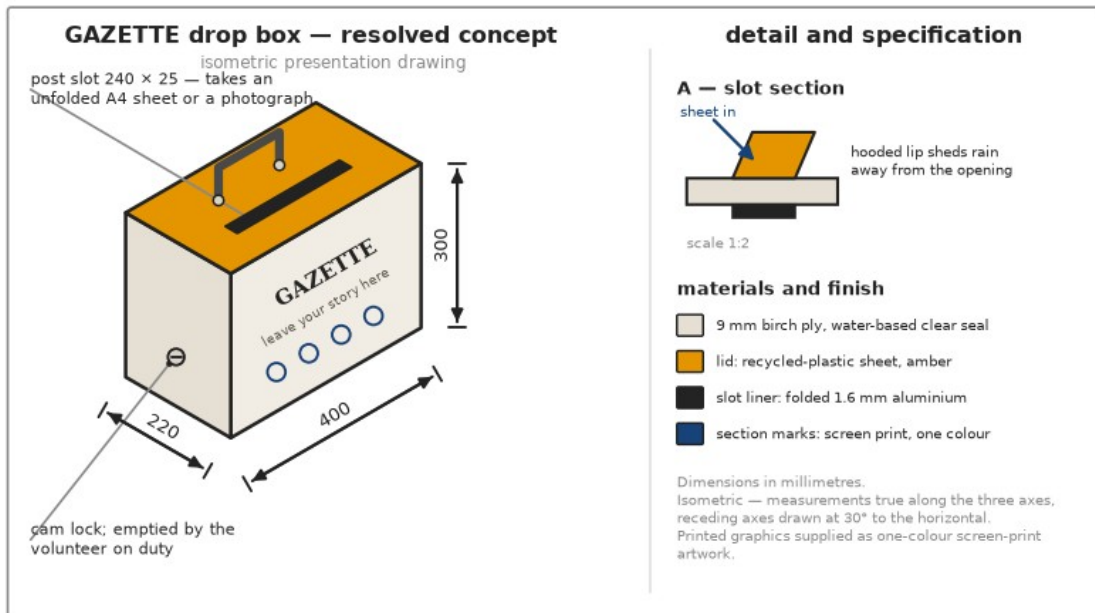


Both concepts develop the **same** idea — the portable carry case — rather than being two different ideas. Concept A resolves it as a hard clamshell with a lifting amber lid; Concept B resolves it as a soft-sided case with a hinged front flap and a chalk panel that carries the month’s question. The annotations name one design element and one design principle on each and point at where each is applied: on Concept A, **colour** (one amber lid against an otherwise off-white body) and **hierarchy** (masthead primary, instruction secondary, section marks tertiary); on Concept B, **type** (the masthead face reused so the box reads as GAZETTE) and **figure-ground** (light writing on a dark panel that changes each month).

*(8 marks: 2 — ONE idea from part a. developed, and TWO concepts produced from it — two different ideas earn nothing here; 2 — the two concepts are genuinely different resolutions of that idea, differing in structure, format or material, not in decoration; 2 — design elements named and located by annotation on BOTH concepts; 2 — design principles named and located by annotation on BOTH concepts, with a reason for each. Annotations that describe the idea in general terms, without naming an element or principle and pointing at where it is applied, earn nothing for the last four marks.)*

## Question 10

**a. (Model — Objects, resolved as an isometric presentation drawing.)**



Concept A has been selected and resolved. The drawing is genuinely more resolved than the concept it came from: it is dimensioned in millimetres (400 × 300 × 220), it states the slot size and what the slot has to take, it specifies four materials and finishes, it carries a 1:2 section through the slot showing the hooded lip that keeps rain out, and it locates the cam lock that makes an unattended box workable. The applied graphics are specified as one-colour screen print so that the criterion about local making and a small budget is met by the drawing rather than asserted in words.

*(8 marks: 2 — a drawing method appropriate to the chosen field, used correctly — **isometric or planometric** with measurements true along the axes and receding axes at the correct angle for Objects; 2 — the solution is genuinely more **RESOLVED** than the concept it came from, through dimensions, detail, materials, finishes or states; 2 — the design decisions in the concept are carried through, so the resolved drawing is recognisably the same object; 2 — the drawing is complete enough for the client to understand what would be made, including at least one detail, section or callout. A resolved drawing that is merely a neater copy of the concept cannot exceed 4 marks.)*

**Equally creditworthy responses in the other three fields. Messages** — the four section symbols presented as a **symbol grid**: each symbol drawn on the same construction grid, at a stated size, with clear space specified, shown at both the window size and a small size, and with the one-colour print build stated. **Environments** — the shopfront room drawn in **one-point perspective** from the door, with the horizon line at standing eye height, a vanishing point marked, figures drawn in for scale, and the counter, reading table, back-issue wall and the 3.6 m street frontage all resolved with materials named. **Interactive experiences** — two **sized screens** at a stated pixel dimension on a common grid, with tap-target heights, type sizes, the primary action on each screen and at least one state (empty, error or confirmation) drawn. In every field the marks sit in the same places: the correct method used correctly, genuine resolution beyond the concept, continuity with the concept, and enough specification for a client to act on.

**b. (Model — PMI applied to the given design criteria, Objects.)**

I have used **PMI** (plus, minus, interesting), applied criterion by criterion to the four criteria in the design problem.

**Plus.** Against criterion 1 (recognisable as GAZETTE), the resolved box carries the masthead in the same serif at the largest scale on the object, the same single blue in the four section marks, and the same stepped hierarchy — so it reads as GAZETTE before it reads as a box. Against criterion 3 (local making, small budget), every specified item is ordinary: 9 mm birch ply, a folded aluminium liner, standard cam lock, one-colour screen print. Two volunteers with a router could build it.

**Minus.** Against criterion 4 (all ages, including those who do not read English confidently), the box still depends on the words *leave your story here*. The four section marks are decorative here rather than instructive — they say which sections exist but not what to do — so a resident who does not read English is told nothing by the object about what to put in it. Against criterion 2 (understood by a passer-by), a 400 mm case sitting behind glass is easy to miss from a footpath 2.4 m wide.

**Interesting.** The strap handle exists so that the box can travel to the market, but it also makes the box removable by anyone; the cam lock secures the contents and not the object.

**Decision.** Criteria 1 and 3 are met. Criterion 4 is met only in part, so I will replace the four section marks on the front face with a three-step pictogram — write, fold, post — drawn in the same one-colour build, which carries the instruction without words. Criterion 2 is met only in part, so I will specify that the box stands on the window sill at eye height when unattended.

*(3 marks: 1 — a named convergent or critical-thinking strategy — PMI, SWOT, an evaluation matrix, forced ranking — genuinely applied, not merely named; 1 — applied point by point to the criteria STATED IN THE DESIGN PROBLEM, not to criteria the student invented; 1 — a decision or refinement that follows from the evaluation. A general opinion about the solution earns nothing.)*

## Question 11

*(Model — Objects.)* Presenting a resolved object to a client requires the conventions of documentation drawing, and three of them matter here.

**Dimensioning.** All sizes are given in **millimetres**, without unit symbols repeated on every figure, placed on dimension lines set outside the outline of the object, with the projection lines not touching it. The convention exists because the drawing has to be built by someone other than its author: a volunteer with a router must be able to cut the ply from the drawing alone, without measuring the sheet. For the same reason the drawing carries the note *dimensions in millimetres*, so no reader has to guess.

**Scale and drawing method.** The presentation is **isometric**, which means measurements are true along the three axes and the receding axes are drawn at 30° to the horizontal; the enlarged slot section is labelled **1:2**. Stating the method and the scale is what allows the client to measure the drawing rather than trust it, and it warns the reader that an isometric shows no perspective diminution.

**Specification of colour and print build.** The applied graphics are specified as a **one-colour screen print**, and the ink is named rather than shown only as a swatch. This convention matters because colour on a presentation drawing is rendered in a different medium from the colour that will be produced: an RGB rendering of a screen print is an approximation, and the printed specification is what the maker actually works to.

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

**Conventions in the other three fields.** **Messages** — the **construction grid** and stated clear space around each symbol, minimum reproduction size, and the **CMYK or spot** build for print versus **RGB** for screen; the reason is that a symbol set has to hold together at every size and in every medium. **Environments** — **scale** stated on every plan, a **scale bar** that survives photocopying, **north point** and level datum, correct line types for cut versus seen edges, and figures drawn in for human scale; the reason is that a plan is a measured instruction, not a picture. **Interactive experiences** — screens presented at a **stated pixel dimension**, on a common **grid**, with minimum tap-target size, type sizes and colour contrast ratios specified, and states drawn rather than described; the reason is that a static screen is a specification for something that will be built and must be testable against accessibility requirements.

## Practice Exam 6

### VISUAL COMMUNICATION DESIGN Written examination

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

### QUESTION AND ANSWER BOOK

#### Structure of book

| Section | Number of questions | Number of questions to be answered | Number of marks |
|---------|---------------------|------------------------------------|-----------------|
| A       | 6                   | 6                                  | 40              |
| B       | 5                   | 5                                  | 40              |
|         |                     | <b>Total</b>                       | <b>80</b>       |

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

#### Instructions

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

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

## Practice Exam 6 — Resource Book

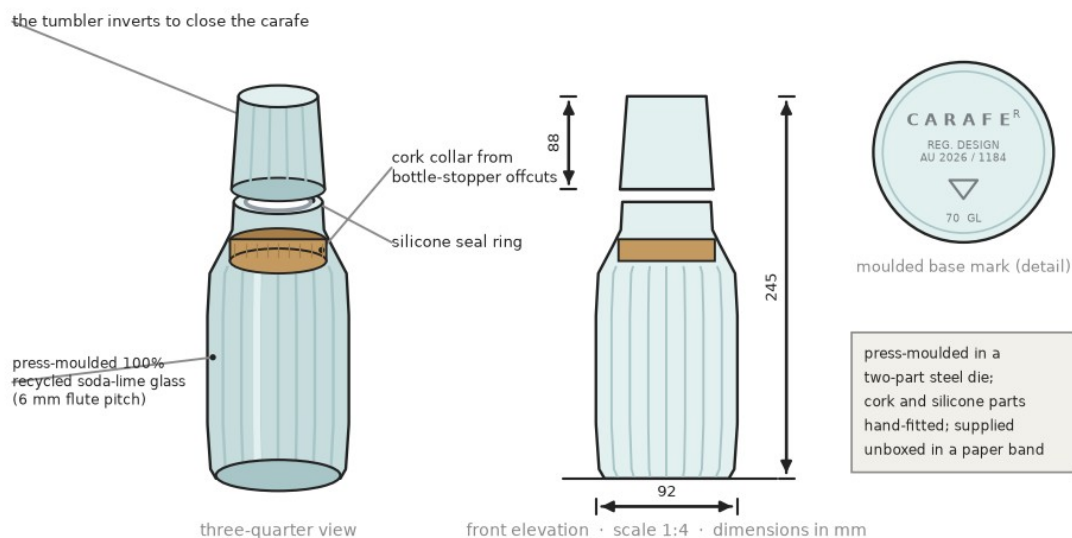
Use these design examples to answer Section A. Each example is an original ClassBasics artifact created for this paper. Section B sets a separate design problem and does not use this Resource Book.

### Design example 1 — Messages



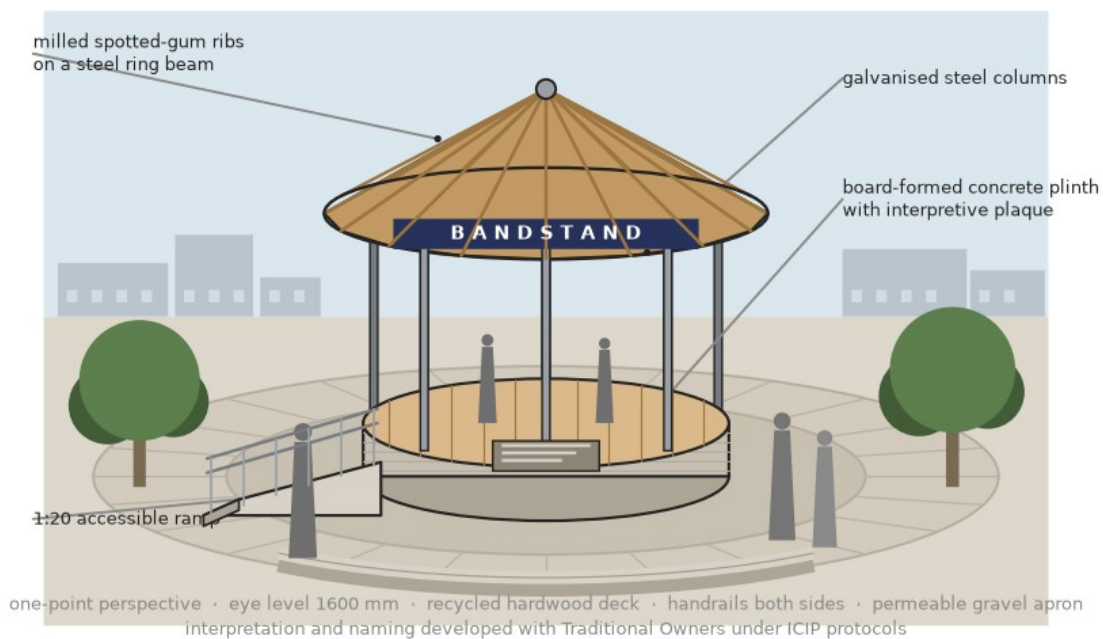
**PLACARD** — identity and season poster for a community open-forum speaker series, screen-printed on recycled kraft board, 2026.

## Design example 2 — Objects



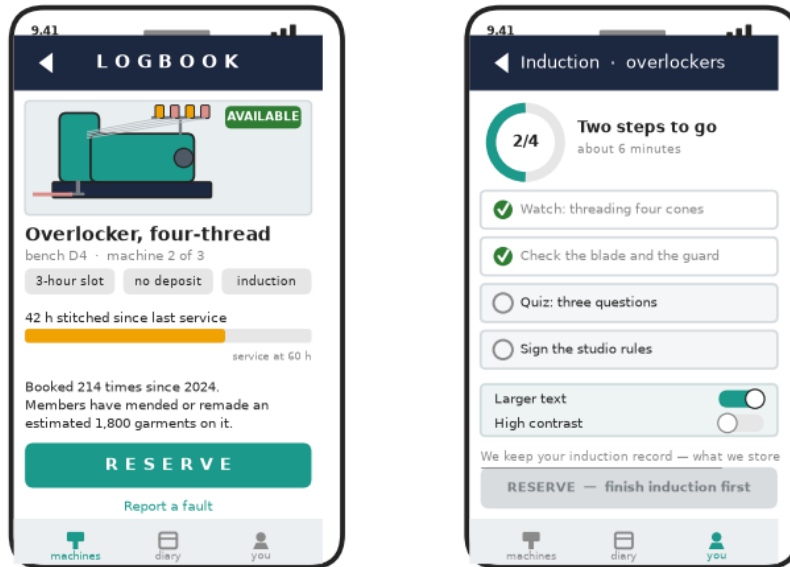
**CARAFE** — table water carafe and stacking tumbler for community halls and shared kitchens, press-moulded recycled glass, 2026.

## Design example 3 — Environments



**BANDSTAND** — open-air performance shelter and paved square for a regional town centre, 2027.

## Design example 4 — Interactive experiences



Screen 1 — machine detail

Screen 2 — safety induction

drawn at 390 x 844 pt · RGB · text contrast not below 4.5:1 · screens cached so the app works with no signal in the back room

**LOGBOOK** — machine detail and safety-induction screens for the phone app of a volunteer-run community textiles studio, 2026.

### Section A

*Instructions for Section A: Answer all questions in the spaces provided. In each of Questions 1 to 5, tick the box of the ONE design example you have chosen and refer to that example throughout your response. You may choose a different example for each question. Question 6 is answered from your own study and does not refer to the Resource Book. Use design terminology precisely.*

#### Question 1 (4 marks)

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

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

Analyse how ONE Gestalt principle of visual perception has been used to organise the design example you have chosen. Name the principle in your response. 4 marks

#### Question 2 (4 marks)

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

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

Explain how ONE of the economic, technological, cultural, environmental or social factors has influenced the DESIGNER'S decisions in the design example you have chosen. Name the factor, and refer to at least two decisions the designer has made. 4 marks

#### Question 3 (6 marks)

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

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

a. Identify the dominant design element in the design example you have chosen, and ONE design principle the designer has used to organise it. 2 marks

**b.** Evaluate how effectively this visual language communicates to ONE stakeholder of the design. Name the stakeholder in your response. 4 marks

#### Question 4 (8 marks)

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

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

**a.** Analyse how ONE design element and ONE design principle support the aesthetic decisions made in the design example you have chosen. Name the aesthetic in your response. 4 marks

**b.** Evaluate how well the purpose and the context of this design example reflect ONE named conception of good design. 4 marks

#### Question 5 (8 marks)

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

☐ Messages ☐ Objects ☐ Environments ☐ Interactive experiences

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

**b.** Explain ONE legal obligation and ONE ethical obligation the designer of this example must meet. For the legal obligation, state how the protection is obtained. 4 marks

#### Question 6 (10 marks)

*This question is answered from your own study of contemporary designers. It does not refer to the Resource Book and it has no design example to tick. A contemporary designer is one practising from 2000 onwards, within visual communication design.*

Complete the table, then answer the question below it.

| Designer | Design example | Specialist engaged |
|----------|----------------|--------------------|
|----------|----------------|--------------------|

**Designer 1**

**Designer 2**

Compare how the two contemporary designers named above engaged a specialist in resolving a design problem. Your response must draw out both similarities AND differences in what the specialist contributed to each design. 10 marks

## Section B

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

### The design problem

WINDROW RESERVE is a decommissioned council green-waste depot on the edge of a regional town. The shire has capped the site, rebuilt the drainage and replanted it, and it reopens in 2027 as a public reserve with a wetland walk, a community orchard and a working compost yard run by volunteers. Most visitors arrive on foot from the bus interchange at the northern gate. The Friends of Windrow committee has found that first-time visitors do not know what the site is for, where they are permitted to walk, or how to join a working bee — and there is no staff member on site to tell them.

### Design criteria

The design solution must:

- C1 be understood by a first-time visitor who reads little English
- C2 work outdoors on an exposed site with no mains power and no staff on duty

- C3 be made, installed and kept up to date by volunteers, using salvaged or locally milled materials
- C4 present the reserve as a repaired working landscape, not a manicured park

**Communication needs** — choose ONE:

[ ] **Messages** — a set of on-site interpretive panels and a symbol set for the wetland walk

[ ] **Objects** — a free-standing volunteer post at the working-bee meeting point that stores hand tools and shows the day's job

[ ] **Environments** — the arrival threshold at the northern gate, where the path from the bus interchange meets the reserve

[ ] **Interactive experiences** — three screens by which a visitor joins a working bee on their own phone

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

### Question 7 (6 marks)

#### Discover

a. Describe TWO characteristics of the audience or users for your chosen communication need. One characteristic must be demographic and one must be psychographic. 4 marks

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

### Question 8 (6 marks)

#### Define — the design brief

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

### Question 9 (9 marks)

#### Develop — generate

Draw in the space below. Produce THREE development drawings for your chosen communication need. The three must be distinctly different design ideas, not variations of one idea. Label each drawing with the idea it explores. 9 marks

### Question 10 (6 marks)

#### Develop — concepts

Draw in the space below. Select ONE of your three ideas and develop it into TWO distinct concepts. Draw both, and annotate each concept with ONE design element and ONE design principle you have applied and its intended effect on the audience or users. 6 marks

### Question 11 (13 marks)

#### Deliver

a. Draw in the space below. Select ONE of your two concepts and present it as a resolved drawing, using the drawing method appropriate to your chosen field of design practice. State the scale — or, for screens, the size of the intended device — and name the materials, media and methods. 6 marks

b. Evaluate your resolved solution against criteria C1 to C4, using a named convergent thinking strategy. Tie each point to a specific feature of your drawing. 4 marks

c. Discuss TWO presentation conventions you have applied in your resolved drawing, and explain why each is appropriate to your chosen field of design practice. 3 marks



## Practice Exam 6 — Answers and solutions

### Marking guide

| Question | Marks | What is being assessed                                                                                                                                                                                 |
|----------|-------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1        | 4     | One Gestalt principle named from the study-design list; the perceptual mechanism; evidence from the chosen example; the effect on how the design is read                                               |
| 2        | 4     | The exact factor term; at least two decisions the DESIGNER made; a cause-and-effect chain from the factor to those decisions                                                                           |
| 3a       | 2     | The dominant design element (1) and one design principle used with it (1)                                                                                                                              |
| 3b       | 4     | A named stakeholder; a strength and a limitation of the visual language for that stakeholder, with evidence; an overall judgement                                                                      |
| 4a       | 4     | The specific aesthetic NAMED; one element and one principle; the mechanism by which they build that aesthetic; evidence                                                                                |
| 4b       | 4     | Purpose and context stated explicitly; a named conception of good design; an evaluation with a strength, a limitation and a judgement                                                                  |
| 5a       | 4     | Methods, media and materials distinguished and each labelled manual or digital, all from the FINAL solution; a strength; a limitation; a judgement                                                     |
| 5b       | 4     | One legal obligation with how the protection arises (2); one ethical obligation with why it matters (2); the two correctly categorised                                                                 |
| 6        | 10    | Two contemporary designers (2000 onwards) with a named design example and an appropriate specialist each; what each specialist contributed; a congruent comparison giving similarities AND differences |
| 7a       | 4     | Two characteristics — one demographic, one psychographic — described, not needs and not constraints                                                                                                    |
| 7b       | 2     | A genuine limitation, not a restated criterion (1); its consequence for a design decision (1)                                                                                                          |
| 8        | 6     | Client, design problem,                                                                                                                                                                                |

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

## Section A — how it is marked

Every design example in the Resource Book can earn full marks on any of Questions 1 to 5. The model responses below each work through ONE example; the marking latitude after each response sets out what an equally creditworthy answer using a different example looks like. Where a question allows several defensible answers, accept any that is correctly identified and justified from the chosen example.

### Question 1

*(Model response — PLACARD, Messages.)*

**Continuity.** The five printed bars in the orange field are stacked one above another and each is longer than the one above it, so their left-hand ends fall on a single implied diagonal. The eye does not read five separate rectangles; it follows that implied line, because the mind continues a smooth path once one has been started. Continuity therefore does two things at once in this design. It binds the five bars and the vertical stroke into one mark, which is read as a placard raised on a stick — the sign the poster is named after. It also sets the reader moving down and to the left, which delivers them straight into the wordmark PLACARD below, and from there down the ranked programme. The Gestalt principle is doing the work of joining the parts; the design principle of hierarchy then takes over and orders what has been joined.

*(4 marks: 1 for a Gestalt principle correctly named from the study-design list; 1 for the perceptual mechanism — what the mind does; 1 for evidence taken from the example; 1 for the effect on how the design is read. Accept **similarity** — the five bars share one thickness and one spacing and align on a single right-hand edge, so they group as one set even though they alternate kraft and indigo; **figure-ground** — the kraft-coloured bars reverse out of the orange field; **proximity**; **focal point**. Naming a design principle such as contrast, hierarchy or balance instead of a Gestalt principle earns nothing: keeping the three vocabularies — elements, principles and Gestalt principles — apart is the single most frequently reported error on this question type.)*

**Marking latitude — the other examples.** CARAFE: **similarity** and **closure**, the tumbler and the carafe sharing the same fluted surface at the same pitch so the two are read as one set, and the inverted tumbler closing the silhouette so the object reads as complete. BANDSTAND: **common fate**, the sixteen roof ribs all running to a single apex so they are perceived as one moving surface rather than sixteen timbers, or **continuity** along the ring of the seat wall. LOGBOOK: **proximity**, the three chips and the machine name sitting close together and away from the service bar, so they are read as one block of facts about the overlocker.

## Question 2

*(Model response — LOGBOOK, Interactive experiences.)*

**Technological.** The technology available to the users, not to the designer, has driven the decisions. Members open this app in the studio's back room, where there is no mobile signal, and on whatever handset they already own, and the specification records the designer's responses. First, the screens are cached so the app opens and the whole induction can be completed offline; the designer has therefore had to fit every step of the induction — the video, the check, the quiz and the signature — into content that can be stored on the device, which is why the induction is four short steps with a progress ring rather than a continuous streamed sequence. Second, the screens are drawn at 390 by 844 points, a small common handset size, so the primary RESERVE action still sits on the first screen without scrolling. Third, no text is set below a 4.5:1 contrast ratio and the designer has added a larger-text and a high-contrast switch, because a phone propped on a cutting bench under bright work lights cannot rely on a single fixed type size. Each of these is a layout, type or colour decision the designer made because of the technology the design has to run on.

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

**Marking latitude — the other examples.** PLACARD: **economic** — a volunteer committee's budget allows two ink passes and no more, so the designer has built the whole poster from two spot colours and the colour of the stock, reversing the bars out of the orange rather than adding a third ink, and has sized it to a standard A2 sheet, 594 by 420 mm, so nothing is trimmed away. CARAFE: **environmental** — the brief to keep the object in circulation has pushed the designer to a single press-moulded recycled-glass body with no applied label, a cork collar cut from offcuts, and delivery unboxed in a paper band, so every part can be separated and recycled again. BANDSTAND: **social** or **cultural** — the shelter has to be usable by everyone who comes to the square, so the designer has run a 1:20 ramp with handrails both sides to the deck rather than a step, kept the deck open on all eight sides, and developed the interpretation and the naming with Traditional Owners.

## Question 3

*(Model response — BANDSTAND, Environments.)*

**a.** The dominant design element is **form** — the shallow ribbed cone of the canopy, the one three-dimensional shape that governs the whole structure. The designer has organised it with the principle of **scale**.

*(2 marks: 1 for the element, 1 for the principle. Accept **line** — the sixteen radiating ribs — or **shape**; accept **proportion**, **balance** or **pattern** for the principle. Use **form** for three-dimensional and **shape** for two-dimensional.)*

**b. Stakeholder: the townspeople who use the square** — the audience the shelter is built for.

The visual language communicates to them effectively. The canopy is made deliberately wide in relation to the deck it covers, so from anywhere in the square it reads as a roof over a room rather than as an object standing in the paving; the eye is caught by the apex, follows the ribs down and outward, and arrives at the indigo fascia band, which is the only strongly contrasting element on the structure and carries the name. Because the deck sits low on a board-formed plinth, is reached by a ramp rather than by steps and is open on all eight sides, the same visual language says the space may be walked into, which is the message a public shelter has to send before it sends any other.

A limitation is that the form is so dominant that the information layer is weak: the fascia band is the only place where the structure speaks in words, and the interpretive plaque on the plinth face is small, low and set back behind the

columns, so a person standing in the square is unlikely to know what the plaque is for until they are already on the deck.

Overall, for the townspeople the visual language communicates the shelter's purpose and its openness very effectively, and its interpretive content only weakly — a fair result for a structure whose first job is to be recognised as a public room.

*(4 marks: 1 for a named stakeholder — client, audience or users, or a specialist practitioner, supplier or manager; 1 for a strength supported by evidence from the example; 1 for a limitation; 1 for an overall judgement. Do not accept a generalised “it looks good” or a restatement of what is present: evaluation requires a judgement tied to evidence.)*

**Marking latitude — the other examples.** PLACARD: dominant element **type** with the principle **hierarchy**, evaluated for the passer-by, whose eye is caught by the wordmark and then stepped down through the season line to the five dated topics — effective at a distance, weaker in the tiny colophon at the foot. CARAFE: dominant element **form** with **proportion**, evaluated for the hall's volunteer kitchen hands. LOGBOOK: dominant element **colour** with **contrast** or **figure-ground**, evaluated for a first-time member, the teal RESERVE button being the only full-width saturated block in the body of the screen — the teal of the machine itself brought down to the one action the member has to take — so the next action is unmistakable, while the greyed-out button on the second screen tells the member what is blocking them.

#### Question 4

*(Model response — CARAFE, Objects.)*

a. The CARAFE set has a **plain, honest, everyday aesthetic** — utilitarian rather than decorative, and deliberately without gloss or ornament.

The designer builds it from the element of **line** and the principle of **pattern (repetition)**. The body carries a single family of vertical moulded flutes at a constant 6 mm pitch, repeated all the way around and continued, at the same pitch, on the tumbler. Because the flutes are identical, evenly spaced and unbroken, no part of the surface claims more attention than any other; the repetition reads as the trace of the mould rather than as decoration applied afterwards, which is exactly the impression of honest manufacture the aesthetic depends on. The flutes also refract the glass, so the object's only visual interest is a by-product of the material and the making. There is no printed label, no applied colour and no logo on the body — the only mark is the one moulded into the base, out of sight — so the line-and-repetition pairing is left to carry the whole character.

*(4 marks: 1 for naming a specific aesthetic; 1 for one element and one principle; 1 for the mechanism by which the pairing creates that aesthetic; 1 for evidence from the example. Accept “understated”, “utilitarian”, “handmade-industrial” or “domestic and unpretentious”; accept **form** with **proportion**, or **texture** with **pattern**. “It supports the aesthetic” earns nothing — the aesthetic must be named and then built.)*

b. The **purpose** of the CARAFE set is to hold and pour drinking water at a table, and to close itself between uses. Its **context** is a community hall's shared kitchen and its trestle tables: it is handled by many different people, carried with wet hands, washed in a commercial machine, and stacked in a cupboard by whoever is packing up.

Judged against **Dieter Rams' Ten Principles for Good Design**, and in particular *good design is as little design as possible*, *good design is long-lasting* and *good design is environmentally friendly*, the set does well. Nothing has been added that the purpose does not require: there is no applied label, no second material at the pouring lip, and the tumbler is not an accessory but the lid, so one object does two jobs and there is one less part to lose in a hall cupboard. The flutes are functional as well as visual — they are the grip for a wet hand. Longevity and environmental performance are designed in rather than claimed: the body is a single press-moulded recycled soda-lime glass, the cork and silicone parts are separate and replaceable, and the base mark carries the 70 GL recycling code so the object can re-enter the stream it came from.

The limitation is in *good design makes a product understandable*. A tumbler used as a lid is not self-evident; a first-time user in a hall kitchen may not see that the two parts belong together, and nothing on the object says so. Against a context of many casual users, that is a real cost.

Overall the set is a strong example of good design as Rams defines it, because its restraint and its material choices serve the purpose and context directly — but it buys that restraint at a small price in immediate understandability.

(4 marks: 1 for the purpose and the context stated explicitly; 1 for a named conception of good design, with at least one of its principles quoted or paraphrased accurately; 1 for a strength and a limitation tied to that conception; 1 for an overall judgement. Accept Good Design Australia's award criteria or the Victorian Government Architect's Good Design series in place of Rams. **Context** is the setting and the circumstances in which the design is created, used or viewed — it is NOT the presentation format, and a response that writes "the context is a press-moulded glass object" has described the format and earns nothing for context.)

**Marking latitude — the other examples.** PLACARD: the aesthetic is **plain and civic** — the element of **type** with the principle of **contrast**, one heavy sans wordmark set large and dark straight on the bare kraft board so the sheet reads as a public notice and not as an advertisement; in **b**, the purpose is to announce a season of open forums and the context is a shopfront window and a hall noticeboard in a regional main street, strong against Rams' *good design is honest* and *good design is as little design as possible*, weaker against *good design is thorough down to the last detail* because the colophon is set far too small to be read at the distance the rest of the sheet is designed for. BANDSTAND: the aesthetic is **rustic and structural** — **texture** with **pattern**, sixteen milled timber ribs repeated to a single apex and left exposed; in **b**, the purpose is to shelter performance and everyday use of the square and the context is an exposed civic space open at all hours, strong against *good design is long-lasting* and *good design is environmentally friendly*, weaker against *good design makes a product understandable* because the interpretive plaque is small, low and set back behind the columns. LOGBOOK: the aesthetic is **calm and utilitarian** — **colour** with **hierarchy**, a single teal accent on a near-neutral ground; in **b**, the purpose is to let a member reserve a machine and complete a safety induction and the context is a shared studio back room with no mobile signal, strong against *good design makes a product understandable*, weaker against *good design is honest* because the estimated 1,800-garment figure is set in the same weight as the counted 214 bookings above it. Any named conception of good design may be substituted for Rams in each case.

## Question 5

(Model response — PLACARD, Messages.)

**a. Methods.** The poster is **manually** produced: it is hand-pulled screen printing, in two passes, one screen per ink. The registration crosses left in all four corners are the evidence — they exist only so that a person can line the second screen up on the first.

**Media.** Two opaque spot inks, applied manually: an indigo and a signal orange. There is no four-colour process and no third ink; the third "colour" in the design is the colour of the stock showing through.

**Materials.** A 300 gsm uncoated 100 per cent recycled kraft board, 594 by 420 mm.

**Strengths.** Opaque screen ink sits on top of a coloured, absorbent board instead of soaking into it, which is what allows pale kraft-coloured bars and a heavy indigo wordmark to hold their edges on a brown sheet — offset litho on the same stock would have gone muddy. Restricting the design to two inks matches the method to the committee's means and produces the strongest feature of the poster, the figure-ground reversal in the orange field, at no extra cost. The board is cheap, recycled and stiff enough to tape into a shopfront window, and at 594 by 420 mm it is a standard A2 sheet, so nothing is trimmed away.

**Limitations.** An uncoated recycled board absorbs ink and dulls it, so the signal orange prints flatter than it would on a coated stock, and the tiny colophon type at the foot is at real risk of filling in. Hand registration is never perfect: any misalignment of the two screens shows exactly where the indigo bars meet the edge of the orange field. And screen printing is slow and committed — a late change to one programme line means re-pulling the entire run, which for a five-event season is a genuine risk.

**Judgement.** Overall the methods, media and materials are applied effectively. Each choice is matched to the others and to a volunteer-run, short-run, indoor poster; the design has been made *for* the process rather than merely printed by it.

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

**b. Legal — the typeface must be licensed for this use.** Copyright subsists **automatically** in an original work from the moment it is created, with no registration and no fee; that includes the drawing of a typeface and the font software that carries it. The committee therefore cannot simply download a face marked “free for personal use” and print a public poster from it: it must hold a licence that covers commercial print, which is why the colophon records that the typeface is licensed for print use. A second legal point is available in the same block: the wordmark is marked “TM”, not “R”. In Australia a trade mark becomes a **registered** right only when it has been registered with IP Australia — registration is not automatic and must be applied and paid for — so at this date the committee has no registered trade mark in the name PLACARD.

**Ethical — the poster must not claim what the committee cannot deliver.** The foot of the poster states that the forum is free and Auslan interpreted. Neither claim is a legal undertaking, but a designer who prints an accessibility promise that has not been booked misleads exactly the people it was meant to include. The designer’s obligation is to confirm with the client that each claim is true before it is printed, and to acknowledge sources of inspiration at the point where they are used.

*(4 marks: 2 for the legal obligation — the obligation itself plus a correct account of how the protection arises; 2 for the ethical obligation plus why it matters to a stakeholder. The two must be correctly categorised. A response that presents the Australian Indigenous Design Charter or ICIP protocols as a LEGAL obligation earns nothing for the legal half: they are ethical frameworks.)*

**Marking latitude — the other examples.** CARAFE is the clearest case for the second kind of registered right: the shape of a product is protected only by a **registered design**, which has to be applied for, paid for and registered with IP Australia rather than arising automatically, and the base mark records that this has been done — “REG. DESIGN AU 2026 / 1184”, beside a registered trade mark. Copyright in the designer’s own drawings of the carafe still arose automatically; the registered design is what stops a competitor moulding the same body. BANDSTAND is the clearest case on the ethical side: developing the interpretation and the naming with Traditional Owners, obtaining free, prior and informed consent, and following the Australian Indigenous Design Charter and ICIP protocols are **ethical** obligations, not legal ones — with the legal obligation lying elsewhere, for example in the building and accessibility requirements the structure must satisfy. LOGBOOK: the legal obligation concerns the personal information the app stores — the induction record must be collected and held only for the purpose disclosed — and the ethical obligation concerns informed consent, the “what we store” link being placed where the member can read it before they commit, and honest reporting of the 1,800-garment figure quoted on the first screen.

## Question 6

Because this question is answered from each student’s own study, there is no single correct response. The model below shows the **shape and the depth** a full-mark answer needs. It is written about two unnamed designers so that no candidate is advantaged; in the examination you must name real contemporary designers, real projects and real specialists from your own year’s study.

*(Model structure. Substitute the designers you have studied.)*

|                   | Designer                                       | Design example                                  | Specialist engaged                        |
|-------------------|------------------------------------------------|-------------------------------------------------|-------------------------------------------|
| <b>Designer 1</b> | a communication designer practising since 2011 | a wayfinding system for a regional hospital     | a wayfinding and human-factors consultant |
| <b>Designer 2</b> | an industrial designer practising since 2007   | a stackable classroom stool in recycled polymer | an injection-moulding toolmaker           |

Both designers brought in a specialist at the point where their own knowledge stopped and the design could not be resolved without evidence from outside the studio, and in both cases the specialist’s contribution changed the resolved design rather than merely confirming it. Designer 1 engaged a wayfinding and human-factors consultant to test the sign system with patients who were anxious, medicated or unfamiliar with the building; the consultant’s testing showed that decisions were being made at corridor junctions rather than at the room doors, and the designer moved the primary level of the hierarchy from door signs to overhead junction signs and raised the cap height accordingly. Designer 2 engaged a toolmaker to advise on how the stool could be moulded in a single shot; the toolmaker identified where the wall would sink and where the tool could not be drawn, and the designer added a draft angle and a radiused fillet to the seat pan, which changed the silhouette of the object.

The differences lie in **when** and in **what kind of knowledge** each specialist supplied. Designer 1 engaged the consultant during Develop, iteratively, and the knowledge supplied was about *people* — behavioural evidence that reframed the information hierarchy. Designer 2 engaged the toolmaker at the front of Deliver, once only, and the knowledge supplied was about *production* — manufacturing constraints that reshaped the form. The consequence is also different: the human-factors evidence changed what the design said and in what order, while the toolmaker's advice changed what the design physically was. In both practices, however, the specialist was engaged for knowledge the designer did not hold, and in both the designer, not the specialist, remained responsible for the resolution.

*(10 marks: 2 for two contemporary designers correctly identified as practising from 2000 onwards within visual communication design; 2 for a named design example for each; 2 for an appropriate specialist for each; 2 for what each specialist actually contributed to the resolution; 2 for a congruent comparison that gives similarities AND differences. A response that describes the two designers in separate paragraphs without comparing them cannot score above the middle of the range — the assessor reports name “treated the designers separately” as the most common cause of lost marks here. A **specialist** contributes specialist knowledge: an engineer, a typographer, a printer, a toolmaker, a materials or exhibition specialist. A client, an audience member, a stakeholder, a celebrity or a tradesperson whose role is construction rather than design resolution is not a specialist. Artists, photographers and craftspeople practising outside visual communication design are not contemporary designers for the purposes of this question.)*

## 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, and the field the student ticks makes no difference to the marks available. 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 11.

### Question 7

#### a. (Objects.)

*Demographic.* “About two-thirds of the volunteers who already come to a working bee are aged 60 or over and are retired; most arrive on the 9.05 bus and walk in through the northern gate, and roughly one in five speaks a language other than English at home.”

*Psychographic.* “They value being useful more than being thanked, and they will not interrupt a group that has already started. A first-timer who cannot see where to stand and who to ask will walk the wetland loop instead and go home, rather than approach a working party mid-job.”

*(4 marks, 2 each: 1 for a characteristic — who they are — and 1 for it being described rather than asserted. The demographic descriptor must be a measurable population fact — age, occupation, location, household, language — and the psychographic descriptor must be an attitude, value, habit or motivation. “They need to know when the working bees are” is a **need**; “the site has no power” is a **constraint**. Characteristics, needs and constraints are the trio most often confused in Section B, and each is assessed separately.)*

**b.** “The post must be built in the shire depot’s shed, which holds a drop saw, a cordless drill and a bench, from timber salvaged when the depot sheds were pulled down — and it must be carried to the meeting point and levelled on uncompacted fill by two volunteers without machinery. That rules out any part heavier than about 40 kg, any welded or laminated component, and any footing that has to be dug and concreted. It pushes me toward a knock-down assembly bolted together on site and standing on feet rather than posts set in the ground.”

*(2 marks: 1 for a genuine limitation on the designer, 1 for what it means for a design decision. Restating C3 as “must be made by volunteers” is the criterion copied back and earns nothing; a genuine constraint names the actual limit — the tools, the two people, the uncompacted ground — and rules something out. “People might not use it” is a speculative risk, not a constraint.)*

### Question 8

*(Model design brief — Objects.)*

**Client.** The Friends of Windrow committee, the volunteer group that will run the compost yard and the working-bee program at Windrow Reserve from 2027.

**Design problem.** First-time visitors arriving at Windrow Reserve cannot tell what the site is for, where they may walk or how to join a working bee, and there is no staff member on site to tell them; the volunteers currently spend the first half of every working bee repeating the same three explanations.

**Communication need and presentation format.** A free-standing volunteer post at the working-bee meeting point: a lockable timber chest, approximately 1200 mm long, that stores the hand tools and gloves and whose hinged lid stands up as a changeable board showing the day's job.

**Purpose.** To identify the meeting point from the northern gate, to state what job is running today and when, and to let a first-time visitor join in without having to interrupt anyone.

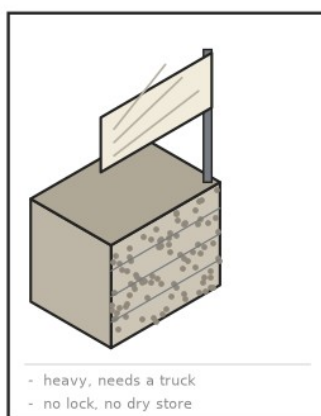
**Context.** An exposed, uncompacted former depot yard, in full sun, frost and wind, with no mains power, no lighting and no staff. The post is read first from about 12 m by someone walking in from the gate, and then at arm's length by someone signing on and taking a tool. It is opened and changed by a volunteer at 8.30 am and locked again at midday.

**Audience or users.** Volunteers, most aged 60 or over and retired, arriving on foot from the bus; one in five speaks a language other than English at home; plus first-time visitors, including families walking the wetland loop, who may join a working bee on the spot.

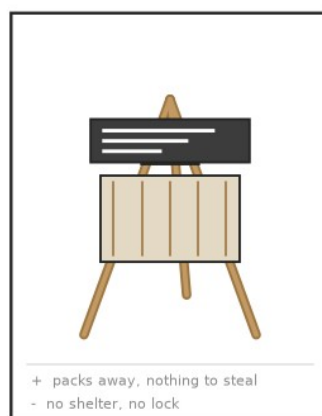
**Design criteria.** The solution must (C1) be understood by a first-time visitor who reads little English — so the day's job must be carried by a symbol as well as by words, and the board must have room for both; (C2) work outdoors on an exposed site with no mains power and no staff on duty — so it must shed rain, resist frost and hold its message with no lit or powered component; (C3) be made, installed and kept up to date by volunteers using salvaged or locally milled materials — so it must be built with a drop saw and a drill from depot timber, and the day's job must be changeable in under two minutes with nothing that has to be printed; and (C4) present the reserve as a repaired working landscape, not a manicured park — so the materials must be left visibly salvaged rather than painted out.

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

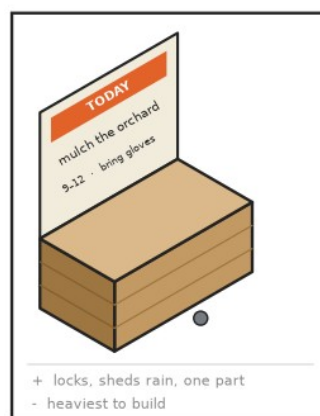
## Question 9



Idea 1 — a gabion of site rubble, board on a bolted post



Idea 2 — a lashed tripod carrying a hanging tool roll



Idea 3 — a chest whose lid stands up as the job board

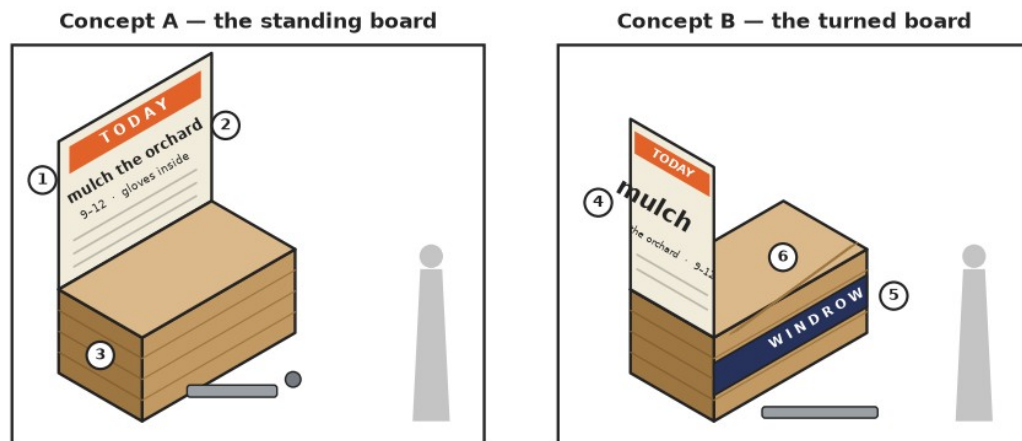
three different directions — not three variations of one idea

The three drawings are three different **directions**, not three drawings of one thing. Idea 1 puts the information on a board bolted to a post rising out of a gabion cage filled with rubble from the site itself — the reserve's own material doing the work. Idea 2 abandons a fixed structure altogether: three milled poles lashed into a tripod, carrying a hanging canvas tool roll and a slate job board, which a volunteer erects at whatever part of the site the bee is working on and packs away at midday. Idea 3 is a low, lockable chest whose hinged lid stands up to become the board, so the

store and the sign are one object. They differ in what is built, where it stands, whether it stays and how the volunteer meets it — each would lead somewhere different if it were developed. Changing the colour, the lettering or the height of one of them would not have produced a second idea.

(9 marks, 3 per drawing: 1 for a drawing legible enough to be judged, 1 for a design direction that differs in kind from the other two, 1 for a label that names the idea. Three variations of one idea — the same object taller, in another colour, or with the panel moved — attract 3 to 4 marks in total, and the assessor reports name this as the most common weakness in development work.)

## Question 10



1 colour + hierarchy — one orange band ranks TODAY first

2 type + scale — the job set in bold, larger than the times

3 form + proportion — a 1200 mm chest at bench height

4 scale + cropping — the job word runs off the turned face

5 type + figure-ground — the name reversed on the flank

6 line + balance — the lid stays a bench; one grab rail

one idea — a lockable timber chest that carries the day's job on a hinged board — developed twice

The idea held constant is **Idea 3: a lockable timber chest that stores the tools and carries the day's job on a hinged board**. Both concepts are that object. What varies is a substantive design decision — whether the lid itself is the board, and which way the board faces.

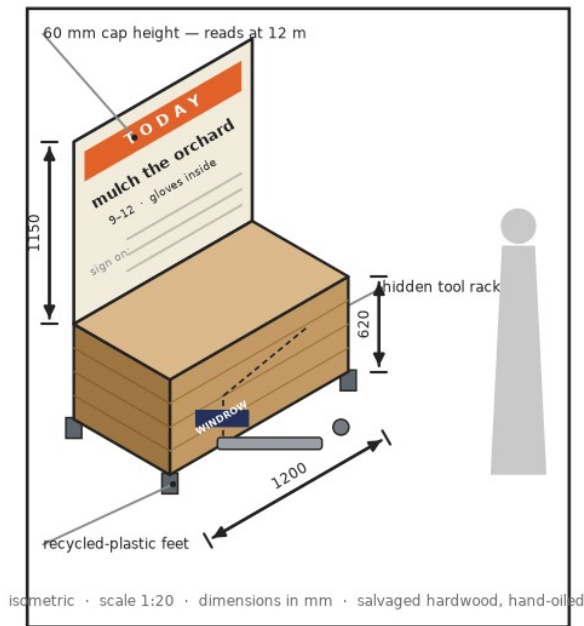
**Concept A — the standing board.** The lid hinges at the back and stands vertically, facing along the path from the gate. The element of **colour** works with the principle of **hierarchy**: a single band of signal orange, the only saturated colour on the object, ranks the word TODAY above everything else, so a visitor walking in reads *this is live, now* before they read anything else. Beneath it the element of **type** with the principle of **scale** sets the job in bold and well above the times in size, and the sign-on rules finer again, so the three layers are taken in order. The effect on the user is that the object can be understood in a single glance from 12 m and then used at arm's length.

**Concept B — the turned board.** The lid stays flat and becomes a bench to sit on while boots are changed, and a separate panel hinges on the end of the chest and stands across the path, facing the gate rather than facing along it. The principles of **scale** and **cropping** do the work here: the job word is enlarged until it runs off the edge of the narrow turned face, so it is legible earlier and from further away, at the cost of the detail beneath it. The element of **type** with the principle of **figure-ground** reverses the reserve's name out of a dark band along the flank, which now does the identifying job the standing board did in Concept A. The effect on the user is a marker seen sooner and somewhere to sit, bought with a second hinge and a second part.

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

## Question 11

## Resolved solution — the WINDROW volunteer post

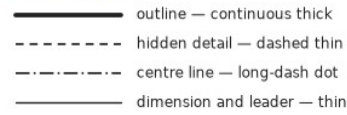


## Presentation conventions applied

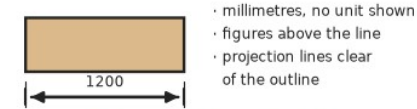
### 1 isometric axes and scale bar



### 2 line types



### 3 dimensioning



### 4 materials and finishes schedule

|    |                                   |
|----|-----------------------------------|
| M1 | salvaged 140 × 25 hardwood, oiled |
| M2 | exterior-grade ply lid, 12 mm     |
| M3 | recycled-plastic feet, 100 mm     |
| M4 | one screen-printed colour         |

a. Concept A resolved. Because the chosen field is **objects**, the presentation drawing is **isometric** — an object or an 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, 1:20**, and carries its **dimensions in millimetres**: 1200 long, 620 to the bench top, 1150 to the head of the board. The **materials, media and methods** are named on the schedule: salvaged 140 by 25 hardwood, hand-cut and bolted with a drop saw and a drill, finished with a brushed penetrating oil; a 12 mm exterior-grade ply lid; recycled-plastic feet that hold the timber out of the mud; and one screen-printed colour on the TODAY band, with no varnish. The concealed tool rack inside the chest is shown as a **dashed hidden outline**.

It is more resolved than the Concept A drawing in four ways that add information rather than neatness: the chest now stands on feet instead of sitting on the ground, which was left open at concept stage; the cap height of the job line is fixed at 60 mm, tested against the 12 m reading distance from the gate; the sign-on rules have become three ruled lines with a stated purpose rather than a texture; and the ironmongery — a grab rail and a padlock hasp — is drawn and located.

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

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

*Plus (C4).* The materials schedule specifies the salvaged 140 by 25 hardwood left oiled rather than painted, so the saw marks and old fixing holes in the depot timber stay visible and the post itself reads as something repaired from what was already on the site — which is what C4 asks the design to say.

*Plus (C1).* The 60 mm cap height on “mulch the orchard”, with the single orange TODAY band above it, gives a first-time visitor the two facts they need at 12 m before any English is read closely, and the three ruled sign-on lines say what to do next without an instruction having to be written.

*Minus (C1 and C2).* Two things work against the design. First, the board still carries the job in words alone: my brief undertook that a symbol would sit beside the words, and the resolved drawing carries no symbol at all, so C1 is only half met. Second, the board is a flat vertical plane 1150 mm high on an exposed, uncompacted site: it is a sail, and nothing in the drawing resists overturning in the wind that comes across an open former depot yard. I would draw the symbol set as a second sheet, and extend the two rear feet into a 400 mm outrigger.

*Interesting (C3).* Because the day's job is written on the board rather than printed, a volunteer can change it in under two minutes with a chalk pen and nothing has to be reprinted — but the same decision means the message is only as legible as the handwriting of whoever opens the chest, so the board should carry a printed baseline grid to write against.

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

**c. Convention 1 — hidden detail shown as a dashed thin line.** The tool rack inside the chest is drawn dashed rather than solid, because the convention for documentation drawings distinguishes what can be seen from what cannot: a continuous thick line is an outline, a dashed thin line is concealed detail, and a long-dash-dot line is a centre line. This is appropriate to the objects field because an object drawing has to be buildable — the volunteer building the chest needs to know that the rack is inside it, and needs to know it without mistaking the rack for a feature on the visible face.

**Convention 2 — a stated scale with a drawn scale bar, and dimensions in millimetres with no unit shown.** The drawing states 1:20 and carries a scale bar as well, so it survives being photocopied at a different size for the committee, and every figure is placed above its dimension line and reads from the bottom or the right. Again this is a conventions requirement of object documentation: the drawing is not a picture of the post, it is the instruction for making it, and a figure that could be read as either centimetres or millimetres would put the build out by a factor of ten.

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

#### **An equally creditworthy response in the other three fields**

- **Messages.** The need would be the interpretive panels and the symbol set. The three development drawings might explore a numbered symbol sequence, a comparative “before the depot / after the planting” pair, and a set of ground-level markers. The resolved presentation would be drawn on a **construction or symbol grid** at a stated panel size, with cap heights set against the stated reading distance; the conventions discussed would include the grid and its clear space, the two-colour system the volunteers must be able to reprint from, and **CMYK** for print.
- **Environments.** The need would be the arrival threshold at the northern gate. The resolved presentation would be a **one- or two-point perspective**, or a scaled plan with elevations, at a stated scale, with a human figure for scale, showing the sequence from footpath to gate to first decision point; the conventions discussed would include eye level and the vanishing point, scale and the scale bar, and a materials and planting schedule.
- **Interactive experiences.** The need would be the three working-bee sign-up screens. The resolved presentation would be **screens drawn at the size of the intended device**, with type sizes, touch-target sizes and **RGB** values specified and the navigation between the three screens shown; the conventions discussed would include the device size and safe area, the minimum contrast ratio, and the notation of interaction states.

In every field the marks are the same: three genuinely distinct ideas, one idea developed into two annotated concepts, a field-appropriate resolved presentation with its conventions stated, and an evaluation tied point by point to C1 to C4.