

STUDENT NUMBER Letter

VISUAL COMMUNICATION DESIGN

Written examination

Thursday 27 October 2022

Reading time: 9.00 am to 9.15 am (15 minutes)

Writing time: 9.15 am to 10.45 am (1 hour 30 minutes)

QUESTION AND ANSWER BOOK

Structure of book

<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
11	11	90

- Students are permitted to bring into the examination room: pens, lead and coloured pencils, fineliners, highlighters, erasers, sharpeners, rulers, set squares, protractors, compasses, and circle and ellipse templates.
- Students are NOT permitted to bring into the examination room: markers, tee-squares and boards, texture boards, blank sheets of paper and/or correction fluid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 21 pages
- Resource book of 11 pages

Instructions

- Write your **student number** in the space provided above on this page.
- All written responses must be in English.

At the end of the examination

- You may keep the resource book.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

Instructions

Answer **all** questions in the spaces provided.

Question 1 (4 marks)

Refer to pages 3 and 4 of the resource book for larger colour versions of the visual communications that are related to Question 1.

Tick (✓) the correct response for each image.



Figure 1



Figure 2

a. Identify the intended purpose.

1 mark

- guide
- inform
- depict
- advertise

b. Identify the stage of the design process.

1 mark

- research
- refinement
- generation of ideas
- development of concepts

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Figure 3

c. Identify the application of vector-based media.

1 mark

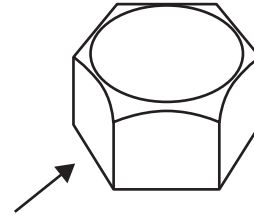
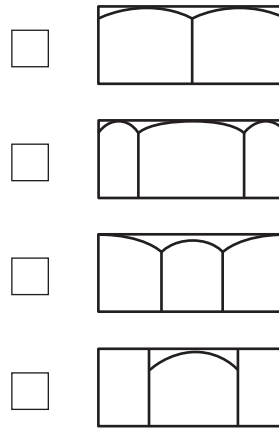


Figure 4

d. Identify the correct front view.

1 mark



Question 2 (7 marks)

Refer to page 5 of the resource book for a larger colour version of Figure 5.



Figure 5

Carnegie railway station, one of Melbourne’s redeveloped suburban railway stations, has a large sign, shown in Figure 5. This sign consists of the type CNE.

- a. Describe the purpose of the sign and explain how the context of the sign addresses this purpose. 3 marks

- b. Identify one material and explain how **two** possible constraints in the brief for the Carnegie railway station sign might have influenced the choice of this material. 4 marks

Material _____

Explanation _____

Question 3 (7 marks)

Refer to page 6 of the resource book for a larger colour version of Figure 6.



Figure 6

Figure 6 shows Rollie, a composting system for primary schools, designed to keep food waste out of landfill and transform it into a valuable resource. Rollie is a big hamster wheel that enables children to aerate the compost while exercising in a fun way.

- a. With reference to function and to the use of the design element of form, discuss **one** design decision made by the designer of Rollie. 3 marks

- b. Identify two factors and discuss how the designer might have responded differently to each of these factors in the design of Rollie. 4 marks

Factor 1 _____

Factor 2 _____

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Question 4 (8 marks)

Figure 7 shows the shapes of two simple objects, a knife and a spoon.

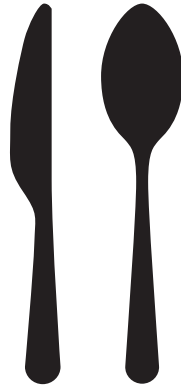
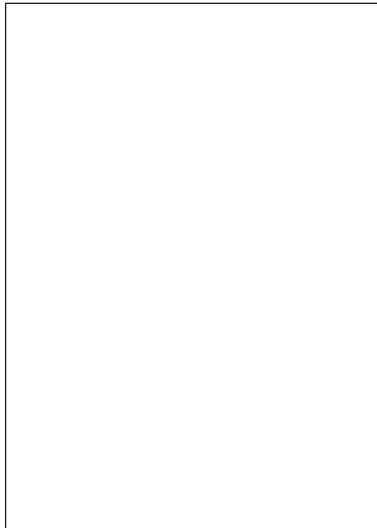


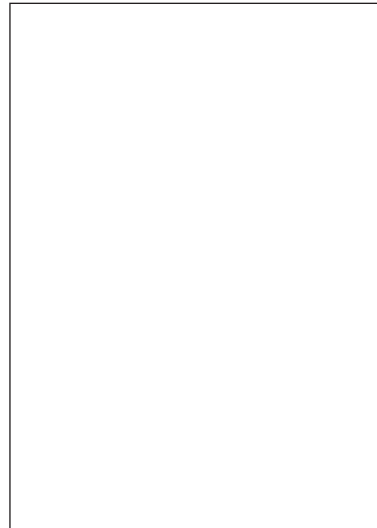
Figure 7

Using the shapes shown in Figure 7, create two designs in the spaces provided below. Your designs must:

- emphasise the design principle stated below each space
- use both shapes – the shapes may be cropped, reversed, changed in scale and repeated
- use only white and two colours.



Balance – symmetry



Pattern – alternation

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Question 5 (10 marks)

Figure 8 shows an orthogonal drawing of a breeding box for birds.

On page 9, draw an isometric view of the breeding box in the space provided. Your drawing must:

- be drawn from point A as indicated by the arrow
- maintain the same scale.

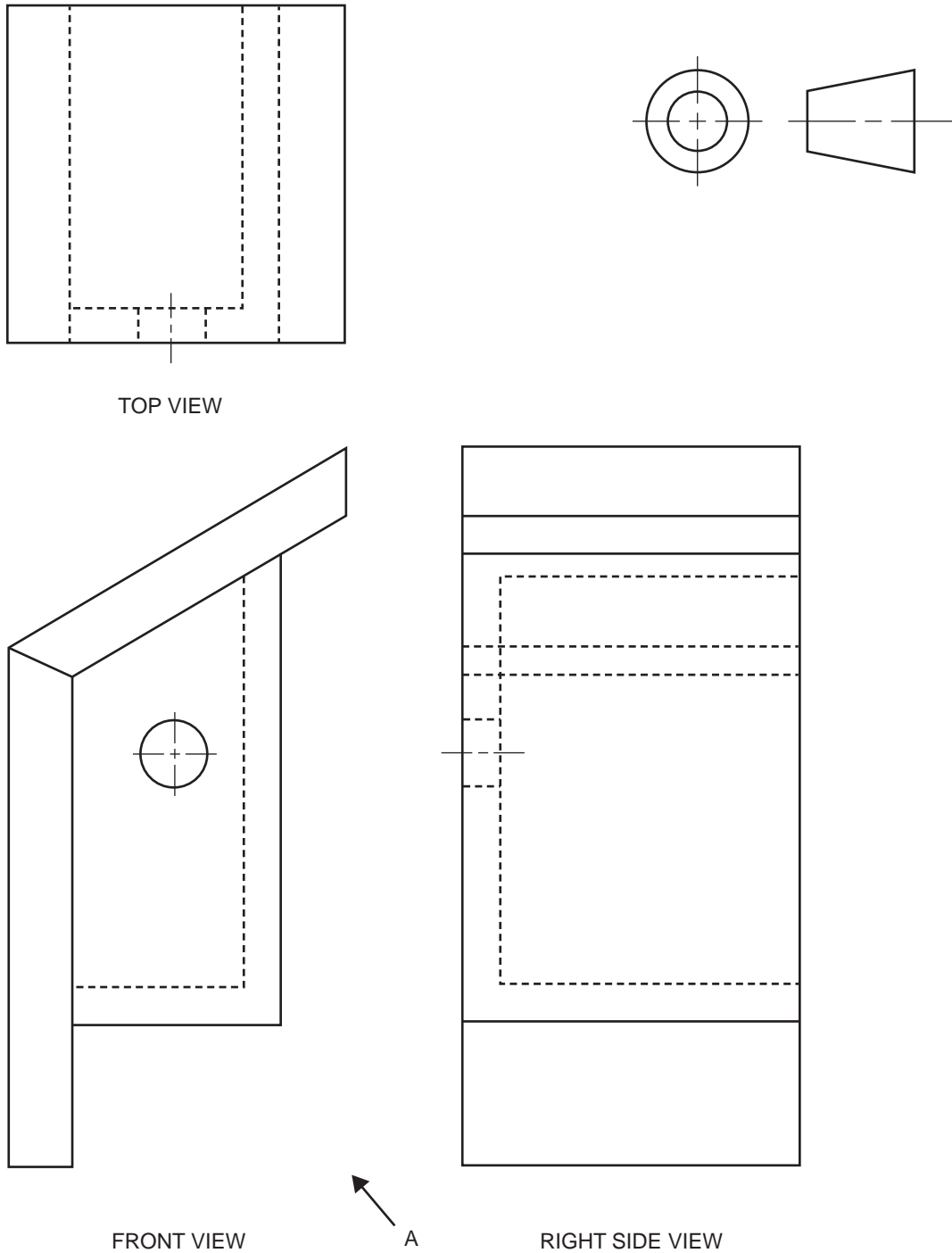


Figure 8

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Complete your answer to **Question 5** in the space below.

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Question 6 (4 marks)

Refer to page 7 of the resource book for a larger colour version of Figure 9.



Figure 9

Figure 9 shows a symbol for the Great Alpine Road, a scenic road through the Victorian Alps, the mountains in the east of Victoria.

With reference to Figure 9, identify **two** design elements and explain how they effectively communicate the characteristics of the Great Alpine Road environment.

Question 7 (4 marks)

Refer to page 8 of the resource book for a larger colour version of Figure 10.



Figure 10

Figure 10 shows a poster that was designed to attract visitors to Australia.

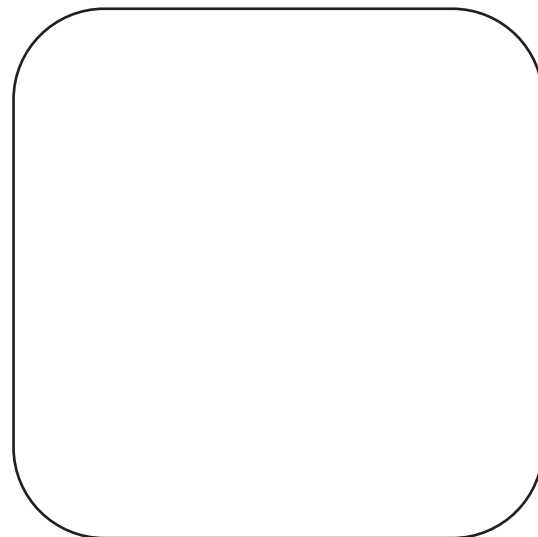
With reference to Figure 10, identify **two** design principles and explain how the designer of the poster used them together to effectively attract visitors to Australia.

Question 8 (7 marks)**Figure 11**

The local skate park needs a design for a logo.

Using only the shapes shown in Figure 11, create a design for a two-dimensional logo in the template provided below. Your design must:

- use figure-ground
- emphasise shape
- use each shape only once – the shapes may be cropped and changed in scale
- touch all sides of the template
- use approximately 50% black and 50% white.



PARK

Question 9 (9 marks)

Figure 12 is a line drawing of a metal pencil sharpener. Render the pencil sharpener in greyscale. Your response must:

- use the light source as indicated by the arrow to enhance the form
- include cast shadows
- use tone and texture to render the sharpener in greyscale.

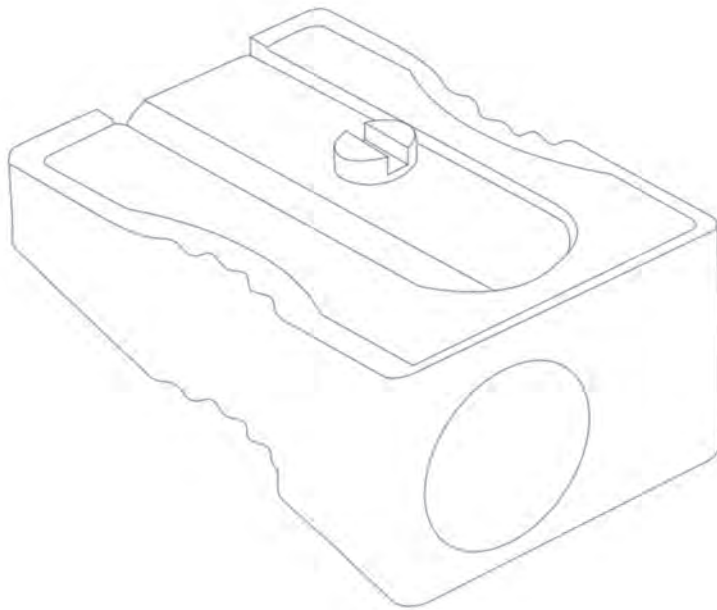


Figure 12

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Question 10 (5 marks)

Refer to page 9 of the resource book for a larger colour version of Figure 13.



Figure 13

The Royal Botanic Gardens Cranbourne specialises in Australian native plants. The contemporary award-winning landscape gardens feature various installations as walkways for visitors to move through the public space.

- a. With reference to Figure 13, describe **two** distinguishing characteristics of the environmental field of design. 2 marks

- b. Explain how the landscape designer of the public space shown in Figure 13 might have collaborated with **two** other specialists to make this space accessible to the general public. 3 marks

Question 11 (25 marks)

Refer to page 10 of the resource book for a larger colour version of Figure 14.

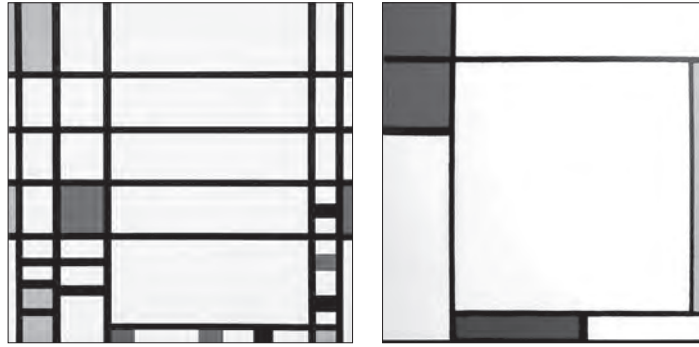


Figure 14

A modern art gallery wants to transform an unused walled area adjacent to the gallery into a functional courtyard garden and has decided to organise a competition for a landscape design. The gallery has already installed large glass doors in the gallery wall, through which the courtyard can be viewed and accessed.

To attract visitors and reflect its vision, the gallery has chosen to use the artwork of Piet Mondrian shown in Figure 14 as inspiration for the courtyard design. You have been selected to submit a design.

Your courtyard design must reflect the geometric and colour characteristics of the artwork shown in Figure 14. You must include seating, raised garden bed(s) and plants, and provide easy access from the gallery. You must plan your design and then present a rendered planometric drawing of your plan to scale. The height of the courtyard's walls is 4000 mm.

- a.** In the space provided below, generate a range of annotated visualisation drawings for your courtyard design.

3 marks

Complete your answer to **part a.** in the space below.

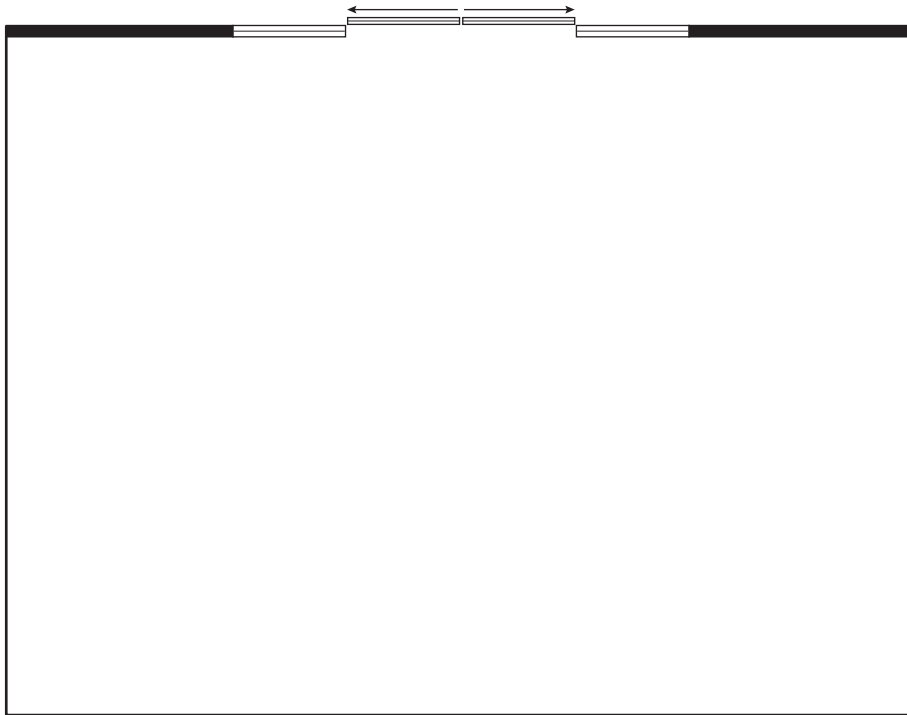
- b.** Select **one** concept from the visualisation drawings that you have generated in **part a.** and use this concept to develop a courtyard design in the space provided below. 3 marks

Complete your answer to **part b.** in the space below.

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- c. In the template for the floorplan provided below, draw a plan view of the courtyard design developed in **part b**. Your design must be to scale.

6 marks

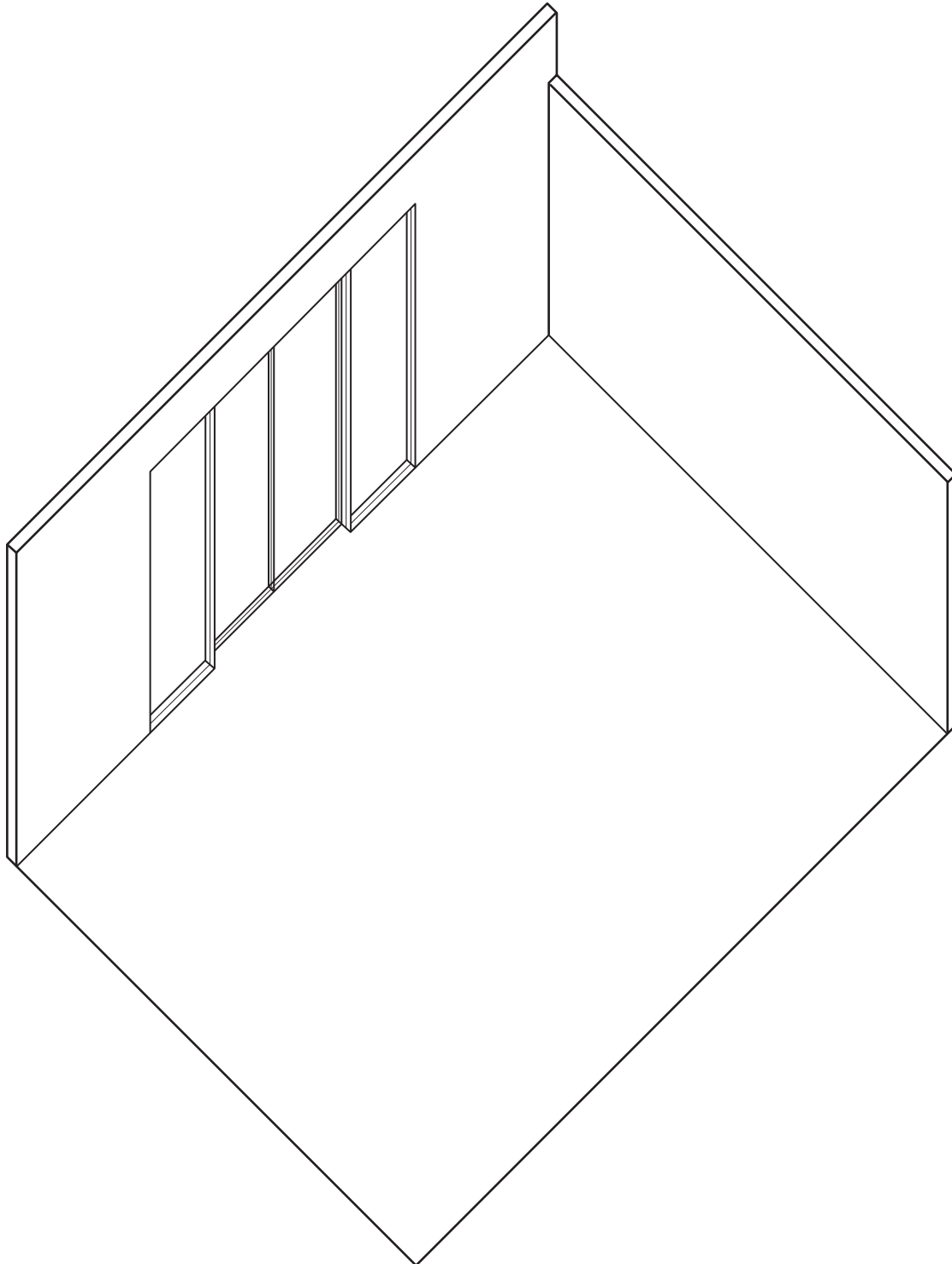


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d. In the template provided below, produce a rendered planometric drawing of the plan view of the courtyard design from **part c**. Your drawing must:

- be inspired by the artwork shown in Figure 14
- maintain the same scale as your plan view
- use colour
- use tone to render.

10 marks



- e. Write a pitch addressed to the judges of the competition, explaining how your courtyard design meets the requirements of the brief.

3 marks

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Sources

Figure 1: Pyty/Shutterstock.com; Figure 2: Emily Hoelter (with permission); Figure 6: Rollie, designed by Studio Periscope, <<https://studioperiscope.com/rollie>> (with permission); Figure 10: Gert Sellheim, *Sunshine and Surf*, Australia, poster, c. 1936; Figure 14: Piet Mondrian, *Trafalgar Square*, painting, 1939–1943 (left) and *Composition with Red, Yellow and Blue*, painting, 1927 (right)

**Victorian Certificate of Education
2022**

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RESOURCE BOOK

Instructions

A question and answer book is provided with this resource book.

Refer to the visual communications in this book for each question as indicated in the question and answer book.

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Reference material for Question 1

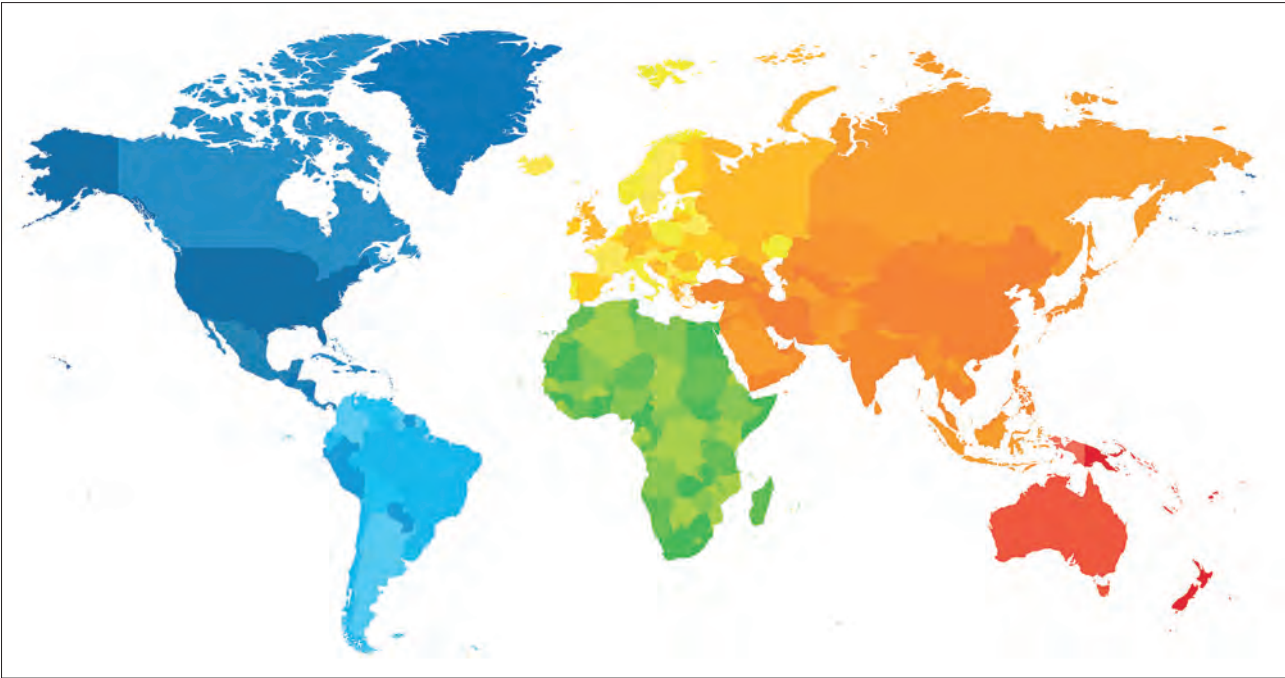


Figure 1

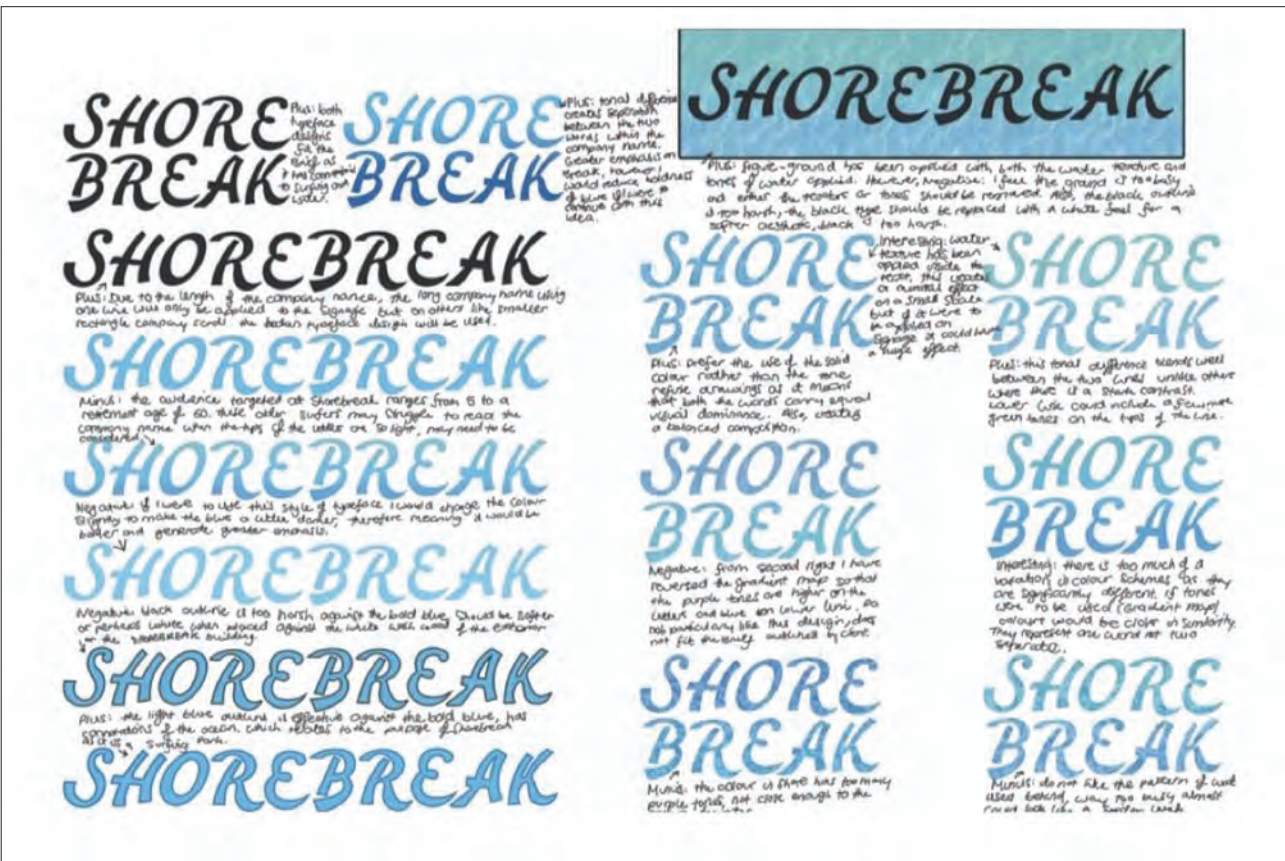


Figure 2

Reference material for Question 1



Figure 3

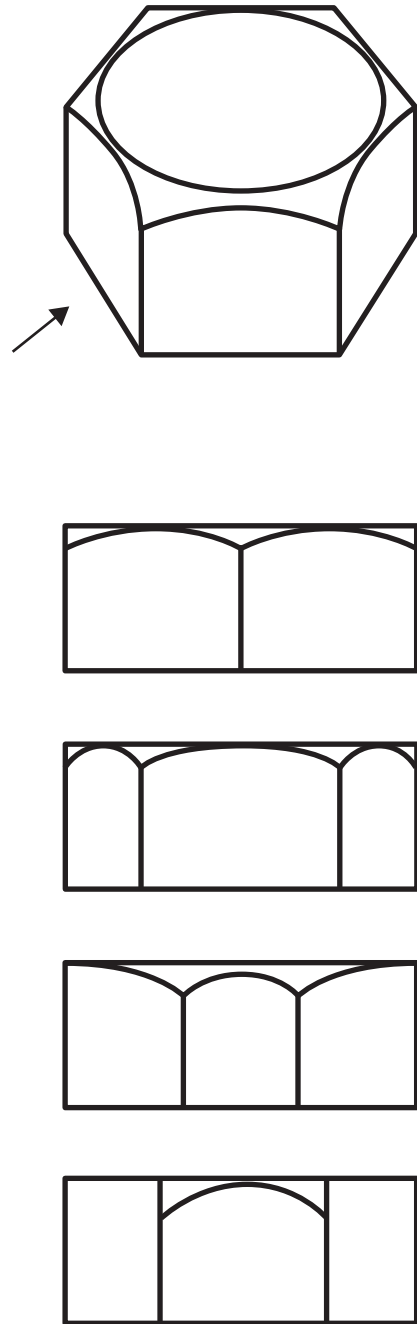


Figure 4

Reference material for Question 2



Figure 5

Reference material for Question 3



Figure 6

Reference material for Question 6



Figure 9

Reference material for Question 7



Figure 10

Reference material for Question 10

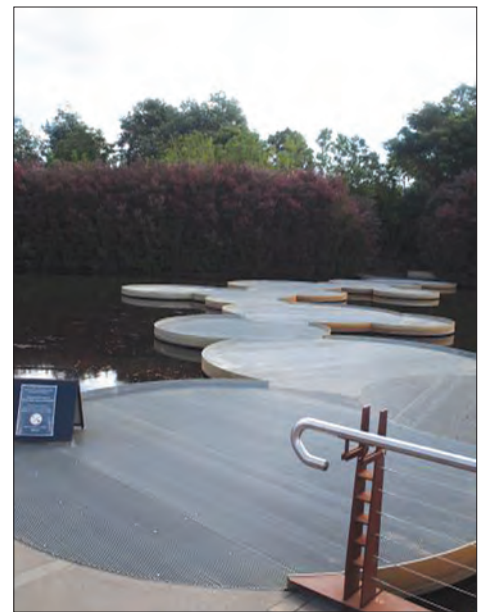


Figure 13

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Reference material for Question 11

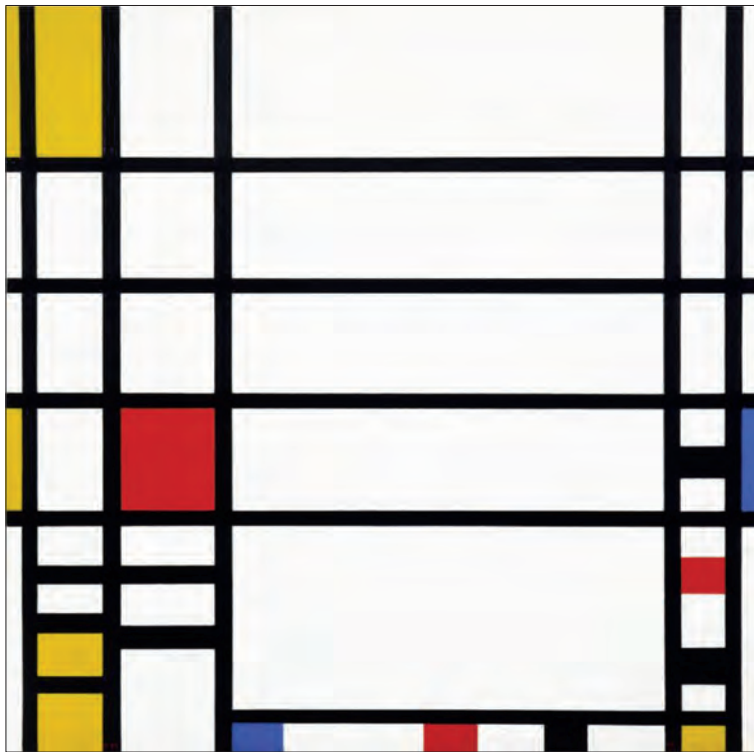


Figure 14

Sources

Figure 1: Pyty/Shutterstock.com; Figure 2: Emily Hoelter (with permission); Figure 6: Rollie, designed by Studio Periscope, <<https://studioperiscope.com/rollie>> (with permission); Figure 10: Gert Sellheim, *Sunshine and Surf*, Australia, poster, c. 1936; Figure 14: Piet Mondrian, *Trafalgar Square*, painting, 1939–1943 (top) and *Composition with Red, Yellow and Blue*, painting, 1927 (bottom)

END OF RESOURCE BOOK