

**Victorian Certificate of Education
2014**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

VISUAL COMMUNICATION DESIGN
Written examination

Wednesday 12 November 2014

Reading time: 3.00 pm to 3.15 pm (15 minutes)

Writing time: 3.15 pm to 4.45 pm (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> |
|----------------------------|---|------------------------|
| 7 | 7 | 90 |

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

Materials supplied

- Question and answer book of 19 pages.
- Resource book of 9 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.

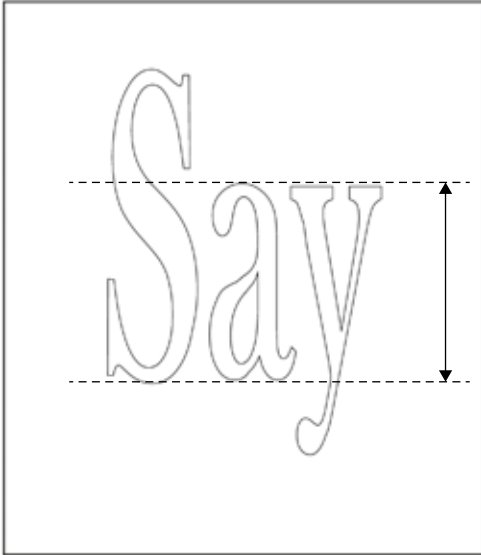
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Instructions

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

Question 1 (6 marks)

Look at the following six images. For each image, tick (✓) the correct answer.



Designer: Frank Lloyd Wright, Fallingwater, 1934–1937
Source: © Frank Lloyd Wright/ARS, licensed by Viscopy, 2015

- a. Identify the part of the **type** indicated by the arrow.

1 mark

serif

leading

x-height

cap height

- b. Which **field of design** does the example above **best** demonstrate?

1 mark

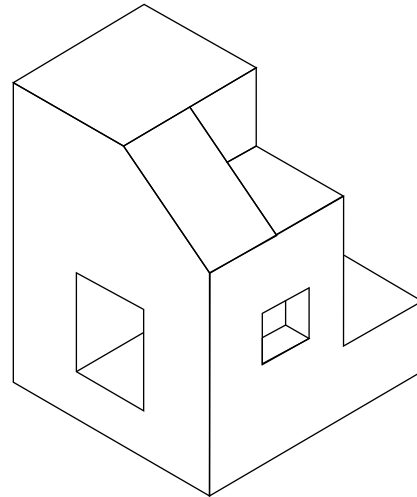
industrial

model making

environmental

communication

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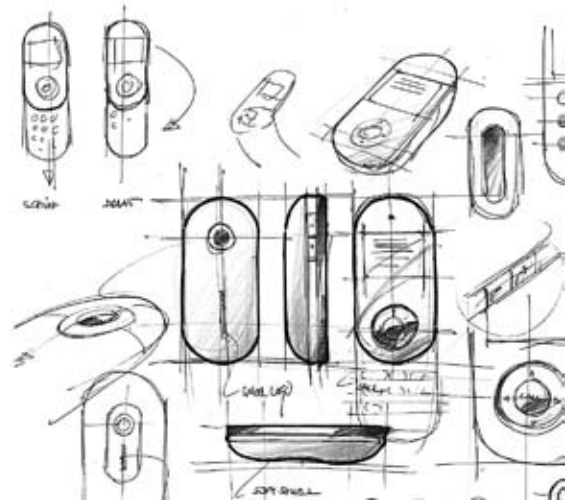
c. Which **principle** of design is most evident in the example above? 1 mark

- tone
- type
- shape
- cropping

d. Which **drawing system** is shown in the example above? 1 mark

- isometric
- planometric
- one-point perspective
- two-point perspective

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this material is not supplied.



Designer: Paul Villacis

Source: Judith Wilde and Richard Wilde, *Visual Literacy*,
Watson-Guption Publications, New York, 1991, p. 70

Designer: Robert Bronwasser

Source: Koos Eissen and Roselien Steur, *Sketching*,
BIS Publishers, Singapore, 2008, p. 22

- e. Which **element** of design is most evident in the example above? 1 mark

line

form

shape

contrast

- f. Identify the **stage of the design process** shown in the example above. 1 mark

brief

mock-up

research

development of concept

Question 2 (12 marks)

Refer to pages 3–5 of the resource book for larger colour versions of the visual communications that are related to Question 2.

Answer all questions referring to the visual communication that is shown.



Figure 1

- a. White Night is a festival held in Melbourne. Commencing at 7 pm on Saturday 22 February 2014, it transformed Melbourne’s city streets, laneways, landmarks and cultural institutions into a ‘cultural playground’ from dusk until dawn.

Referring to Figure 1, discuss the effectiveness of the use of **type** and **shape** to communicate the White Night event.

4 marks

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Figure 2



Figure 3

- b.** The Melbourne Theatre Company (MTC) is a well-established theatre company. Figure 2 shows an image of its Southbank Theatre at night. Figure 3 shows the front of a ticket pouch. When establishing the brief for the ticket pouch, the designer and client would have discussed the client’s communication needs.

With reference to Figures 2 and 3, identify two possible communication needs. Referring to specific features of the ticket pouch, discuss how these communication needs have been interpreted in the final design.

4 marks

Communication need 1 _____

Discussion _____

Communication need 2 _____

Discussion _____

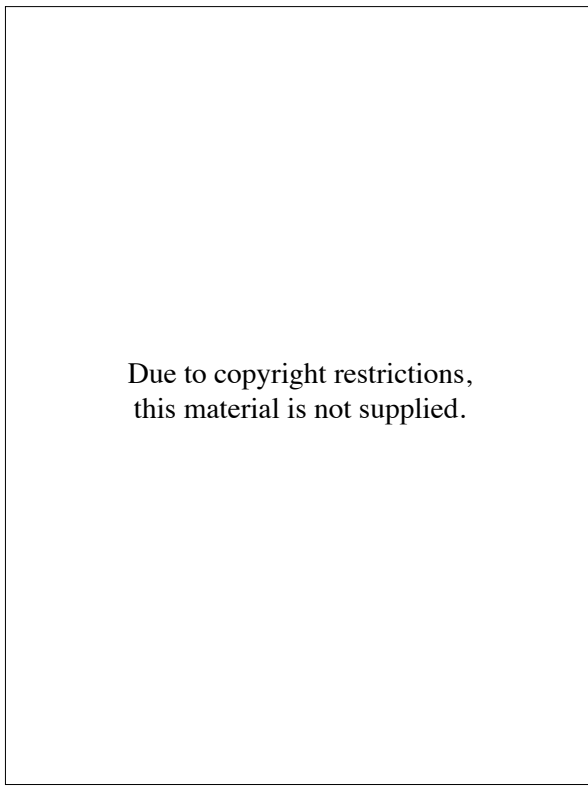


Figure 4

- c. Referring to Figure 4, identify two specific characteristics of the possible target audience and discuss which features of the design support your answer.

4 marks

Characteristic 1 _____

Characteristic 2 _____

Discussion _____

Question 3 (7 marks)

Develop a motif (image) based on the photograph of leaves shown in Figure 5. You can change the proportion, scale, orientation and shape of the leaves. Use your motif (image) to create a design for a decorative screen.

The design must:

- use only **one** colour
- emphasise the principles of pattern and contrast.

Only the design in the rectangle provided below will be assessed.

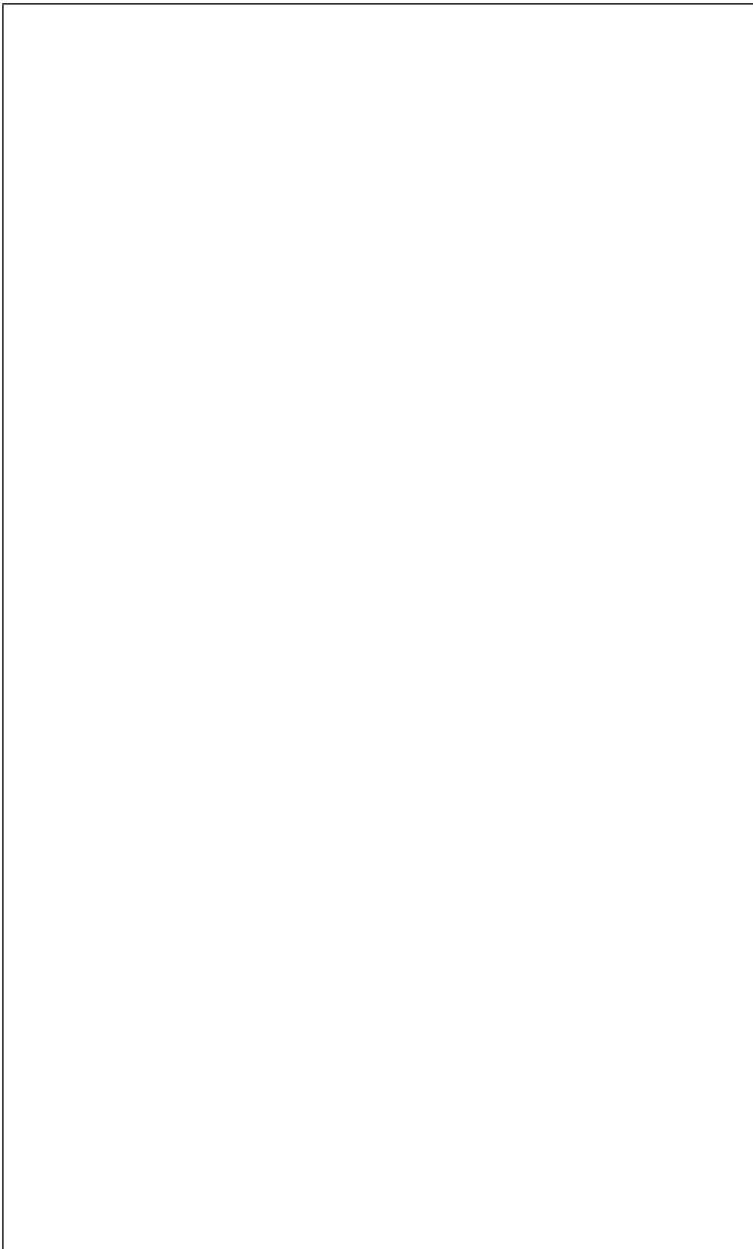


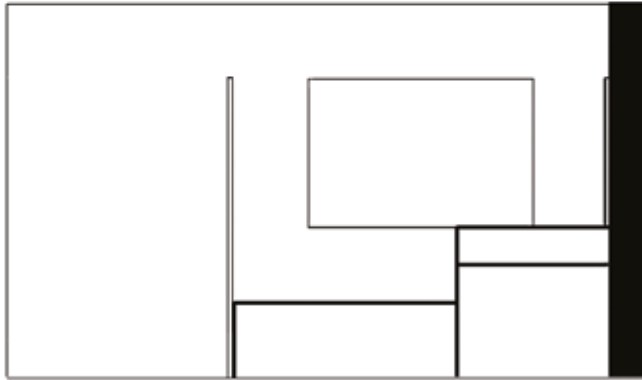
Figure 5

Question 4 (15 marks)

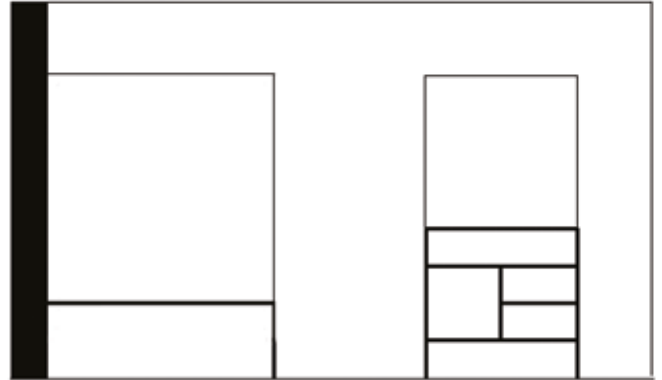
Figure 6 is a set of architectural drawings for a bathroom.

Complete a planometric drawing of the bathroom from the view indicated by the **arrow A**.

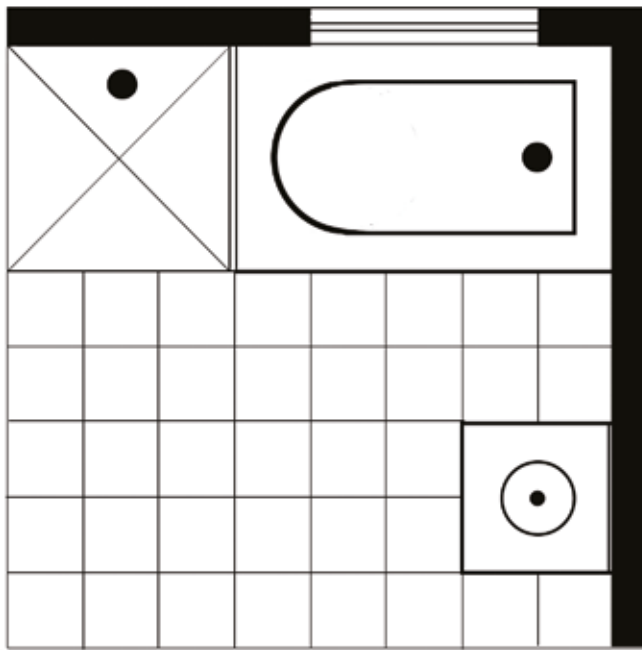
- Include all of the features depicted in the drawings below.
- Use a scale of 1:1.
- The depth of the vanity basin should be drawn at 5 mm.
- The depth of the bath should be drawn at 10 mm.



INTERIOR VIEW – NORTH



INTERIOR VIEW – EAST



FLOOR PLAN – BATHROOM



Figure 6

Complete your answer to **Question 4** in the space below.

Question 5 (12 marks)

Figures 7 and 8 are line drawings of two different chess pieces that you are required to render. The arrows indicate the direction of the light.

Your responses must:

- use the light source, as indicated by the arrow
- include shadows that are cast onto the chess piece and the ground.

a. Using **tone**, render Figure 7 to enhance the form of the chess piece.

6 marks

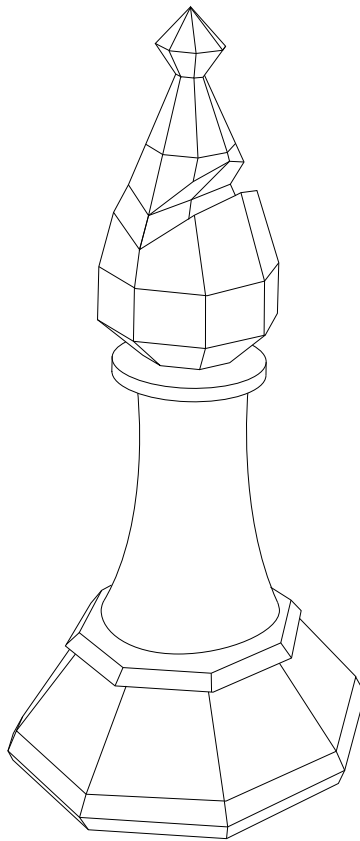
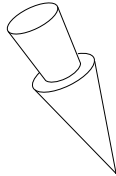


Figure 7

- b. Using **tone** and **colour**, render Figure 8 to enhance the form of the chess piece and to indicate the **texture of wood grain**.

6 marks

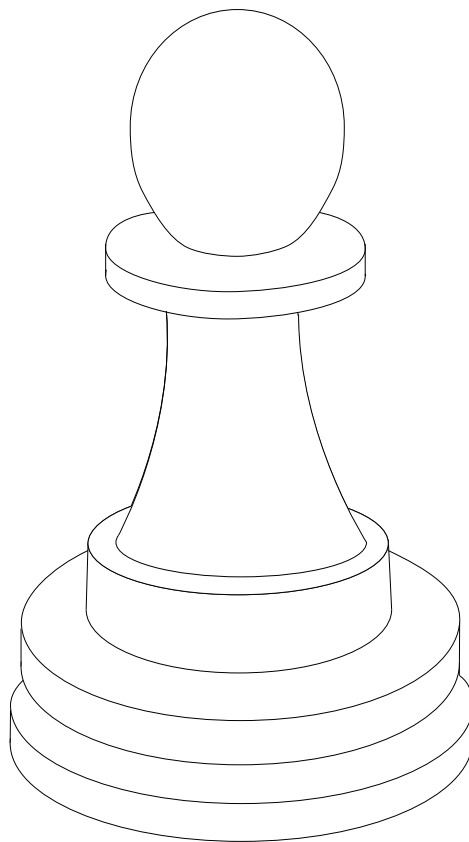
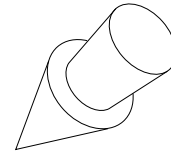


Figure 8

TURN OVER

Question 6 (16 marks)

The Lost Thing

Shaun Tan is an Australian artist who is well known for his illustrated books. He wrote and illustrated the award-winning book, *The Lost Thing*. This book has been reinterpreted in film and theatre.

Refer to the images on pages 6–8 of the resource book to answer all parts of Question 6.

- a. Refer to Figure 9, the cover of Shaun Tan’s book, *The Lost Thing*. It includes an image, a title and the name of the author.

Discuss, with evidence from the cover design, how effectively **type** has enhanced the visual communication message.

4 marks

- b. With reference to Figure 10

- i. describe how **scale** is used in the illustration

2 marks

- ii. discuss the effect created by the use of **scale**.

2 marks

- c. When creating the book, *The Lost Thing*, Shaun Tan used a variety of media at different stages of the design process.

Referring to Figure 11, identify the stage of the design process when the work may have been created.

Stage of the design process _____

Identify the **media** used, and explain how and why it would have been used in the stage of the design process you nominated above.

4 marks

Explanation _____

- d. The Canberra-based youth theatre company, Jigsaw, in collaboration with Shaun Tan, staged an interpretation of the story at the National Gallery of Australia in October 2004.

Referring to Figures 12 and 13, discuss two legal obligations with regard to **intellectual property** that might have been considered by the theatre company when interpreting Shaun Tan's book.

4 marks

Obligation 1 _____

Obligation 2 _____

Question 7 (22 marks)**Vic Vibes**

Vic Vibes is a pop-up shop that sells music and performer merchandise at music events and festivals throughout Victoria. The sales area is a temporary structure so the company wants to create an easily recognised brand based on the name Vic Vibes.

The brief

Your brief is to create a brand concept for the surface design of a shopping bag. The design is to be based on the shop's name. It should be easily recognised by and attractive to young music fans. The design must also be suitable for other applications, without losing its integrity.

You are required to create a design for the front and side of the shopping bag. The design will be repeated on the back and other side.

The design must:

- be based on type
- use only the name Vic Vibes
- use only **two** colours
- be asymmetrical
- show effective use of the design principles of contrast and cropping.

You may use repetition in your design.

The reference material on page 9 of the resource book shows the style of the shopping bag and provides examples of type that may be used as inspiration.

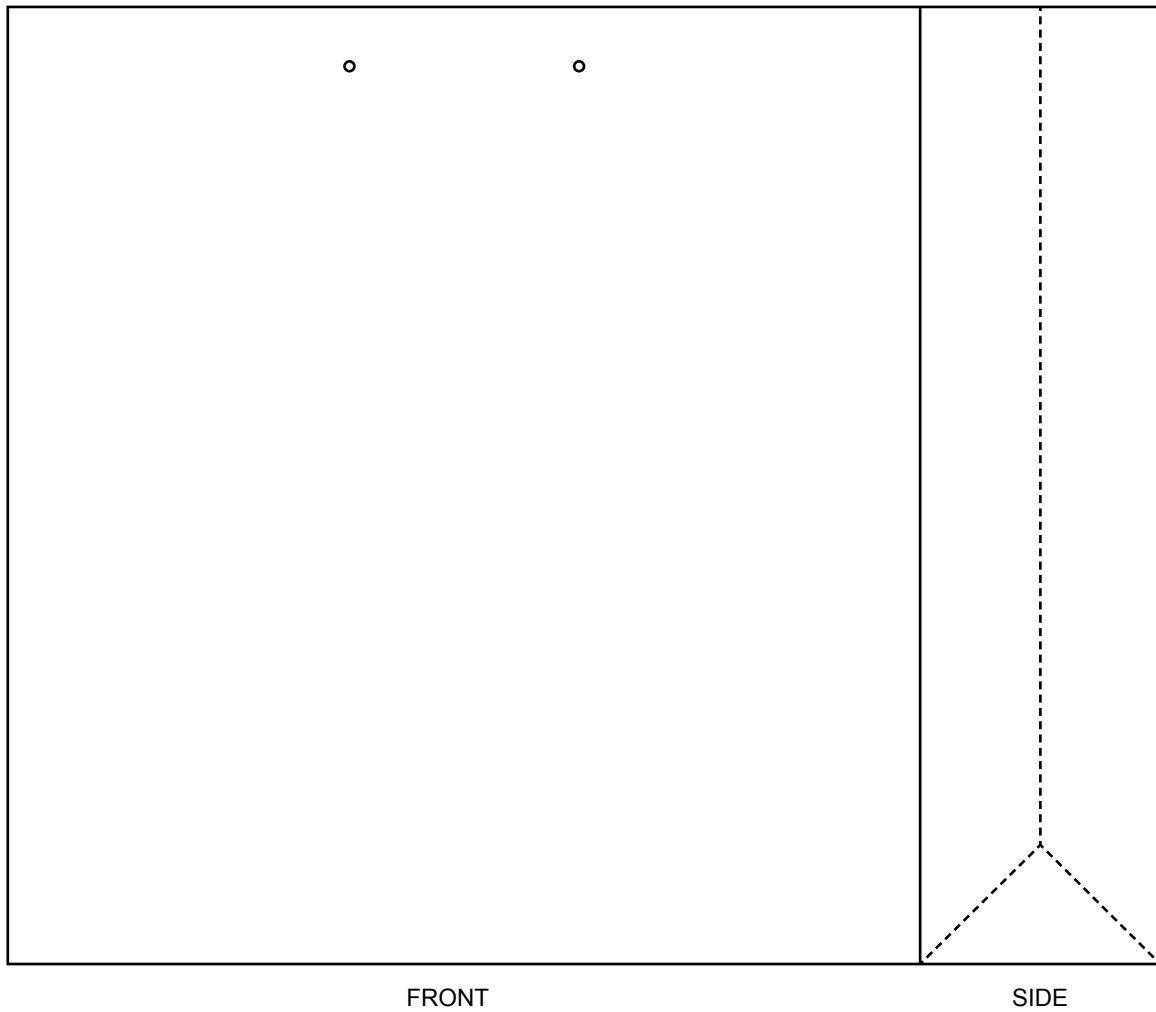
- a. In the space provided on page 17, use visualisation drawings to generate **at least two significantly different** concepts for the surface design of the shopping bag.

4 marks

Visualisation drawings for two different concepts

- b. Select your preferred concept and produce your final design for the front and side of the shopping bag in the template below.

11 marks



- c. You are required to pitch your design proposal to your client.

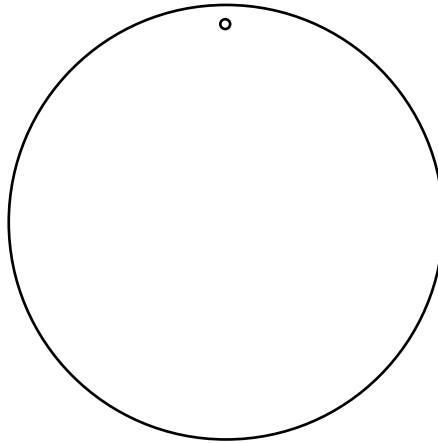
Explain how your chosen design effectively meets the requirements of the brief.

2 marks

- d. The sales area is a temporary structure so Vic Vibes needs other identifying visual communications.

Adapt your final bag design to **one** of the formats shown below. The integrity of your final bag design must be maintained.

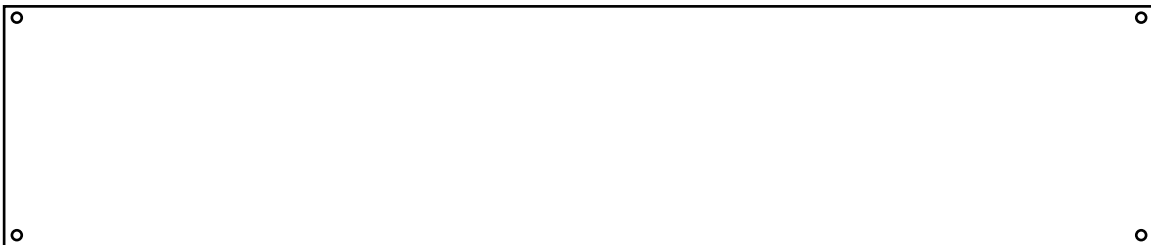
3 marks



a swing tag

Template 1

OR



a banner that can be hung on the front of the sales area

Template 2

- e. Explain the changes you have made to your design to effectively apply it to the new format. 2 marks

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RESOURCE BOOK

Instructions

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- Refer to instructions on the front cover of the question and answer book.
- You may keep this resource book.

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

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Reference material for Question 2, part a.



Figure 1

White Night is an event held in Melbourne.
Designer: Clear Design & Brand Strategy (based on an existing logo);
www.cleardesign.com.au; by permission of Kirstee Macbeth, VMEC

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Reference material for Question 2, part b.

Due to copyright restrictions,
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Figure 2

Source: www.theloop.com.au/patrice.liem/project/2114



Figure 3

Source: Melbourne Theatre Company, ticket pouch from the MTC's 2009 rebrand to coincide with the opening of its theatre

Reference material for Question 2, part c.

Due to copyright restrictions,
this material is not supplied.

Figure 4

Designer: Dibone
Source: Viction:ary, *Graphics Alive*, Viction:workshop Ltd, Hong Kong, 2006, p. 159

TURN OVER

Reference material for Question 6, part a.

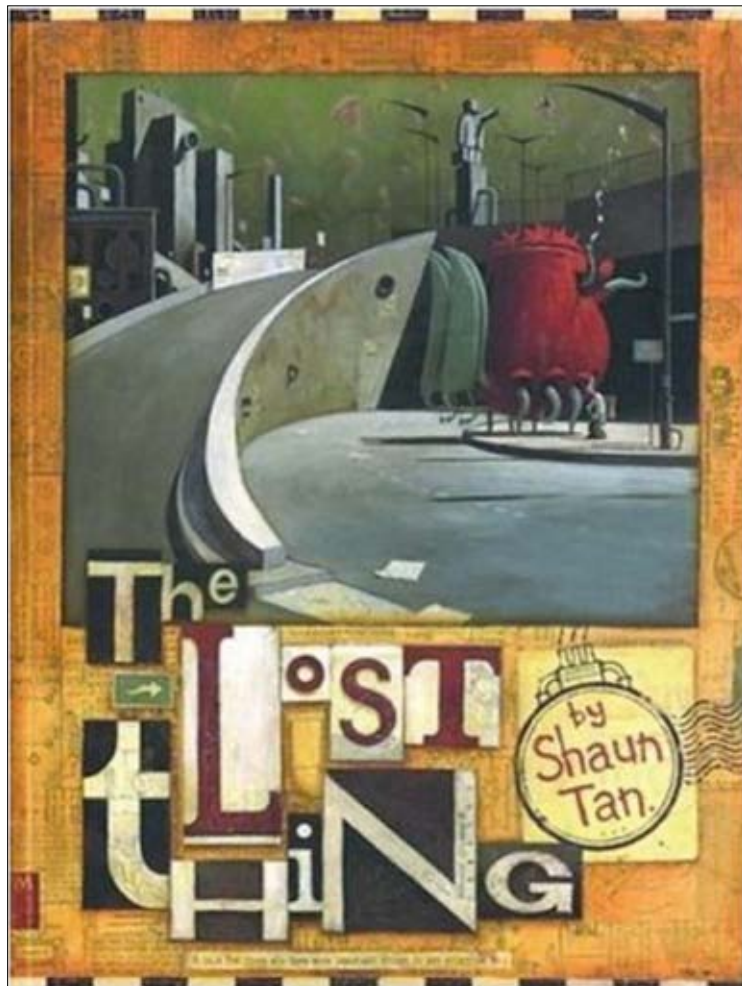


Figure 9

Source: Shaun Tan, *The Lost Thing*, Lothian Books/Hachette Australia, 2014, cover; courtesy of Lothian Children's Books, an imprint of Hachette Australia

Reference material for Question 6, parts b. and c.



Figure 10

Source: Shaun Tan, *The Lost Thing*, Lothian Books/Hachette Australia, 2014, illustration; courtesy of Lothian Children's Books, an imprint of Hachette Australia

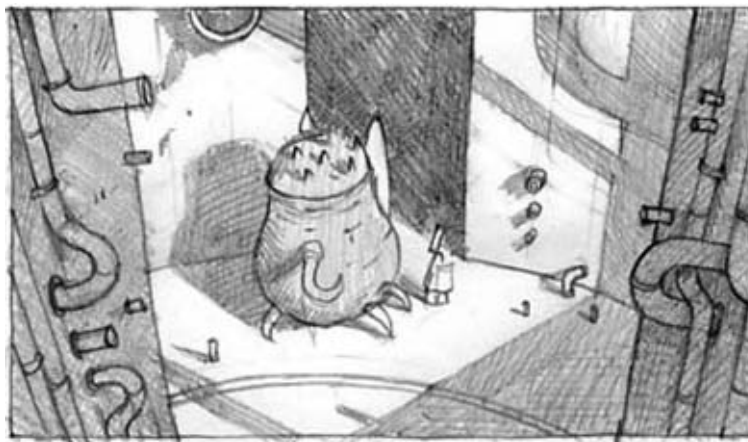


Figure 11

Source: Shaun Tan, sketch for the book *The Lost Thing*; production artwork as shown on www.thelostthing.com

TURN OVER

Reference material for Question 6, part d.



Figure 12

Source: <http://spiritsdancing.com/sdblog/2004/10/03/more-lost-thing-puppet-pictures/>



Figure 13

Source: www.shauntan.net/film1.html

Shaun Tan's book *The Lost Thing* was adapted for stage.

Location/date: National Gallery of Australia, 5–9 October 2004

Theatre company: Jigsaw Theatre Company

Artistic director: Greg Lissaman

Designer: Richard Jeziorny

Production manager: Catherine Prosser

Puppet creators: Hilary Talbot and Imogen Keen

Reference material for Question 7

