VISUAL COMMUNICATION DESIGN

Written examination

Tuesday 13 November 2018
Reading time: 2.00 pm to 2.15 pm (15 minutes)
Writing time: 2.15 pm to 3.45 pm (1 hour 30 minutes)

QUESTION AND ANSWER BOOK

Structure of book

<table>
<thead>
<tr>
<th>Number of questions</th>
<th>Number of questions to be answered</th>
<th>Number of marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>12</td>
<td>90</td>
</tr>
</tbody>
</table>

• Students are permitted to bring into the examination room: pens, lead and coloured pencils, 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 20 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.

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Question 1 (4 marks)
Refer to page 3 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.

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Figure 1

a. Identify the dominant design principle. 1 mark
   - line
   - shape
   - pattern
   - figure-ground

b. Identify the intended purpose. 1 mark
   - advertise
   - persuade
   - promote
   - identify

Figure 3

c. Identify the media used. 1 mark
   - paper and glue
   - pastel and pencil
   - pencil and charcoal
   - ink and watercolour

Figure 4

d. Identify the dimension of the window. 1 mark
   - 900 mm
   - 3000 mm
   - 2400 mm
   - 14 900 mm
Question 2 (3 marks)
Refer to page 4 of the resource book for a larger colour version of the visual communication that is related to Question 2.

Figure 5

Describe how two dominant design elements have been used together effectively in the design shown in Figure 5.
Question 3 (3 marks)
Refer to page 5 of the resource book for a colour version of the visual communication that is related to Question 3.

Figure 6

Figure 6 shows the packaging design for Deluca coffee.

Describe how two dominant design principles have been used together effectively on the surface graphics.

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__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
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TURN OVER
Question 4 (8 marks)
Refer to page 5 of the resource book for a larger colour version of the visual communication that is related to Question 4.
Use the image of a pomegranate fruit shown in Figure 7 to complete the following tasks.

Figure 7

a. In the box provided for part a., crop the image and use only black and white to create a simplified design. The design should still be identifiable as the pomegranate. 4 marks

b. In the box provided for part b., crop your design from part a. to create an asymmetrical design using only two colours. 4 marks
Question 5 (2 marks)
Refer to page 6 of the resource book for a larger version of the visual communication that is related to Question 5.

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Figure 8
Figure 8 shows a logo designed for the University Institute of Architecture of Venice.
Describe one way in which the designer has manipulated type to create the logo.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
Question 6 (4 marks)
Refer to page 6 of the resource book for larger colour versions of the visual communications that are related to Question 6.

Figure 9
Architectural models are three-dimensional visual representations of architectural designs.

With reference to Figure 9, describe two functions of the models shown and what information these functions convey.

________________________________________________________________________________________

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Question 7 (4 marks)
Refer to page 7 of the resource book for a larger colour version of the visual communication that is related to Question 7.

Figure 10 shows disposable tableware made in Japan by Wasara. The designer has considered both aesthetics and functionality.

Explain how one aesthetic consideration contributes to the functionality of the tableware.

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Question 8 (14 marks)

a. Figure 11 shows a third-angle orthogonal drawing of a toy block.

Draw a two-point perspective view of the toy block in the space provided below. Your drawing must:

- be drawn from point A as indicated by the arrow
- maintain similar proportions
- use the horizon line provided in Figure 11
- use the vanishing points (VP) provided.

Complete your answer to part a. in the space below.
b. Figure 12 shows an isometric drawing of a three-dimensional structure that has a closed pyramid top and is open at the bottom.

Draw a packaging net of the three-dimensional structure in the space provided below. Your drawing must:

- maintain a scale of 1:1
- use correct line conventions
- include cut lines, fold lines and tabs.  

7 marks

Figure 12

Complete your answer to part b. in the space below.
Question 9 (9 marks)
Refer to page 8 of the resource book for larger colour versions of the visual communications that are related to Question 9.

ECOlunchbox is a company that sells a range of eco-friendly lunchware. Its Seal Cup Trio lunch containers are shown in Figure 13.

a. Identify the materials that the designer might have selected for the Seal Cup Trio lunch containers and explain why the designer might have used these materials. 4 marks

b. Explain one environmental consideration that might have resulted in the decision to produce the Seal Cup Trio lunch containers. 2 marks
c. Figure 14 shows an image from the ECOlunchbox website.

Identify one other visual communication presentation format that ECOlunchbox could use to advertise its products. Describe the design changes needed for the new presentation format. 3 marks

Presentation format

Design changes

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
**Question 10** (9 marks)

Figure 15 is a line drawing of an alarm clock that you are required to render. The arrow indicates the direction of the light.

Your response must:

- use the light source as indicated by the arrow to enhance the form
- include shadows that are cast onto the clock
- include shadows that are cast onto the ground by the clock
- use tone and **one** colour to render the clock to indicate the following surface materials:
  - coloured matte paint for the outside of the clock
  - white matte plastic for the interior face and inside cylinder of the clock
  - glass for the covering of the face of the clock.

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**Figure 15**
Question 11 (7 marks)
Refer to page 9 of the resource book for larger colour versions of the visual communications that are related to Question 11.

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Figure 16

People with dyslexia may have difficulty with language and words. The organisation Sydlexia wanted to generate awareness of dyslexia and of the different ways people with dyslexia learn, for example, through visual, tactile and spatial stimulation.

a. With reference to Figure 16, explain how two methods used by the studio engaged by Sydlexia have effectively communicated awareness of the different ways people with dyslexia learn. 4 marks

b. Explain how the visual communication shown in Figure 16 might benefit society by addressing a social factor considered by the client. 3 marks
Question 12 (23 marks)
A local zoo requires a design using one image and a title for the front cover of its 2018 annual report. Refer to page 10 of the resource book for colour images of four of its animals.
You are required to choose one of these animals and to create type for the front cover design of the report. You must generate visualisation drawings, provide possible layout designs and produce a refined final design for the front cover of the report.

a. Generate visualisation drawings of a range of stylised geometric designs for your chosen animal in the space provided below. You must use only line and geometric shape. 3 marks

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

b. Use visualisation drawings to explore a range of creative ideas for type in the space provided below. For the title, you must use only the letters and numbers ‘ZOO 2018’. 3 marks

Complete your answer to part b. in the space below.
c. Combine your preferred animal design from **part a.** with your preferred type design from **part b.** and produce two possible unrefined layout design options for the front cover of the zoo’s 2018 annual report in the boxes provided below. Use annotations to critically evaluate your unrefined layout design options.  

6 marks
d. Select your preferred unrefined layout design option from part c. and produce a refined design for the front cover of the zoo’s 2018 annual report in the box provided below. Your design must show evidence of refinement and must be informed by your critical evaluation in part c.

You must use only:
• type and image
• line and geometric shape
• black, white and one colour.  

11 marks
Sources
Figure 1: Betina Ramirez Bustelo, <http://photobucket.com>; Figure 2: Map Victoria Aboriginal tribes by Tirin aka Takver, <https://commons.wikimedia.org>; Figure 3: Allison Kunath, <www.allisonkunath.com/full-moon-series/>; Figure 5: Map of Peters Reserve, City of Darebin, drawing by ABe; Figure 6: Deluca coffee packaging, design by Christopher Doyle & Co., <https://awards.agda.com.au>; Figure 7: An Nguyen/Shutterstock.com; Figure 8: Philippe Apeloig, Typorama, Thames & Hudson, New York, 2014, p. 330; Figure 9: Reiulf Ramstad Arkitekter, <www.reiulframstadarchitects.com/troll-wall-restaurant-and-visitor-centre/>; Figure 10: Wasara, <http://wasara.jp/e/about/>; Figures 13 & 14: ECOlunchbox, <https://ecolunchboxes.com>; Figure 16: ‘Making Sense of Dyslexia’ campaign, design by Impact BBDO, <https://awards.agda.com.au>
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RESOURCE BOOK

Instructions

- A question and answer book is provided with this resource book.
- Refer to instructions on the front cover of the question and answer book.

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Reference material for Question 1

Due to copyright restrictions, this material is not supplied.

Figure 1

Figure 2

Figure 3

Figure 4
Reference material for Question 2

Figure 5
Reference material for Question 5

Due to copyright restrictions, this material is not supplied.

Figure 8

Reference material for Question 6

Figure 9
Reference material for Question 7

Due to copyright restrictions, this material is not supplied.

Figure 10
Reference material for Question 9

Figure 13

Figure 14
Due to copyright restrictions, this material is not supplied.
Reference material for Question 12
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Resources for Question 12
Clockwise from top left: Eric Isselee/Shutterstock.com; mark higgins/Shutterstock.com; Fazwick/Shutterstock.com; Chik_77/Shutterstock.com