VCE Visual Communication Design (2024-2028)

Implementation presentation

November 2023

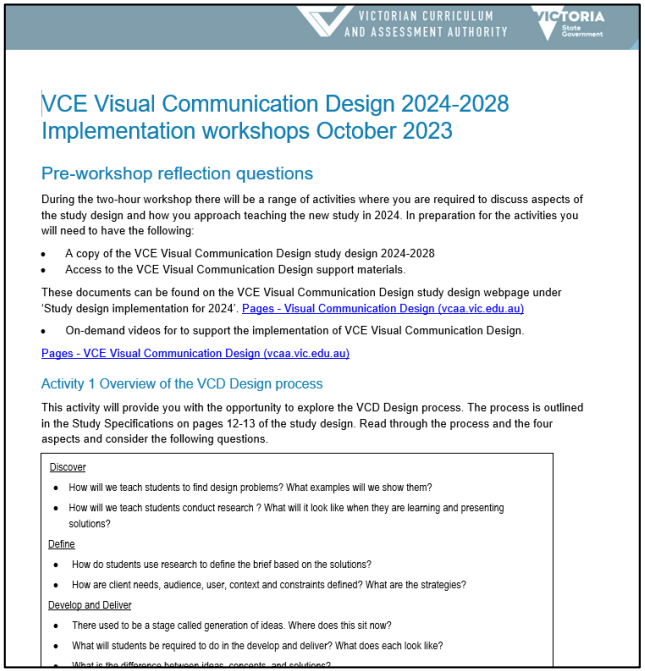
VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY

VICTORIA State Government

Outline

- Study design overview presentation
- Activity 1: The VCD design process
- Activity 2: Unit 2 Area of Study 2 Cultural ownership and design
- Activity 3: Unit 3 Area of Study 1 Professional design practice
- Activity 4: Unit 3 Area of Study 2 Design analysis

Resources to be used for the presentation



VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY

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VCE Visual Communication Design 2024-2028 Implementation workshops October 2023

Pre-workshop reflection questions

During the two-hour workshop there will be a range of activities where you are required to discuss aspects of the study design and how you approach teaching the new study in 2024. In preparation for the activities you will need to have the following:

- A copy of the VCE Visual Communication Design study design 2024-2028
- Access to the VCE Visual Communication Design support materials.

These documents can be found on the VCE Visual Communication Design study design webpage under 'Study design implementation for 2024'. Pages - Visual Communication Design (vcaa.vic.edu.au)

- On-demand videos for to support the implementation of VCE Visual Communication Design.

Pages - VCE Visual Communication Design (vcaa.vic.edu.au)

Activity 1 Overview of the VCD Design process

This activity will provide you with the opportunity to explore the VCD Design process. The process is outlined in the Study Specifications on pages 12-13 of the study design. Read through the process and the four aspects and consider the following questions.

Discover

- How will we teach students to find design problems? What examples will we show them?
- How will we teach students conduct research ? What will it look like when they are learning and presenting solutions?

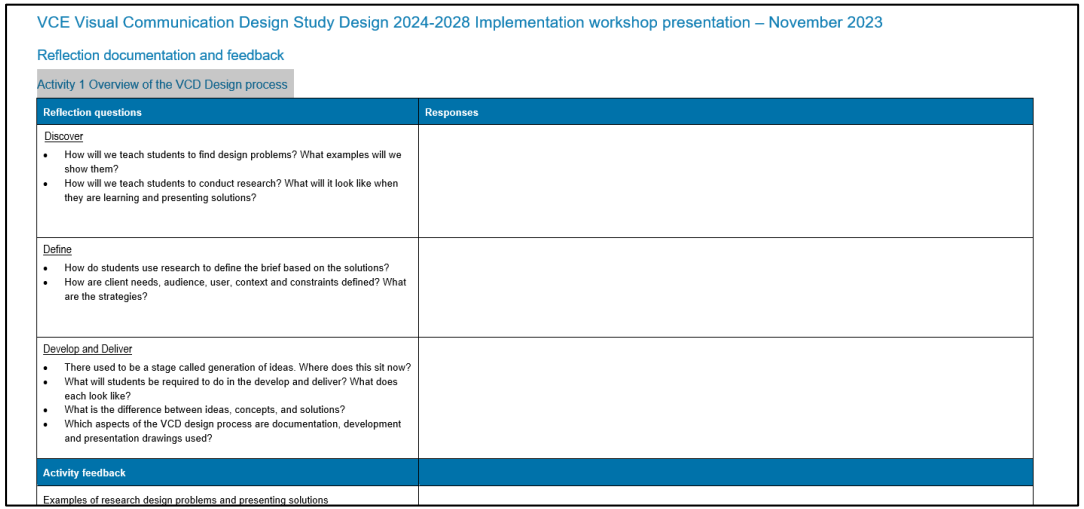
Define

- How do students use research to define the brief based on the solutions?
- How are client needs, audience, user, context and constraints defined? What are the strategies?

Develop and Deliver

- There used to be a stage called generation of ideas. Where does this sit now?
- What will students be required to do in the develop and deliver? What does each look like?
- What is the difference between ideas, concepts, and solutions?

Resource sheet



VCE Visual Communication Design Study Design 2024-2028 Implementation workshop presentation – November 2023

Reflection documentation and feedback

Activity 1 Overview of the VCD Design process

Reflection questions	Responses
Discover • How will we teach students to find design problems? What examples will we show them? • How will we teach students to conduct research? What will it look like when they are learning and presenting solutions?	
Define • How do students use research to define the brief based on the solutions? • How are client needs, audience, user, context and constraints defined? What are the strategies?	
Develop and Deliver • There used to be a stage called generation of ideas. Where does this sit now? • What will students be required to do in the develop and deliver? What does each look like? • What is the difference between ideas, concepts, and solutions? • Which aspects of the VCD design process are documentation, development and presentation drawings used?	
Activity feedback	
Examples of research design problems and presenting solutions	

Feedback sheet

Key Documents

Study design for implementation from 2024

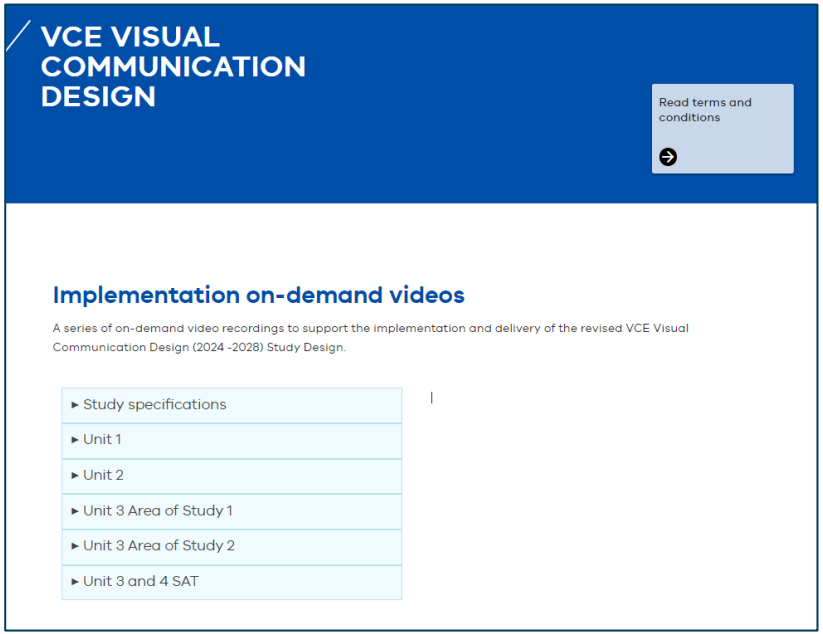
Teachers are advised that the study design listed below is for use from 2024. This is available to teachers in preparation for the implementation of the new study in 2024. Additional resources will be added progressively as they become available.

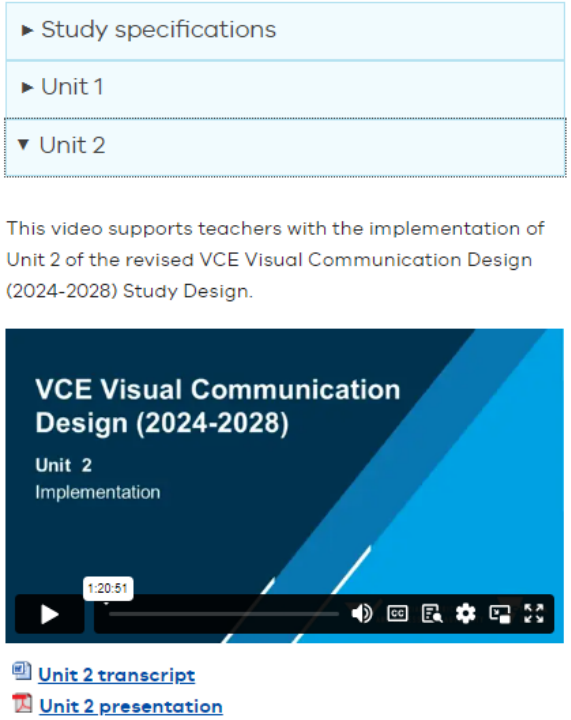
▼ 2024 Implementation

For accreditation period 2024-2028

- VCE Visual Communication Design Study Design (updated September 2023) for implementation in 2024.
- **Support materials**
  These support materials incorporate the previously known *Advice for teachers*.
  - Assessment
  - Planning
  - Teaching and learning
- VCE Visual Communication Design (2024-2028) implementation videos
  Online video presentations which provide teachers with information about the new VCE Visual Communication Design Study Design for implementation in 2024.

Key documents





Study design overview

Study Specifications

Study design p. 12 - 18

- Visual language
- Visual communication practices
- Design thinking
- The VCD design process
- Design, ideas, concepts and solutions
- Methods, media and materials
- Design elements and principles
- Fields of design practice
- Aboriginal and Torres Strait Islander histories and cultures

Visual Communication Design

Unit 1: Finding, reframing and resolving design problems

- Practices and processes used by designers to identify, reframe and resolve human-centered design problems.
- Human centred research and circular design processes
- Introduction to the VCD design process
- Conceptions of good design
- Economic, technological, cultural, environmental and social factors of design
- Practical exercises: Brand strategy, product development

Area of Study	Inquiry focus
Area of Study 1	**Reframing design problems** *How do designers find and reframe human-centred design problems?*
Area of Study 2	**Solving communication design problems** *How can visual language communicate to audiences and shape behaviours?*
Area of Study 3	**Design's influence and influences on design** *What influences design, and what does design influence?*

Visual communication Design

Unit 2: Design contexts and connections

Area of Study	Inquiry focus
Area of Study 1	**Design, place and time** *How does design reflect and respond to the time and place in which it's made?*
Area of Study 2	**Cultural ownership and design** *How do designers evolve culturally appropriate design practices?*
Area of Study 3	**Designing interactive experiences** *What is the role of visual communication in shaping positive and inclusive interactive experiences?*

Unit 3: Visual Communication Design in practice

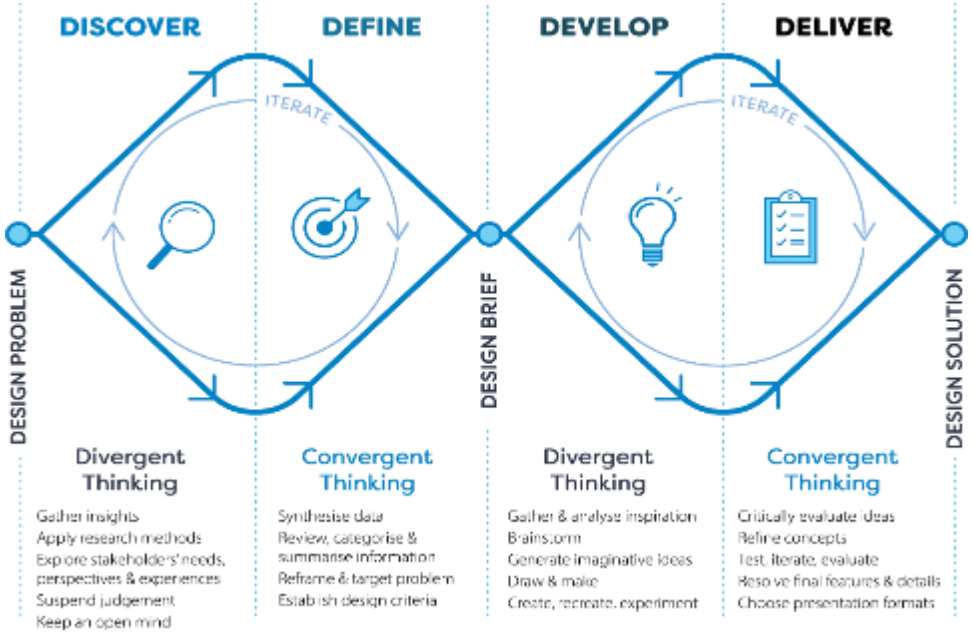
Area of Study	Inquiry focus
Area of Study 1	**Professional Design Practice** What are the communication practices used by designers?
Area of Study 2	**Design Analysis** *How do designers use visual language to communicate ideas and information to audiences or users?*
Area of Study 3	**Design process: defining problems and developing ideas** *How do designers apply a design process to reframe problems and develop ideas?*

Unit 3 and 4 Overview

Unit 3	Inquiry focus
Area of Study 1	**Professional Design Practice** What are the communication practices used by designers?
Area of Study 2	**Design Analysis** *How do designers use visual language to communicate ideas and information to audiences or users?*
Area of Study 3	**Design process: defining problems and developing ideas** *How do designers apply a design process to reframe problems and develop ideas?*
Unit 4	**Inquiry focus**
Area of Study 1	**Design process: refining and resolving design concepts** *How do designers resolve design problems?*
Area of Study 2	**Presenting design solutions** *How do designers propose solutions to communication needs?*

Activity 1:
The VCD Design process

The VCD Design process



The VCD Design process

Discover

Students begin a design project by gathering insights into the problem at hand, using research methods that are often human-centred to understand the needs and experiences of stakeholders. Students employ divergent thinking as they search widely for new information, suspending judgment and keeping the mind open to new perspectives and possibilities.

Define

Students use convergent thinking strategies to synthesise and make sense of research data. They review, categorise and summarise new information in order to clarify or reframe the problem at hand. Using these insights, students develop a brief in which they identify a client and their communication need/s, and detail the purpose, context, audience or users as well as a list of constraints. These design criteria are used to evaluate the success of design ideas.

Develop

The Develop phase invites students to think divergently once again, seeking and analysing inspiration from a wide range of sources, and generating imaginative ideas aligned with the communication need. They brainstorm with both words and images, and use rapid drawing and making methods to create, recreate, and explore the potential of design ideas. Students experiment with the design elements and principles, while using a range of methods, media and materials in expressive ways. Annotations are used to describe design decisions and evaluate ideas in light of the brief.

Deliver

Students return to convergent thinking when reflecting critically on their design ideas. They use design criteria determined in the brief, together with feedback, to select and refine those with the most potential, creating design concepts for further testing, iteration and evaluation. Students combine methods, media and materials with selected design elements and principles in order to resolve final features and details. Students choose appropriate formats to communicate and present finished design solutions for client approval and the processes of production or implementation for client approval.

Discussion questions

Discover

- How will we teach students to find design problems? What examples will we show them?
- How will we teach students to better at research? What will it look like when they are learning and presenting solutions?

Define

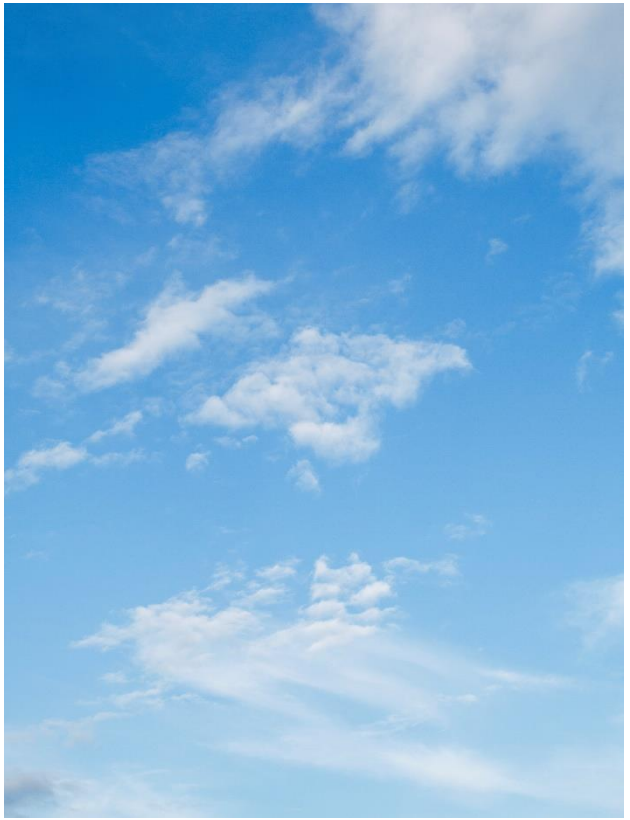
- How do students use research to define the brief based on the solutions?
- How are client needs, audience, user, context and constraints defined? What are the strategies?

Develop and Deliver

- There used to be a stage called generation of ideas. Where does this sit now?
- What will students be required to do in the develop and deliver? What does each look like?
- What is the difference between ideas, concepts, and solutions?
- Which aspects of the VCD design process are documentation, development and presentation drawings used?

Activity 1 feedback

- Examples of research design problems and presenting solutions
- Examples of ideas for the Develop and Deliver aspects of the Visual Communication Design process
- Examples of ideas, concepts and solutions.



Activity 2
Unit 2 Area of Study 2
Cultural ownership and design

Unit 2 Area of Study 2

Cultural ownership and design
Outcome On completion of this unit the student should be able to apply culturally appropriate design practices and an understanding of the designer's ethical and legal responsibilities when designing personal iconography.
Key Knowledge
• ethical and legal responsibilities impacting the work of the designer, such as issues of ownership and intellectual property • protocols for the creation and commercial use of Indigenous knowledge in design, including representations of Aboriginal and Torres Strait Islander culture • culturally appropriate design practices for the creation of personal iconography • characteristics and functions of design elements and principles • methods and processes used to generate and present original design solutions • terminology used to discuss and evaluate culturally appropriate design practices and solutions.

Unit 2 Area of Study 2

Cultural ownership and design
Outcome On completion of this unit the student should be able to apply culturally appropriate design practices and an understanding of the designer's ethical and legal responsibilities when designing personal iconography.
Key Skills
• describe the ethical and legal responsibilities of the designer and how issues such as ownership and intellectual property impact design practice • describe and apply culturally appropriate design practices • analyse the work and practices of Aboriginal and Torres Strait Islander designers • select and use a range of appropriate manual and digital methods, media, materials and design elements and principles to develop personal iconography • use divergent and convergent thinking strategies to generate ideas and resolve design solutions • use terminology aligned with culturally appropriate design practice.

Unit 2 Area of Study 2

Teaching and learning activities

Introduce students to the:

Australian Indigenous Design Charter

Protocols for using First Nations Cultural and Intellectual Property in the Arts

Working collaboratively in small groups, answer the following questions:

1. What type of protocols are in place to protect the IP of Indigenous designers and artists?
2. What indigenous works and/or materials are not currently protected by IP laws?
3. If you wanted to use an indigenous artwork or design as inspiration, what steps should you take?
4. As a designer, describe your ethical and legal responsibilities when it comes to using the work of First Nations artists and designers. This could be in reference to using the work as inspiration, using an image as a starting point or as part of your research

Unit 2 Area of Study 2
Teaching and learning activities

As a class, develop a database of Indigenous (both Australian and abroad) and historically marginalised designers. Commence the database by researching Solid Lines, a First Nations-led illustration agency in Melbourne, supported by the Jacky Winter Group

Hold conversations about why the voices of these designers and their communities are absent from eurocentric design histories and narratives, and the impact of this absence on our perceptions of ‘good design’. Choose a designer (from newly developed databases) to profile and share the work as a resource, via a poster or page layout.

Unit 2 Area of Study 2
Teaching and learning activities

Investigate the history of playing cards icons: spades, hearts, diamonds and clubs. Redesign a new set of four icons that are based upon personal interests.

These interests may include:

- Favourite animal, bird, insect
- Favourite food
- Favourite type of music
- Favourite plant

Alternatively, select a theme such as four types of birds, four types of dessert.

Use a limited colour palette and select an appropriate font to reflect the icon design.

Present the four icons as Ace Cards at a scale of 2:1, as a digital presentation.

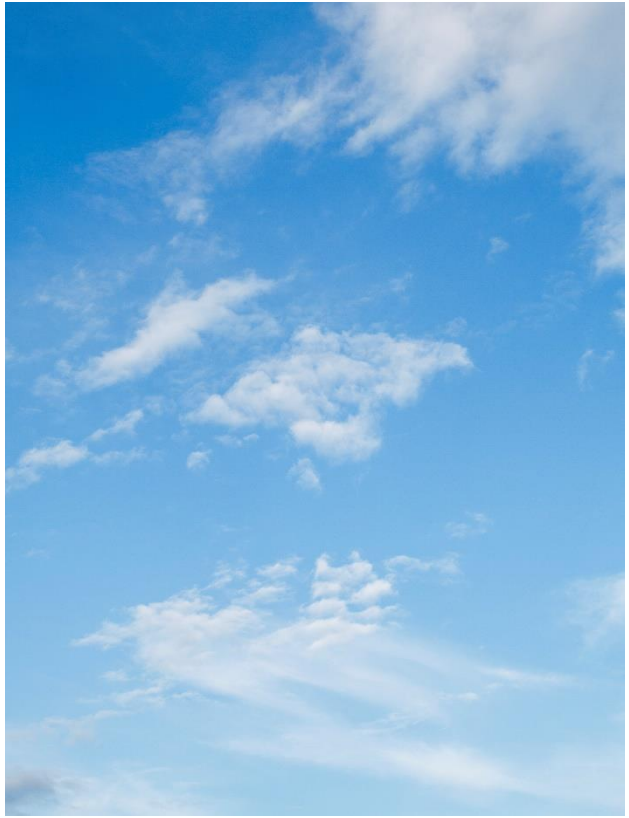
An extension task can be to animate each icon as a moving gif.

Discussion

- Any resources you have discovered so far on Indigenous Design, designers and protocols?
- Discuss ethical and legal responsibilities in teaching Unit 2 Area of Study 2 - How do we teach students to create new and original icons when there is already so much out there that they can copy?
- Share ideas for ways to engage our senior students in creating personal icons using the support materials.

Activity 2 feedback

- Resources for teaching Indigenous design.
- Ideas for teaching ethical and legal responsibilities.
- Ideas developed from the examples provided for discussion.



Activity 3
Unit 3 Area of Study 1
Professional design practice

Unit 3 Area of Study 1 : Professional design practice

Content summary	Weeks
• The role of visual communication design in professional design practice • Contemporary designers working in one or more fields of design practice • Contexts where designers work • Designers application of the design process • Ways visual language is used to communicate ideas • Collaboration between designers, stakeholders and specialists to shape and resolve design problems • Impact of ethical and legal obligations • Changes in design practices over time • Technical, economical, cultural, environmental and social factors that influence design	**4 weeks**
• Methods, media, materials and conventions in selected fields of design practice • **Two practical design exercises**	

Unit 3 Area of Study 1

Professional design practice

Outcome

On completion of this unit the student should be able to compare the ways in which visual communication practices are used by contemporary designers, using research methods and practical exploration.

Key Skills – Comparative analysis

- compare contexts in which contemporary designers work
- describe and compare past, present and future professional design practices in selected field(s) of design practice
- analyse and evaluate the characteristics and role of visual language in selected field(s) of design practice
- explain the roles of, and relationships between, designers, specialists and stakeholders when resolving design problems
- describe the techniques used by designers to evaluate design ideas
- explain the economic, technological, cultural, environmental and social factors that influence design practices
- identify and analyse design practices that acknowledge ethical and legal obligations
- use appropriate design terminology.

Unit 3 Area of Study 1

Professional design practice
Outcome On completion of this unit the student should be able to compare the ways in which visual communication practices are used by contemporary designers, using research methods and practical exploration.
Key Skills – Practical application
• apply visual communication practices and processes used by contemporary designers in selected field(s) of design practice • use visual language to communicate ideas and/or information to specific audiences, and for specific purposes and contexts in selected field(s) of design practice • incorporate relevant conventions in documentation or presentation drawings in selected fields of design practice • use presentation formats characteristic of selected field(s) of design practice • adopt conceptions of good design aligned with selected field(s) of design practice • apply legal and ethical obligations relevant to selected fields of design practice.

Assessment – Outcome 1

10 percent of study score

Outcome 1 Compare the ways in which visual communication practices are used by contemporary designers, using research methods and practical exploration.	**30**	A comparative case study of designers in selected design field(s) presented in one of the following formats: • a written report • an annotated visual report • a response presented in a digital format, such as an online presentation or interactive website.
		AND
	20	Two practical design exercises documenting emerging skills in selected field(s) of practice.

Unit 3 Area of Study 1
Teaching and Learning Activities

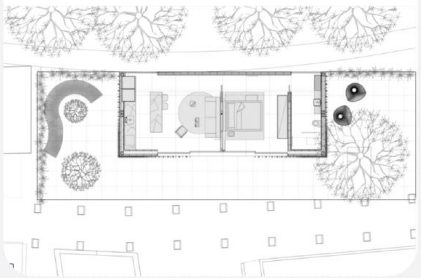
Assessment task structure

1. Conduct online research to identify the role of visual communication in a chosen field of design practice. Learn about signature ways of thinking and working in the field, together with conventions and terminology typically used to communicate ideas. (10 marks)

2. Search for two designers working in your chosen field but whose use of methods, materials or processes is very different from one another. Prepare an annotated visual report comparing the contexts in which your chosen designers work, whilst highlighting their relationships with specialists and stakeholders, and the factors that influence their design practice. (20 marks)

3. Alongside their study of contemporary designers, students experiment with visual communication practices typically used in their selected field(s) of design practice, developing the capacity to apply relevant methods, media, materials, conventions and techniques. Students present a minimum of two practical design exercises showcasing their emerging skills. (20 marks)

1. Conduct online research to identify the role of visual communication in a chosen field of design practice. Learn about signature ways of thinking and working in the field, together with conventions and terminology typically used to communicate ideas.



21-06-23-https://www.archdaily.com/954547/brazilian-houses-21-homes-under-100m2

DESIGN OF ENVIRONMENTS

SIGNATURE WAYS OF THINKING AND WORKING

Designers working in the design of environments field work through projects grappling with the physical constraints of site as well as the creative conceptual ideas of the project. Those working in this field have a strong understanding and sensitivity to the site of the project and must consider external conditions such as weather, nature, and pragmatics of spatial organisation and flow. This field of design is uniquely tied to the physical experience of moving through physical space, and the designer is in control of the functional and aesthetic considerations. Designers in this field work with the notion of good design, paying particular attention to innovation, aesthetics, unobtrusiveness, understandable and thorough down to the last detail. The complexity of designing functional spaces requires a full consideration of these notions of good design. Over time an emphasis on environmentally friendly design has gained promenance in this field, as is the ethical responsibility of designers in this field.

Designers rely heavily on drawing. 3D processes and digital based methods in the design of environments field. The use of models is relied upon to gain an understanding of form and functionality. Whilst historically, these were constructed physically, today these are actualised by physical and digital models, and can even be explored using augmented of virtual reality technologies.

21-06-23-https://www.britannica.com/topic/Farnsworth-House

21-06-23-https://restlesshungarian.com/working-for-god/

CHANGES AND DEVELOPMENTS OVER TIME

The design of environments has changed significantly over time. One of the key areas of advancement is through technology.

The invention of steel and concrete. With material technologies advancing throughout the industrial revolution (1760-1840), there was a significant shift in the deisgn of environments. The mass production of structural steel and concrete allowed for new physical features to be achieved in the built space. This resulted in a shift in architectural movements arising in the modernism design movement. Larger spatial spans, curtail walls, ribbon windows and cantilevered features are just some of the built feats that arose from these advances in technology, and eventually gave rise to further movements such as the high-tech, postmodern and deconstructivist styles.

The use of computer aided design (CAD) programs has equally resulted in a significant shift in the practce of designers in the field of environments. The image on the left shows architects and draftspeople in the atelier of Le Corbusier. The human resources required for creating working drawings were significant and these were done by hand at working stations. The use of CAD programs has created additional efficiencies and precision in the design of environments. Technical drawings can be created quickly and 3D modelling programs can produce life-like imagery of proposed projects. The emerging and future applications of CAD programs include parametric design using algorithms and artificial intellegence. This may see further advancement of the field, and will surely lead to greater efficiencies in human resources and physical material use and waste.

CONVENTIONS, VISUAL LANGUAGE AND PRESENTATION FORMATS

In the design of environments field, designers work with a range of conventions, visual languge and presentation formats. Designer include those working in architecture, landscape architecture, set design, runway design, urban planning, interior design etc.

Conventions: conventions associated with the deisgn of environments include floor plans, elevations, sections, detail drawings, site plans. Although there can be common frameworks for setting out conventions for each drawing, designers often adapt these to their own practice and styel. For example, the floor plan above featured on Archdaily.com includes furnishing, textural detail and landscaping. This gives greater context and information of the space. The measurements have been left off to create a cleaner drawing. This may be used for presentation methods, rather than construction records as can be determined by the details shown and omitted.

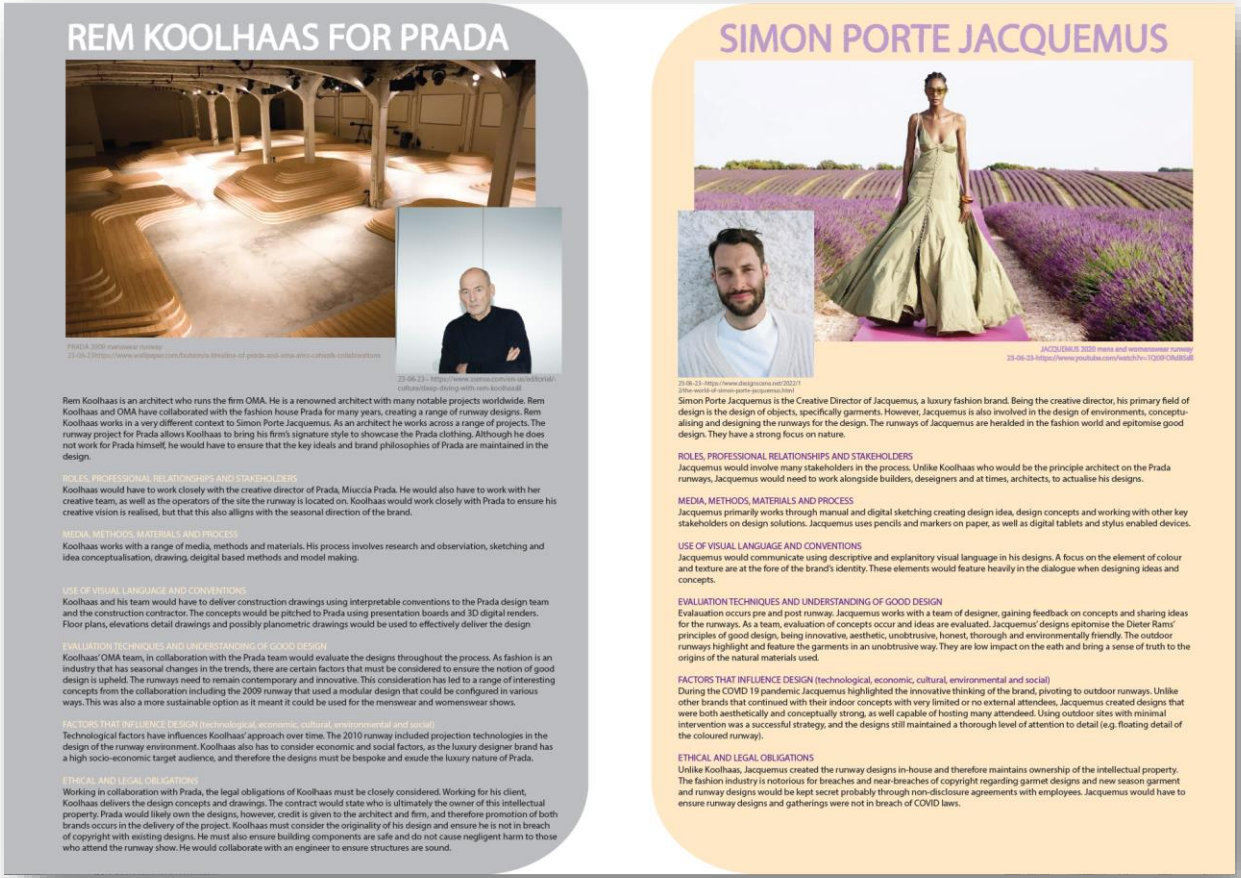
Visual language in design of environment presentations tend to be factual or conceptual. Designers include information specific to the project to inform the audience of project details. Conceptual information is also included to assist the audience in interpreting the ideas of the designer, however this tends to be emotive and descriptive, rather than persuasive, in nature. Design of environments presentations are often seen as presentation boards (right), brochures or as a set of working drawings.

21-06-23- surf house by drawing works: https://www.behance.net/gallery/172801191/Architectural-Board

2. Search for two designers working in your chosen field but whose use of methods, materials or processes is very different from one another. Prepare an annotated visual report comparing the contexts in which your chosen designers work, whilst highlighting their relationships with specialists and stakeholders, and the factors that influence their design practice.

Abstract series on Netflix:

- Bjarke Ingels, Es Devlin and Neri Oxman (design of environments)
- Christoph Niemann, Paula Scher and Jonathan Hoefler (design of messages)
- Cas Holman and Tinker Hatfield (design of objects)
- Ian Spalter (design of interactive experiences)



REM KOOLHAAS FOR PRADA

PRADA 2020 menswear runway
23-06-23https://www.wallpaper.com/fashion/a-timeline-of-prada-and-miuccia-prada-collaborations

23-06-23 - https://www.icanse.com/en-au/editorial/culture/deep-diving-with-rem-koolhaas

Rem Koolhaas is an architect who runs the firm OMA. He is a renowned architect with many notable projects worldwide. Rem Koolhaas and OMA have collaborated with the fashion house Prada for many years, creating a range of runway designs. Rem Koolhaas works in a very different context to Simon Porte Jacquemus. As an architect he works across a range of projects. The runway project for Prada allows Koolhaas to bring his firm's signature style to showcase the Prada clothing. Although he does not work for Prada himself, he would have to ensure that the key ideals and brand philosophies of Prada are maintained in the design.

ROLES, PROFESSIONAL RELATIONSHIPS AND STAKEHOLDERS
Koolhaas would have to work closely with the creative director of Prada, Miuccia Prada. He would also have to work with her creative team, as well as the operators of the site the runway is located on. Koolhaas would work closely with Prada to ensure his creative vision is realised, but that this also alligns with the seasonal direction of the brand.

MEDIA, METHODS, MATERIALS AND PROCESS
Koolhaas works with a range of media, methods and materials. His process involves research and observation, sketching and idea conceptualisation, drawing, deigital based methods and model making.

USE OF VISUAL LANGUAGE AND CONVENTIONS
Koolhaas and his team would have to deliver construction drawings using interpretable conventions to the Prada design team and the construction contractor. The concepts would be pitched to Prada using presentation boards and 3D digital renders. Floor plans, elevations detail drawings and possibly planometric drawings would be used to effectively deliver the design

EVALUATION TECHNIQUES AND UNDERSTANDING OF GOOD DESIGN
Koolhaas' OMA team, in collaboration with the Prada team would evaluate the designs throughout the process. As fashion is an industry that has seasonal changes in the trends, there are certain factors that must be considered to ensure the notion of good design is upheld. The runways need to remain contemporary and innovative. This consideration has led to a range of interesting concepts from the collaboration including the 2009 runway that used a modular design that could be configured in various ways. This was also a more sustainable option as it meant it could be used for the menswear and womenswear shows.

FACTORS THAT INFLUENCE DESIGN (technological, economic, cultural, environmental and social)
Technological factors have influences Koolhaas' approach over time. The 2010 runway included projection technologies in the design of the runway environment. Koolhaas also has to consider economic and social factors, as the luxury designer brand has a high socio-economic target audience, and therefore the designs must be bespoke and exude the luxury nature of Prada.

ETHICAL AND LEGAL OBLIGATIONS
Working in collaboration with Prada, the legal obligations of Koolhaas must be closely considered. Working for his client, Koolhaas delivers the design concepts and drawings. The contract would state who is ultimately the owner of this intellectual property. Prada would likely own the designs, however, credit is given to the architect and firm, and therefore promotion of both brands occurs in the delivery of the project. Koolhaas must consider the originality of his design and ensure he is not in breach of copyright with existing designs. He must also ensure building components are safe and do not cause negligent harm to those who attend the runway show. He would collaborate with an engineer to ensure structures are sound.

SIMON PORTE JACQUEMUS

JACQUEMUS 2020 mens and womenswear runway
23-06-23-https://www.youtube.com/watch?v=7QX0FOfkdB5&t

23-06-23--https://www.designscene.net/2022/1
2/the-world-of-simon-porte-jacquemus.html

Simon Porte Jacquemus is the Creative Director of Jacquemus, a luxury fashion brand. Being the creative director, his primary field of design is the design of objects, specifically garments. However, Jacquemus is also involved in the design of environments, conceptualising and designing the runways for the design. The runways of Jacquemus are heralded in the fashion world and epitomise good design. They have a strong focus on nature.

ROLES, PROFESSIONAL RELATIONSHIPS AND STAKEHOLDERS
Jacquemus would involve many stakeholders in the process. Unlike Koolhaas who would be the principle architect on the Prada runways, Jacquemus would need to work alongside builders, deseigners and at times, architects, to actualise his designs.

MEDIA, METHODS, MATERIALS AND PROCESS
Jacquemus primarily works through manual and digital sketching creating design idea, design concepts and working with other key stakeholders on design solutions. Jacquemus uses pencils and markers on paper, as well as digital tablets and stylus enabled devices.

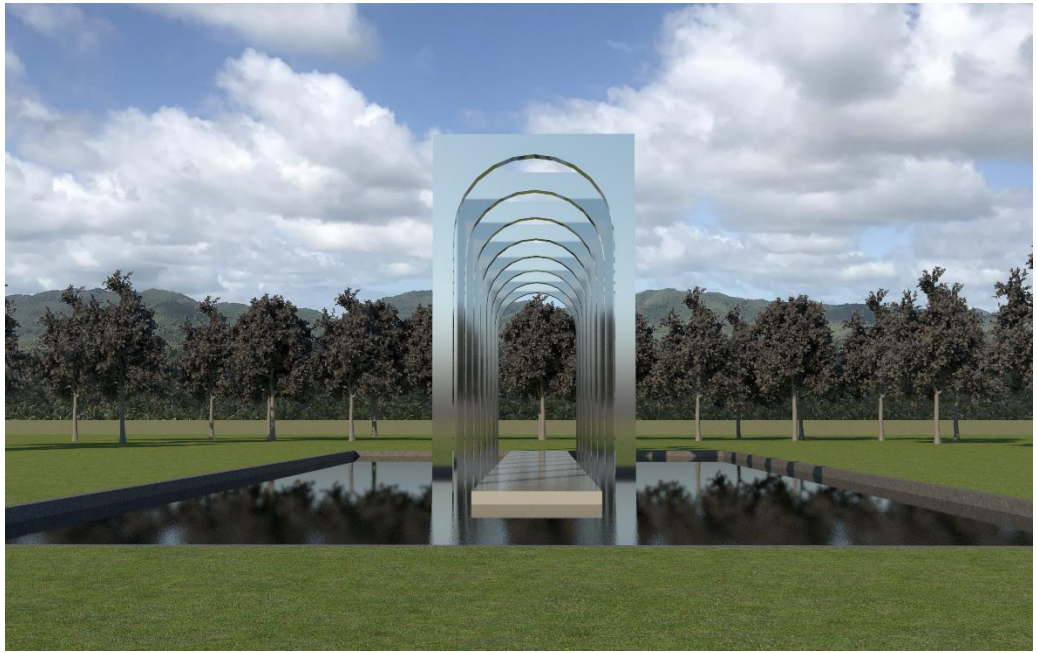
USE OF VISUAL LANGUAGE AND CONVENTIONS
Jacquemus would communicate using descriptive and explanitory visual language in his designs. A focus on the element of colour and texture are at the fore of the brand's identity. These elements would feature heavily in the dialogue when designing ideas and concepts.

EVALUATION TECHNIQUES AND UNDERSTANDING OF GOOD DESIGN
Evaluation occurs pre and post runway. Jacquemus works with a team of designer, gaining feedback on concepts and sharing ideas for the runways. As a team, evaluation of concepts occur and ideas are evaluated. Jacquemus' designs epitomise the Dieter Rams' principles of good design, being innovative, aesthetic, unobtrusive, honest, thorough and environmentally friendly. The outdoor runways highlight and feature the garments in an unobtrusive way. They are low impact on the eath and bring a sense of truth to the origins of the natural materials used.

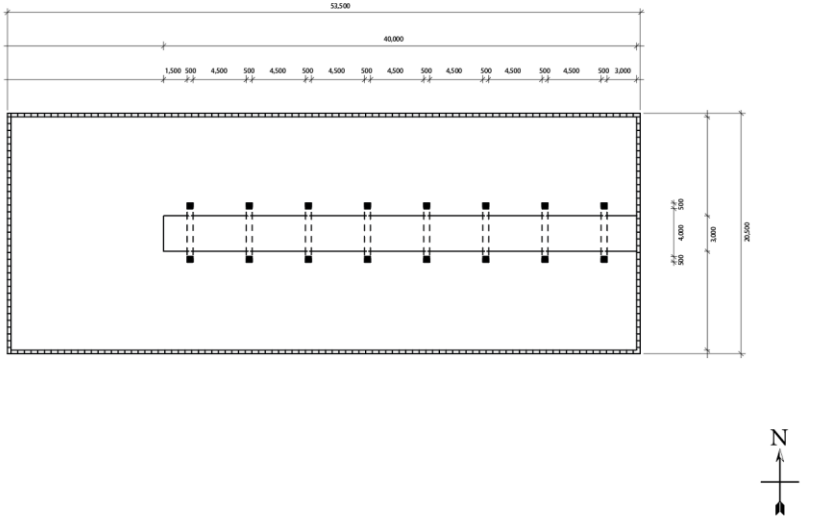
FACTORS THAT INFLUENCE DESIGN (technological, economic, cultural, environmental and social)
During the COVID 19 pandemic Jacquemus highlighted the innovative thinking of the brand, pivoting to outdoor runways. Unlike other brands that continued with their indoor concepts with very limited or no external attendees, Jacquemus created designs that were both aesthetically and conceptually strong, as well capable of hosting many attendeed. Using outdoor sites with minimal intervention was a successful strategy, and the designs still maintained a thorough level of attention to detail (e.g. floating detail of the coloured runway).

ETHICAL AND LEGAL OBLIGATIONS
Unlike Koolhaas, Jacquemus created the runway designs in-house and therefore maintains ownership of the intellectual property. The fashion industry is notorious for breaches and near-breaches of copyright regarding garmet designs and new season garment and runway designs would be kept secret probably through non-disclosure agreements with employees. Jacquemus would have to ensure runway designs and gatherings were not in breach of COVID laws.

- Complete perspective drawing of an existing or proposed environment.



- Complete a floor plan for the proposed design

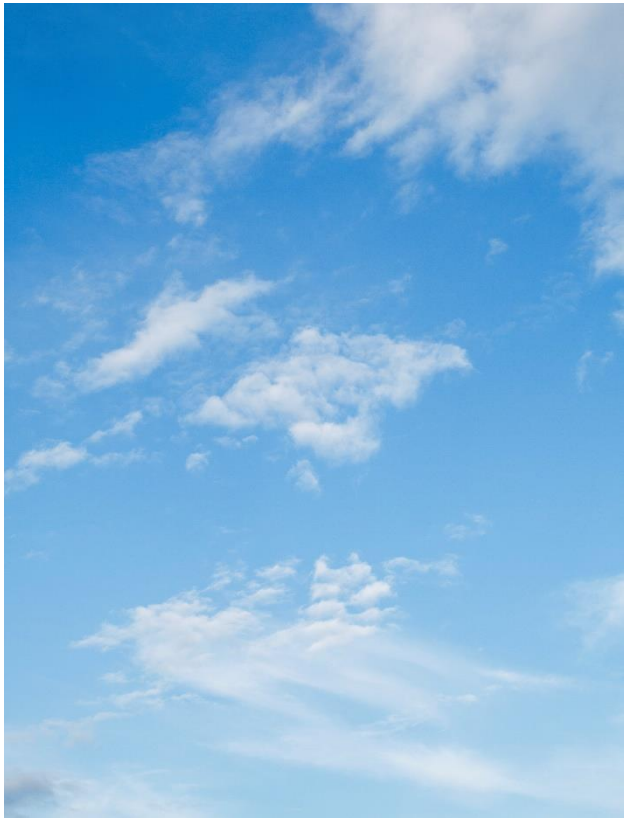


Discussion questions

- How will you introduce the four design fields of practice?
- How will you allow your students to choose one or two fields?
- How will you assist students in completing the two practical exercises? Will you nominate the exercises? Allow choice? How will you ensure that the tasks are fair and equitable amongst the class?
- What type of exercises could students do for interactive experiences?

Activity 3 feedback

- Examples of the use of the four fields of design practice
- Examples of practical exercises
- Examples of exercises for interactive experiences



Activity 4
Unit 3 Area of Study 2
Design analysis

Unit 3 Area of Study 2 :Design analysis

Content summary	Weeks
• The use of visual language to effectively communicate ideas and information to audiences or users • Analysis of the aesthetic decisions made by designers • Use of design elements, design principles, methods, media and materials in design examples • Conceptions of good design • Influence of technological, economic, cultural, social or environmental factors on design examples	**4 weeks**

Unit 3 Area of Study 2 :Design analysis

Design analysis

Outcome

On completion of this unit the student should be able to compare and analyse design examples from selected field(s) of design practice, describing how aesthetic considerations contribute to the effective communication of information or ideas.

Key Knowledge

- techniques for analysing and evaluating design examples from selected field(s) of design practice
- the role of visual language in communicating ideas and information
- aesthetic decisions made by designers, using the design elements and principles
- the relationships between aesthetic decisions and the purposes, contexts and audiences or users of design examples
- methods, media and materials used to create design examples
- the influence of technological, economic, cultural, social or environmental factors on design decisions
- conceptions of good design
- appropriate design terminology.

Unit 3 Area of Study 2 :Design analysis

Design analysis

Outcome

On completion of this unit the student should be able to compare and analyse design examples from selected field(s) of design practice, describing how aesthetic considerations contribute to the effective communication of information or ideas.

Key Skills

- compare and analyse design examples from selected field(s) of design practice
- describe the role of visual language in communicating ideas and information
- analyse influences on aesthetic decisions made by designers
- analyse and evaluate applications of methods, media and materials, and design elements and principles in selected design examples
- use conceptions of good design to evaluate design examples
- use appropriate terminology during analysis and evaluation.

Assessment – Outcome 2

- Compare and analyse design examples from selected field(s) of design practice, describing how aesthetic considerations contribute to the effective communication of information or ideas.

50 marks = 10 % of study score

A comparative analysis of design examples presented in one of the following formats:

- a written report
- an annotated visual report
- a response presented in a digital format, such as an online presentation or interactive website.

Unit 3 Area of Study 2
Teaching and learning examples

Design comparison

Compare design examples from selected design fields, describing how aesthetic considerations contribute to the effective communication of information or ideas. Complete a written report that compares and analyses two unseen design examples under test conditions.

Unit 3 Area of Study 2
Teaching and learning examples

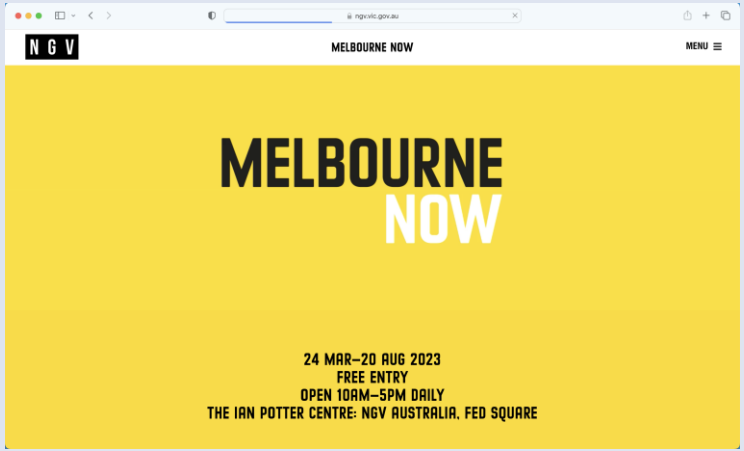
As a class look at examples of good design from the design fields of messages, objects, environments, and interactive design. Using these examples, identify criteria for good design and then discuss why these are examples of good design.

Working in small groups collect examples of good design for each design field and arrange in a digital format, such as a digital whiteboard or PowerPoint, for collaboration purposes. Begin by looking at the Victorian Premier's Design Awards or Melbourne Now. For each example, identify purposes, contexts and the target audience and discuss how a visual language is used to engage and maintain the attention of the target audience.

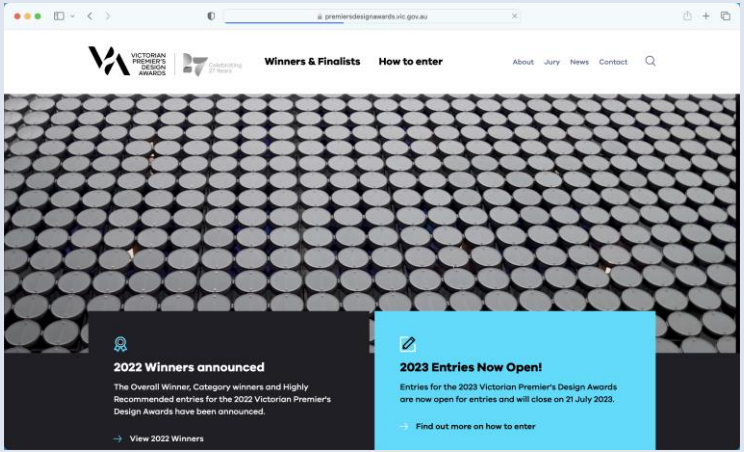
Independently, select two visual communications from different design fields or a single design field. If choosing examples from the same design field, ensure that the examples are different in purpose, context and use of methods, media and materials. Use a Venn Diagram to identify the similarities and differences.

Detailed example

https://www.ngv.vic.gov.au/melbourne-now/home/



https://premiersdesignawards.vic.gov.au/



Detailed example

Written Task

Complete a written report that **compares** and **analyses** two unseen design examples under test conditions.

The prompts on the following slides could be provided to assist students in comparing the similarities and differences.

compare
Recognise similarities and differences and the significance of these similarities and differences.

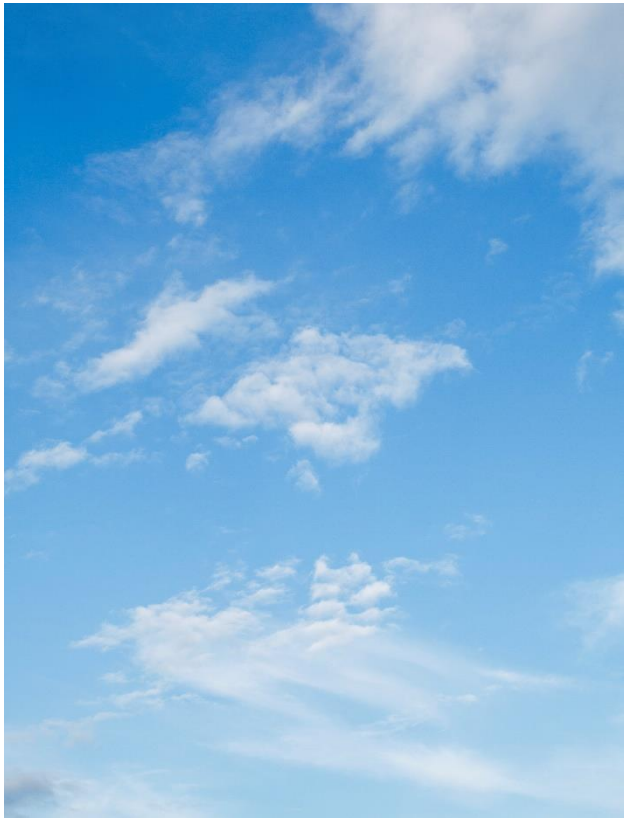
analyse
Identify components/elements and the significance of the relationship between them; draw out and relate implications; determine logic and reasonableness of information.

Discussion

- The suggested timeline for the Outcome is three weeks. How will you plan your teaching and learning activities? Use the provided materials as a guide for discussion?
- What type of tasks will you use for formative assessment? Justify why you are using the task and how you will use the study design to develop it.
- How will you approach the summative assessment? Will you use guiding or prompt questions? Justify why you are using these tasks and how will you formulate the questions?

Activity 4 feedback

- Sample of teaching and learning activities
- Formative assessment examples
- Summative assessment examples, task types.



Feedback and discussion

VCE Visual Communication Design Study Design 2024-2028 Implementation workshop presentation – November 2023

Reflection documentation and feedback

Activity 1 Overview of the VCD Design process

Reflection questions	Responses
Discover • How will we teach students to find design problems? What examples will we show them? • How will we teach students to conduct research? What will it look like when they are learning and presenting solutions?	
Define • How do students use research to define the brief based on the solutions? • How are client needs, audience, user, context and constraints defined? What are the strategies?	
Develop and Deliver • There used to be a stage called generation of ideas. Where does this sit now? • What will students be required to do in the develop and deliver? What does each look like? • What is the difference between ideas, concepts, and solutions? • Which aspects of the VCD design process are documentation, development and presentation drawings used?	
Activity feedback	
Examples of research design problems and presenting solutions	

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