

# VCE Visual Communication Design (2024-2028)

## Unit 1

## Implementation



VICTORIAN CURRICULUM  
AND ASSESSMENT AUTHORITY



# Outline

- Study specifications VCE Visual Communication Design
- Unit 1 overview
- Unit 1 Area of Study 1
- Unit 1 Area of Study 2
- Unit 1 Area of Study 3
- Teaching approaches
- Detailed examples
- Assessment

# 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

# Terms used in the study

- Good design
- Human centred design problems
- Stakeholders
- Design critique
- Design pitch
- Circular design practices

# 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	<b>Reframing design problems</b> <i>How do designers find and reframe human-centred design problems?</i>
Area of Study 2	<b>Solving communication design problems</b> <i>How can visual language communicate to audiences and shape behaviours?</i>
Area of Study 3	<b>Design's influence and influences on design</b> <i>What influences design, and what does design influence?</i>

# Unit 1: Finding, reframing and resolving design problems

Area of Study	Content summary	Weeks
<b>Area of Study 1</b> <b>Reframing design problems</b>	<ul style="list-style-type: none"><li>• Conceptions of good design</li><li>• Discover and Deliver phase of the VCD Design process</li><li>• Solving design problems</li><li>• Developing a brief</li></ul>	<b>4 weeks</b>
<b>Area of Study 2</b> <b>Solving communication design problems</b>	<ul style="list-style-type: none"><li>• Human centred design for brand identity</li><li>• Visual language</li><li>• Develop and Deliver phase of the VCD Design process</li><li>• Design elements and principles, Gestalt principles of visual perception</li><li>• Manual and digital methods, media and materials</li><li>• Presenting a critique</li></ul>	<b>6 weeks</b>
<b>Area of Study 3</b> <b>Design's influence and influences on design</b>	<ul style="list-style-type: none"><li>• Factors that impact design decisions in past and present contexts</li><li>• How design can shape behaviours, systems and outcomes</li><li>• Respond to a given brief</li><li>• Design a sustainable, three-dimensional object</li><li>• Develop and Deliver phase of the VCD Design process</li><li>• Design elements and principles, Gestalt principles of visual perception</li><li>• Manual and digital methods, media and materials.</li><li>• Documentation drawings.</li></ul>	<b>6 weeks</b>

# Glossary of command terms

The same terms are used in SAT criteria and descriptors

## GLOSSARY OF COMMAND TERMS

This glossary of command terms provides a list of terms commonly used across the Victorian Curriculum F-10, VCE study design and VCE examinations.

The glossary can be used by:

- teachers across Australia to level 10 and VCE to develop internal assessment tasks and prepare students for tests and examinations
- external examiners in the development of assessment items for external examinations

The glossary may be used in classrooms to become across syllabus curriculum areas and VCE studies to help students better understand the requirements of command terms in the context of their discipline. Students may benefit from using the glossary in the context of questions and tasks they are working on as opposed to learning the terms in isolation.

It is important that the command terms are not interpreted in an overly prescriptive way. There is the potential that discipline-specific nuances may elicit different levels of responses to a task across the same subject or discipline within a discipline that is not necessarily represented in the glossary. For example, an 'evaluate' question will require a different response in Mathematics than it will in History.

The list of terms in the glossary is not intended to be exhaustive or limiting, other terms may be used if required and/or appear within relevant study-specific resources to be considered. Additionally, not all terms in the glossary will be suitable for use in all disciplines and students' reference to the relevant curriculum and VCE study design documents will be used to inform and external assessments.

When using command terms in the construction of assessment items, questions, tasks and marking rubrics, the following definitions may be useful in considering what the term requires students to do.

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Term	Explanation
account of	Describe a series of events or transactions.
account for	State reasons for an event or
analyse	Identify components, elements and the significance of the information; make links; draw conclusions; implications, deductions, eggs and reasonable conclusions.
apply	Use, employ in a particular situation or context.
assess	Make a judgement about, or measure, determine or estimate; the value, quality, outcome, result, cost, significance, status or extent of something.
calculate	Determine from given facts, figures or information; obtain a numerical answer showing the relevant steps in the working; determine or find (eg. an answer, answer) by using mathematical processes.
classify	Make a statement or statement about something.
compare	Put two or more things side by side and the way (lower or higher) similarities and differences.

Pages - Glossary of command terms ([eduweb.vic.gov.au](http://eduweb.vic.gov.au))

# Unit 1 Area of Study 1

## Reframing design problems

### Outcome

On completion of this unit the student should be able to use human-centred research methods to reframe a design problem and identify a communication need.

### Key Knowledge

- conceptions of good design across a range of design disciplines and contexts
- the role of visual language in producing good design outcomes
- the Discover and Define stages of the VCD design process
- techniques for effective collaboration in reframing human-centred design problems and identifying communication needs
- human-centred research methods including ethical design research practices
- strategies for convergent and divergent thinking
- techniques for the presentation of human-centred research findings
- the contents of a brief and its role in reframing ill-defined design problems
- design terminology used in research, analysis and evaluation.

# Unit 1 Area of Study 1

## Reframing design problems

### Outcome

On completion of this unit the student should be able to use human-centred research methods to reframe a design problem and identify a communication need.

### Key Skills

- identify and analyse past, present and personal conceptions of good design across various design fields
- formulate ideas about good design in future contexts
- use conceptions of good design to identify human-centred design problems
- collaborate with others to explore and reframe design problems using human-centred and ethical research methods
- apply the Discover and Define stages of the VCD design process
- present human-centred research findings
- compose a brief identifying a communication need
- use appropriate design terminology in research, analysis and evaluation.

# Teaching and learning activities

## Support Materials

Use the teaching and learning activities in the Support Materials to build a unique course that target the needs of your students.

## Good and bad design walls

Find examples of design that you would describe as 'good' or 'bad' and add these to walls or collections displayed in the classroom. Use this material to stimulate debate about the value and success of design from various disciplines, contexts and time periods. During discussion, justify your selections and evaluations.

## Human-centred research methods

Explore a selection of human-centred research methods such as those offered in the Victorian Government's Human-centred Design Playbook. Collaborate with others to experience these first-hand and consider their value and potential as divergent thinking strategies when applied to specific design problems.

# Teaching and learning activities

## Mapping

Engage in a mapping exercise to explore audience/user behaviours, their contexts, and relationships to a specific design problem or opportunity. Start by establishing the outcome you want to help your user achieve, the shifts in thinking or behaviour you hope to support, and any influential barriers or enablers. Use this exercise to inform how, where and with whom you conduct human-centred research, and the types of questions you need to explore.

## Observational research

Engage in a contextual observation exercise, watching others interacting with an object, space or experience. How do they use it? What emotions do they express and what does their body language communicate? Make notes about your observations and what insights they reveal

# Teaching and learning activities

## **Qualitative methods**

Synthesise and interpret information gathered from qualitative methods such as interviews, focus groups or questionnaires by engaging in a thematic analysis. Highlight and annotate research data, looking for topics and words that frequently appear and using these insights to establish common themes. Group the data, discuss it with others and consolidate findings in a diagram or drawing to visualise how themes relate to one another.

## **Presenting research**

Visualise research findings in ways that are engaging, accessible and easy to understand. This might consist of a presentation or infographic including graphs, charts, maps, diagrams, symbols, statistics, or summaries.

# Teaching and learning activities

## **Defining a communication need**

With deeper insights gathered from a range of human-centred research, refine and reframe a human-centred design problem or opportunity. Compose a single sentence and re-phrase this as a challenge statement or “How Might We’ question, keeping in mind the audience you wish to serve and the changes you hope to influence through good design. Use this question or statement to guide the formation of a design brief, describing a communication need and corresponding design criteria.

# Detailed Example

Students work in small groups and individually identify and explore problems encountered in everyday life, using the Discover and Define stages of the VCD design process.

After working through the Discover and Define stages of the VCD design process, students present:

1. Research in their folios
2. An independently written brief

# Detailed Example

## What is Good Design?

Students use the Discover stage of the VCD design process to:

1. Build collections of 'good' and 'bad' designs from different contexts, eras and fields of design practice. Create a design wall of good and bad examples and discuss.
2. To assist the discussion, look for examples of good design criteria such as:
  - Dieter Rams' list of good design principles formulated in the 1970's
  - Good Design Australia's *Good Design Awards* criteria
  - The Victorian Premiers Design awards
  - The elements of Country-centred design valued by Aboriginal and Torres Strait Islander communities

# Detailed Example

## Identifying a design problem

1. Students select one example of an object, message, environment or interactive design that is limited or poorly designed. In groups, students prepare a digital presentation of their chosen problem and use Dieter Ram's principles of good design to suggest and document changes for improvement.
2. Ask students to document their daily routines for one week, using methods such as diary entries, mapping exercises, or video recordings. In groups, students share their findings. Findings might include:
  - A poorly worded sign
  - Badly worded clothing label
  - Packaging waste
  - An ambiguous social media icon

The support materials suggests many other ways for students to find a design problem worth solving.

# Detailed Example

## Human-centred research

Students use the Discover stage of the VCD design process to:

1. Select one problem to investigate
2. Conduct human-centred research about the chosen problem such as mapping exercises, interviews, observations to examine how audiences or users think and behave
3. Look at the way that visual language is used in good design
4. Students review the research data gathered, identify key themes and document these in a folio
5. They brainstorm ways in which the desired shifts in behaviour of the users, might be supported by the design of products, experiences, services or campaigns

### TIPS:

Human-centred research involves the user during the research stages.

There are examples of human-centred research methods in the support for teachers.

# Detailed Example

## Defining a design problem

Students use the Define stage of the VCD design process to:

1. Choose one design problem, opportunity to guide the formation of a brief, describing a communication need and associated design criteria
2. Independently create a design brief of approximately 500-600 words, including information on the client, the client need, audience, purpose, context, constraints, and the deliverables.

# Detailed Example

For final assessment of Outcome 1 students submit:

- an independently written design brief
- their research folio including a range of human-centred research and brainstorming exercises completed both as a group and individually.

## Research folio may include:

- Observations
- Affinity mapping
- Interviews with stakeholders
- Diary, record keeping
- Research and brainstorming exercises completed as a group or individually

# Assessment – Outcome 1

## Reframing design problems and preparing a brief

1. Students submit a collection of research to support their defined problem and design brief. This can be either:
  - a report or presentation exploring conceptions of good design. The students independently present their report, however, content may have come from both group and independent activities.
  - or students create a presentation documenting human-centred research methods and findings relating to a design problem
2. Students independently prepare a written brief identifying a communication need.

# Thoughts when planning this outcome

- Depending on the design problem chosen, the brief can be used to support Outcomes 2 and 3 of this unit. As a teacher, you have flexibility on how to manage Outcomes 1-3 to suit your students needs.
- There is no requirement for students to resolve the design problem they pose. Students, therefore, could be encouraged to pose problems without concern for study-imposed constraints such as timelines, available resources or existing levels of expertise.
- The Discover stage is about providing students with the time and opportunity to select problems worth solving, to be able to unpack the problem, to find out more about the stakeholders including audience/user. To be able to make more informed choices about potential presentation formats such as a brochure, flyer, poster, or an interactive app.

# Thoughts when planning this outcome

- Collaboration is important to this outcome and should be planned for. Collaboration is not just group work.
- After defining a need, students independently write their own brief.
- Human centred-research invites students to engage with the stakeholders, specifically the target audience
- Ethical research – teaches students to be respectful, responsible and honest when collecting data about their target audience
- There are many great resources to support students learning around the concept of good design. Many of these are outlined in the teacher support material

# Unit 1 Area of Study 2

## Solving communication design problems

### Outcome

On completion of this unit the student should be able to create visual language for a business or brand using the Develop and Deliver stages of the VCD design process.

### Key Knowledge

- the role of the brief in developing and evaluating design solutions
- legal and ethical obligations of designers relating to copyright and intellectual property
- methods used to generate, refine and resolve communication design solutions
- the role of divergent and convergent thinking in a design process
- techniques for engaging and influencing audiences or users using visual language
- the features and functions of design elements and principles, including typographic conventions and Gestalt principles of visual perception
- manual and digital methods, media and materials used to develop and produce communication design solutions
- techniques to present and critique design ideas
- techniques to deliver and respond to constructive feedback
- the extent to which resolved design solutions meet the requirements of the brief
- appropriate design terminology.

# Unit 1 Area of Study 2

## Solving communication design problems

### Outcome

On completion of this unit the student should be able to create visual language for a business or brand using the Develop and Deliver stages of the VCD design process.

### Key Skills

- apply the Develop and Deliver stages of the VCD design process to address a communication need
- identify and apply legal and ethical obligations relevant to communication design practice
- apply divergent thinking strategies when seeking inspiration and generating ideation sketches
- select and use a range of appropriate manual and digital methods, media, materials, design elements and principles to develop visual language for a specified context and purpose
- apply convergent thinking strategies to synthesise, select and refine design concepts
- annotate design ideas and concepts using design terminology to explain and evaluate design decisions
- present design concepts for critique, and both deliver and respond to feedback
- resolve visual language responding to a given brief.

# Teaching and learning activities

## **Brand, visual identities and logos**

Identify the components involved in creating a brand including the differences between brand, visual identity and a logo. Provide examples of how visual language is used to create engagement with an intended audience and to tell the story of a company or business. Working in small groups, select a company or business and identify the elements of the brand, such as graphic icons, typography, and signature colour palette.

# Teaching and learning activities

## **Kit of Parts – a unique approach to creating a brand**

Using the inspiring term '[kit of parts](#)' (used by designer Andrew Blauvelt), create a kit of parts for the purpose of designing an identity for a company or business. First select elements such as straight lines, curved lines and squares and a specific colour palette. Next manipulate the elements manually or digitally, through photography to create a collage or aesthetic/style or even construct using materials such as modelling clay. Arrange the elements to create the brand which may include logo, type, icons, patterns, and a colour palette. The elements can be further manipulated to create other aspects of their brand, including a pattern or image that can be used alongside a logo and typeface.

# Teaching and learning activities

## **Context mapping**

Create a list of words, focusing on a mix of adjectives and nouns, associated with the context related to the company or business identified in a design brief. For example, if the context is the beach or seaside a list of words may include hot, shoreline, driftwood, waves, or dunes. Use each word to generate an idea when using visualisation drawing to ideate icons, symbols or logos.

# Teaching and learning activities

## **Semiotics - symbols, icons and logos.**

Select an object related to the design brief and complete the following exercises:

- Photograph the object
- Recreate the object using collage
- Use the design elements and principles to recreate the object

Using the previous exercises, design a symbol, icon or a logo based upon your object  
This activity does not need to be based upon an object, you could look at places, environments, people or animals, depending on the constraints of the design brief.  
Extend further using divergent thinking such as SCAMPER or Forced Associations

# Teaching and learning activities

## Mood Boards

Create three different mood boards to visualise a company or business before manually or digitally documenting ideas. Collect colours, patterns, typefaces, shapes, photographs, drawings, and textures.

Present the mood boards to a group of peers for feedback, explaining the directions and differences between each board. Keep an open mind and think broadly when creating the mood boards and reflecting on feedback.

# Detailed Example

Provide students with a brief, such as the example in the support support materials - Branding design for Horizon Regional Art Gallery. Alternatively, students choose a company or business to create a visual language or use the brief created in Unit 1, Outcome 1.

After working through the Develop and Deliver stages of the VCD design process, students present their final solutions as a style guide.

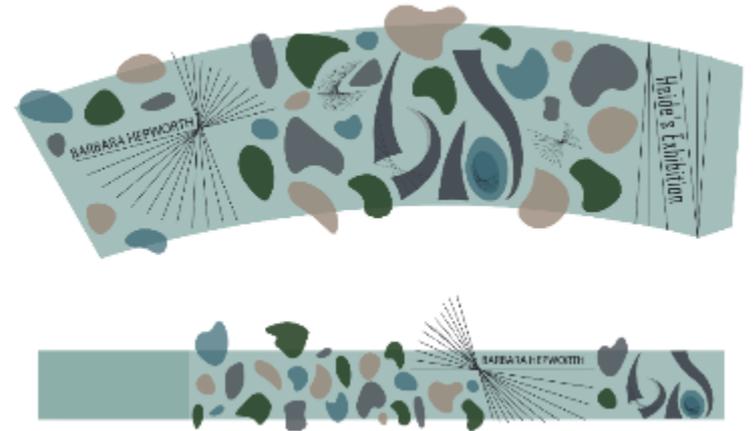
The deliverables could include:

- Logo
- Colour palette
- Typography specifications
- Branding guidelines in the form of a style guide
- Application to formats such as takeaway cups, swing tags, wrist bands etc

# Detailed Example

Unpack the design brief taking note of the design criteria including target audience and constraints and expectations such as:

- A logo that can be rescaled, work in black and white as well as colour
- A set of three icons e.g., do not touch, do not photograph and restrooms
- A pattern that can be used with or without the logo
- A specific typeface



Design work by Tara Robinson

# Detailed Example

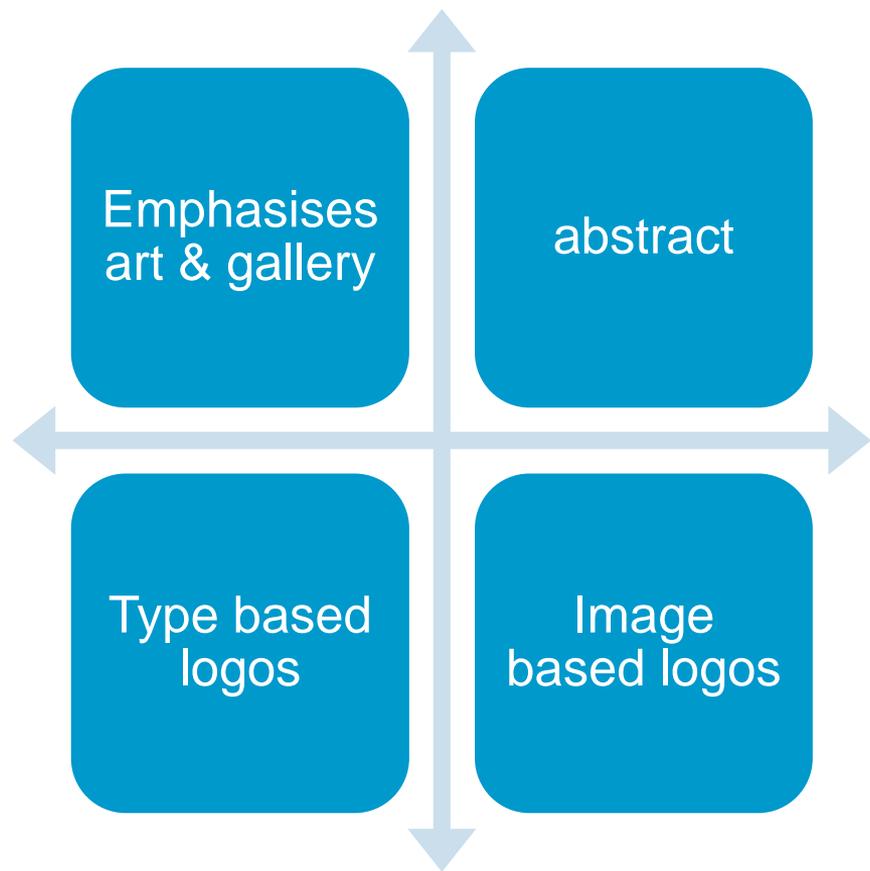
Using a human-centered approach, students investigate and research the needs of the stakeholders. They collect sources of inspiration which involve both primary and secondary research and adopt correct conventions for acknowledging sources of inspiration.

- Primary research e.g., visit galleries and exhibition spaces
- Secondary research e.g., collect examples of branding for galleries including logos, signage, associated imagery

Create research pages, annotating the use of visual language and starting points for own work.

# Detailed Example

Students collect examples of branding and use convergent thinking to find starting points for their work. This might include a brand matrix for synthesising logos.



# Detailed Example

Unpack what visual language is for example:

- Use of specific design elements and principles
- Type
- Colour palettes
- Specific imagery
- Style



Design work by Eve Beccia

# Detailed Example

Students brainstorm ideas for a logo using both written and ideation drawings.

To encourage the generation of a wide range of ideas for a logo, students utilise divergent thinking strategies such as action verbs, context mapping, SCAMPER and forced associations.



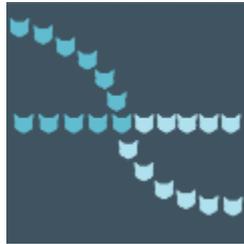
Design work by Amelie Betts

# Detailed Example

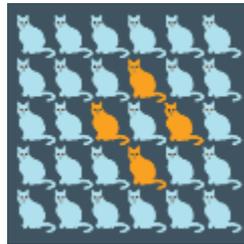
When generating ideas, the design elements and principles and Gestalt principles of visual perception are deliberately explored such as adjusting line weights, using organic and geometric shapes and forms, exploring texture, pattern, cropping and balance. The Gestalt principles are useful for arranging visual information.



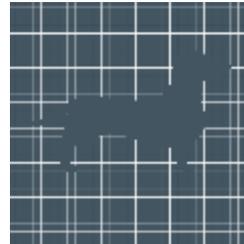
Proximity



Continuity



Similarity



Closure



Common fate



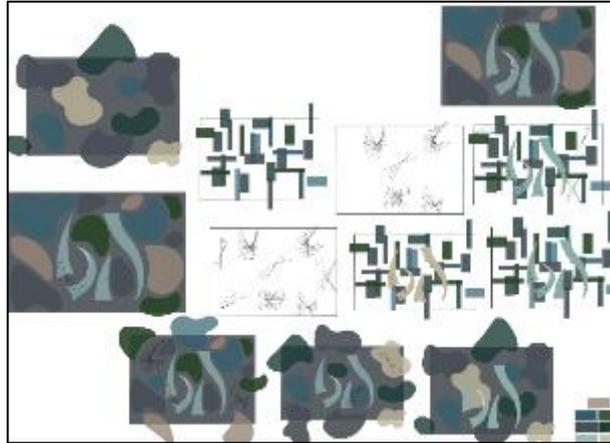
Figure-ground

# Detailed Example

Exploration of a range of manual and digital methods, media and materials are undertaken to investigate potential ways to make an original image. Students might create manual textures that are scanned to be further edited digitally to use as a concept for an image or logo or even type.



Design work by Tara Robinson



# Detailed Example

Exploration of a range of manual and digital methods, media and materials are undertaken to investigate potential ways to make an original image. Students might create manual textures that are scanned to be further edited digitally to use as a concept for an image or logo or even type.



Design work by Amelie Betts

# Detailed Example

Students critique potential directions for a logo with a small group of peers. Reflecting on feedback from the critique and using convergent thinking strategies, students select one logo idea to further develop and refine.

Once a concept for a logo has been created, fonts are chosen or created along with a colour palette. Students generate ideas for icons focusing on figure ground and using only black and white. Students choose fonts and deliberately use typographic conventions.

Design work is refined using mockups and convergent thinking strategies, referring to the design brief.

# Detailed Example

A note on the critique:

Before a critique takes place, teachers should address the scope, purpose, length, format and rules so that students are well prepared, and feedback is targeted and respectful. Participants in larger groups should be allocated roles such as facilitator and notetaker, ensuring feedback is recorded, concise and specific, and all voices are heard. It is important that critiques are driven by positive conversation aimed at enhancing the work and that negative, personal, or biased comments are avoided.

# Detailed Example

- In groups students investigate examples of existing style guides and discuss contents, layout, hierarchy, and clarity of information. Students design an original layout for their style guide, using Gestalt principles of perception when organising visual and any written information.
- Students present their resolved design solutions in digital or printed style guides along with their visual diary work.

# Thoughts when planning this outcome

- This outcome can be combined with Outcome 1, where students use the design brief written in Outcome 1 to define the project, the communication need for Outcome 2.
- Students learn about the role of visual language in communicating the voice and story of a brand or business. Teachers should use this outcome to introduce or revisit the design elements and principles, together with the Gestalt principles of visual perception and typographic conventions.
- This outcome also introduces students to issues of copyright and intellectual property, and these expectations should be embedded in all practical tasks.

# Thoughts when planning this outcome

- Area of Study 2 also asks students to engage in a design critique for the first time, and so skills in giving and receiving feedback should be scaffolded appropriately. Students might at this stage of their studies participate in small-group discussions about their work-in-progress, adopting descriptive design terminology and practicing the delivery of constructive comments to peers.

# Assessment – Outcome 2

## Developing visual language

- a folio of work demonstrating the Develop and Deliver stages of the VCD design process to create visual language for a business or brand
- presentation of design concepts for a critique

# Unit 1 Area of Study 3

## Design's influence and influences on design

### Outcome

On completion of this unit the student should be able to develop a sustainable object, considering design's influence and factors that influence design.

### Key Knowledge

- influences on design such as economic, technological, cultural, environmental and social factors
- the influence of design on behaviours, interactions, systems and outcomes
- sustainable and circular design practices, and their value
- manual and digital methods, design elements and principles relevant to the design of three-dimensional objects
- rendering techniques used to simulate surfaces, materials, texture and form, and depict the direction of light, shade and shadow
- technical drawing conventions appropriate for the documentation of object designs
- appropriate design terminology.

# Unit 1 Area of Study 3

## Design's influence and influences on design

### Outcome

On completion of this unit the student should be able to develop a sustainable object, considering design's influence and factors that influence design.

### Key Skills

- research and analyse past and present influences on design
- research and analyse the influence of design in past and present contexts
- select and use appropriate manual and/or digital methods, media and materials to represent and render forms
- select appropriate design elements and principles when developing a sustainable object
- adopt circular design practices during the Develop and Deliver stages of the VCD design process
- annotate design ideas and concepts using design terminology
- apply two-dimensional drawing methods, such as technical flats or third-angle orthogonal projections, to depict objects from multiple views
- apply three-dimensional drawing methods, such as isometric or perspective drawing, to represent the form and structure of objects
- apply appropriate technical drawing conventions to documentation drawings.

# Teaching and learning activities

## Historical influences on design

Research historical influences on design, such as war and politics, considering the social, technological, cultural, environmental and economical impacts. Students find examples of designs from the 20th century, such as [William Miller's inflatable chair \(1944\)](#) made and manufactured from post war materials and production techniques, documenting these in their folio with explanatory annotations. This can then be contrasted with contemporary examples such as products created during the recent pandemic to reduce the spread of COVID-19, such as PPE gear, screens etc.

# Teaching and learning activities

## Life-cycles of objects

Examine the entire life-cycle of a designed object, including how it functions as part of a larger system or service, as well as the influences of 'fast fashion' such as [AirRobe](#) and Circular design practices. Students engage in a debate about the shape and extent of a designer's ethical and environmental obligations; for example

- Are designers responsible for the entire life-cycle of a product, building or service, beyond the initial design stage?
- Are they accountable for the use and disposal of their designs?
- Is human-centered design actually good for the planet?

# Teaching and learning activities

## Myths and truths about circular design

Introduce students to the work of the [Ellen Macarthur Foundation](#). Investigate myths and truths about circular design including ideas around:

- recycling
- making products durable
- the iterative process

# Detailed Example

- In groups students research and analyse past and present **influences on design**
  - What has influenced design in the past
  - What influences design today?
- In groups research and analyse the **influence of design** in past and present contexts
  - How has design influenced past contexts
  - How has design influenced present contexts

# Detailed Example

## Circular design practices

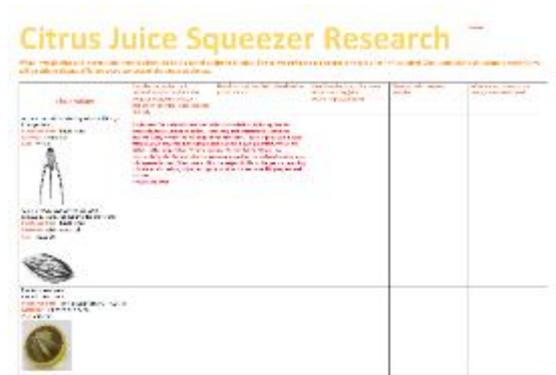
- Look at the work of companies such as Precious Plastics Melbourne
- Although students do not have to produce a physical prototype for this outcome, they could look at 3D printing or making a prototype of their design to test ideas. If your school has access to 3D printers, look at using recycled plastics
- Find examples of objects that come from a circular design practice
- Research and discuss the impact of fast fashion on the planet



# Detailed Example

Introduce students to a product or object whose design has changed over time, for example, a juicer. Create a timeline with imagery and annotations, which depicts the factors that have influenced the design's evolution, as well as the impact it has had on society. In response to a brief, students then consider sustainable materials, circular design and the environment, to create their own design for a juicer.

Use human-centred research methods to record students' feedback and determine how design impacted either negatively or positively on the experience when using the object. Consider how the object was designed differently in the past, and how it might evolve in the future.



# Detailed Example

## The Juicer Project

- Provide a brief introduction on the history of juicers and the evolution of their design.
- Students research and collect images of juicers from different time periods, noting key moments of evolution and discussing the factors that influenced the design.
- Discuss the impact that the design of juicers has had on society and other design movements, such as health and wellness.



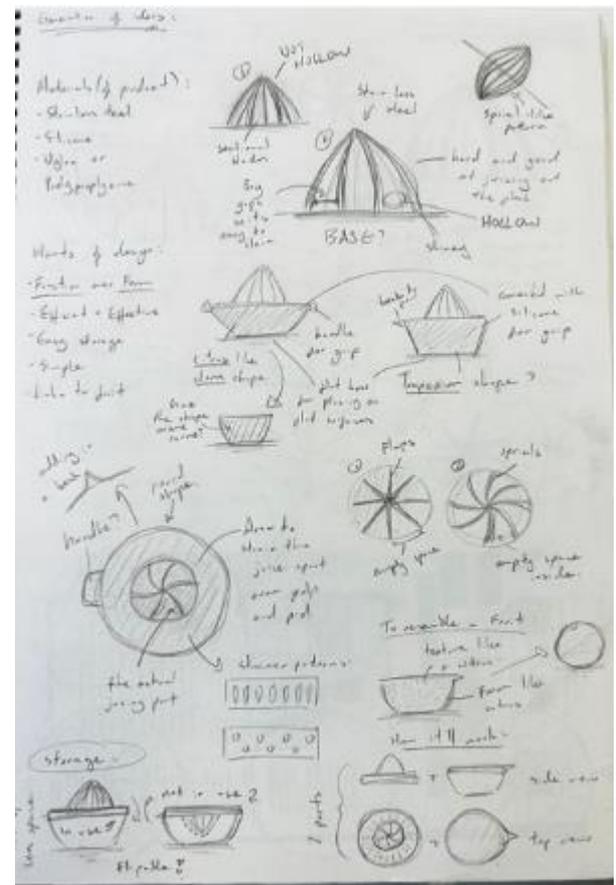
There are many products that a project could be based upon. For example the humble vegetable or hand gardening tools.

# Detailed Example

Students are given a brief which asks them to imagine a juicer in 2030.

The brief would outline the client need, that being the design of a juicer that is either cost-effective, integrate new technologies, and/or inspire positive social change.

Students consider how it may be designed differently, what materials it might use, the features it could have, how it would improve sustainability and minimise its negative impact on the environment. They consider circular design practices to consider the juicer's life cycle and how it may be re-used or re-purposed once its initial purpose is served.



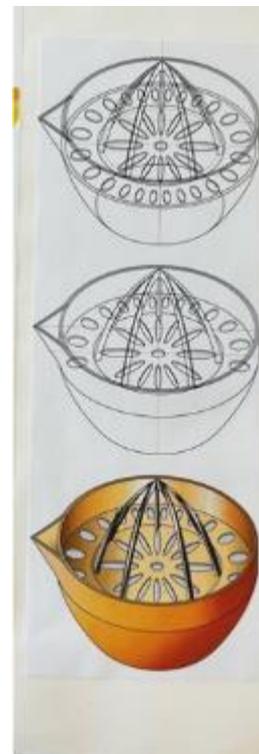
Design work by Cherian Huang

# Detailed Example

Students employ divergent thinking strategies such as brainstorming, What if? SCAMPER, Action verbs etc. to develop design ideas for the juicer which consider the design elements and principles, materials, methods and media.

They draw design ideas throughout their folio, annotating justifications for design decisions and critical evaluations for strengths and weaknesses.

Students present developed concepts for critique and make refinements to their design of choice.



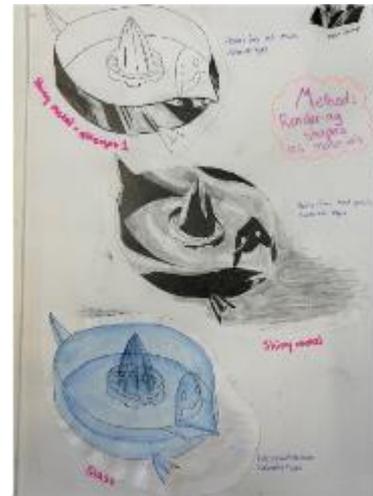
Design work by Cherian Huang

# Detailed Example

Students create finalised rendered isometric and planometric drawings of the juicer to represent its structure and aesthetic qualities, using a combination of manual and/or digital methods, and two-dimensional diagrams to detail how it may be used in future.



Design work by Kayla Williams



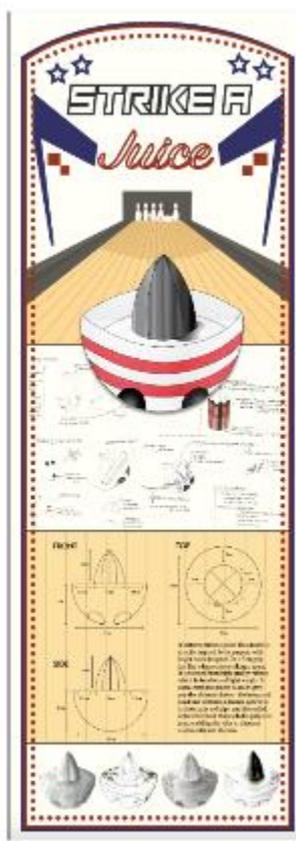
Design work by Cherian Huang



Design work by Alessandra Cocchis



Design work by Kayla Williams



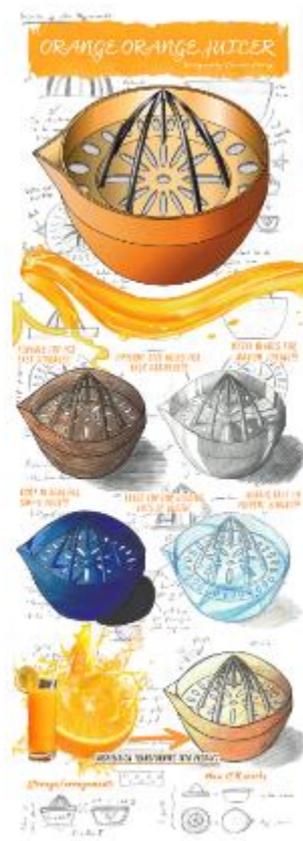
Design work by Emily Antoniadis



Design work by Alessandra Cocchis



Design work by Tyler Land



Design work by Cherian Huang

# Thoughts when planning this outcome

- This outcome can be combined with Outcome 1, 2 and 3. One way to imagine this might be to start with Outcome 3 and work backwards for example:
  - Outcome 3: design a vegetable peeler with sustainability and circular design practices
  - Outcome 2: design the branding for a vegetable peeler
  - Outcome 1: look at examples of good and bad design, eventually focusing on examples based upon kitchen gadgets.
- Students should learn about circular design practices and consider the life cycle of their own design solution.
- Teachers should ensure that the brief poses a problem that can be solved in a range of innovative ways, and that a sustainable solution is stipulated

# Thoughts when planning this outcome

- This outcome introduces students to documentation drawings used when designing three-dimensional objects, and so teachers must explicitly teach appropriate drawing systems and conventions aligned with relevant Australian Standards for technical drawing.
- Teachers should also introduce rendering techniques used to simulate surfaces, materials, texture and form, and explicitly teach methods used to depict the direction of light, shade and shadow.

# Assessment – Outcome 3

## Designing a sustainable object

A folio of work demonstrating the Develop and Deliver stages of the VCD design process, and using circular design practices to develop a sustainable object.

This may include a collection of finished drawings and supporting pages of research and generation of ideas with annotations. It may include a final presentation such as a concept board.

# Contact

- **Dr. Kathryn Hendy-Ekers**
- Curriculum manager, Visual Communication Design
- 03 9059 5147
- Kathryn.Hendy-Ekers@education.vic.gov.au

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